



# MEMO TO THE HISTORIC PRESERVATION COMMISSION

**HEARING DATE: June 16, 2021**

**Case Number:** 2018-013597ENV

**Project Address:** RPD: 733 KEARNY STREET - PORTSMOUTH SQUARE  
**Zoning:** P PUBLIC Zoning District  
OS Height and Bulk District  
**Block/Lot:** 0209/017

**Project Address:** 750 KEARNY STREET  
**Zoning:** C-3-O Downtown Office Zoning District  
200S Height and Bulk District  
Block/Lot: 0208/024

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**Re:** Review and Comment on Preservation Alternatives for Draft EIR

The Planning Department (“department”) and the Project Sponsor (“sponsor”) are requesting review and comment before the Historic Preservation Commission (HPC) regarding the proposed Preservation Alternatives for the project at 733 Kearny Street, 750 Kearny Street, and Kearny Street Pedestrian Bridge (“the project”).

The Planning Department is in the process of preparing an Initial Study and Draft Environmental Impact Report (EIR) to evaluate the related physical environmental effects of the proposed project. The proposed Preservation Alternatives are being brought to the HPC for comment prior to inclusion in the Draft EIR which is expected to be released for public review in Summer 2021. A hearing to receive the HPC’s comments on the Draft EIR would occur during the Draft EIR public comment period.

## Background

On March 18, 2015, the Historic Preservation Commission (HPC) adopted Resolution No. 0746 to clarify expectations for the evaluation of significant impacts to historic resources and the preparation of preservation alternatives in Environmental Impact Reports. Although the resolution does not specify Architectural Review Committee (“ARC”) review of proposed preservation alternatives, the HPC, in their discussions during preparation of the resolution, expressed a desire to provide feedback earlier in the environmental review process – prior to publication of the Draft EIR – particularly for large projects. After passing of the resolution, preservation alternatives were presented to the ARC for their feedback but were not reviewed by the full HPC until after publication of the Draft EIR. More recently, the HPC expressed interest in having all members of the HPC review and provide feedback on the alternatives. Alternatives are now brought to the full HPC for their consideration prior to publication of the Draft EIR. The department and sponsor seek the HPC’s input in design of the preservation alternatives to address the anticipated significant impact to the historic resource at the project site.

## Property Description

The project site is comprised of 733 Kearny Street (Portsmouth Square), 750 Kearny Street (hotel and Chinese Culture Center), and the Kearny Street Pedestrian Bridge which connects the two properties. 733 Kearny Street, more commonly known as Portsmouth Square, is a public park and underground parking garage that occupies a full city block in San Francisco’s Chinatown neighborhood. The boundaries of the park are Washington Street to the north, Clay Street to the south, Walter U Lum Place to the west, and Kearny Street to east. 750 Kearny Street is a 27-story hotel building located at the southeast corner of Washington and Kearny streets in the Financial District neighborhood. An elevated pedestrian bridge spanning Kearny Street connects the west side of Portsmouth Square to the east side of 750 Kearny Street, providing direct access to the Chinese Culture Center located on the 3<sup>rd</sup> floor of the hotel building. Because the bridge spans Kearny Street, it straddles the boundaries of Chinatown and the Financial District neighborhoods.

### 733 Kearny Street

Portsmouth Square is a 57,516 square foot bi-level park over an underground parking garage accessed via Kearny Street. The park is set into the incline of a hill, with the upper level to the west and along Walter U Lum Place, and the lower level at the east, along Kearny Street. At Kearny street, the steep grade and garage infrastructure results in an imposing park frontage expressed through steep planted banks and concrete walls. Access points to the park are moderately controlled through stairs, gates, landscaping, and paths along the perimeter of the park. Additionally, a concrete pedestrian bridge spans Kearny Street, connecting the upper level of Portsmouth Square to the Chinese Culture Center located on the third floor the Hilton Hotel (750 Kearny Street).

Portsmouth Square features a mix of concrete hardscape elements, open space, raised planting areas, trees, landscape furniture, and two playgrounds (one at each level). Buildings on site include a garage elevator and pavilion, a community center, and restrooms. Within the boundaries of the park are a number of monuments, plaques, and sculptures that speak to the importance of Portsmouth Square historic use as a central town square and gathering space.

## 750 Kearny Street

750 Kearny Street is a 27-story hotel and cultural center built in 1971 in the Brutalist style. The subject property is a concrete tower building clad primarily with vertically oriented board form concrete. The primary (west) elevation on Kearny Street presents a monolithic, symmetrical form with minimal fenestration. This dominant front elevation features a tall tower, atop a substantial A-frame set into a two-story, concrete base. A front setback and the elevated pedestrian bridge above Kearny Street also serve as a porte cochere at the hotel entrance.

The siting of the detached building creates a sense of monumentality and allows for the strong expression of the building's symmetrical form and design. On both the north and south elevations, the lower story of the building rises to an A-frame base that features steep, heavily glazed sides. At the tower, the north and south elevations feature strong horizontal bands of floor-to ceiling height windows, separated by vertical piers that terminate at a heavy concrete, one-story cornice line.

Primarily used as a hotel, 750 Kearny Street was also designed to house the Chinese Culture Center (CCC), which occupies the third floor of the hotel. The 20,000 square foot Center offers its visitors a gallery space, auditorium and other multi-functional open spaces. The space is directly accessible from Portsmouth Square via a pedestrian bridge that spans Kearny Street. Visitors may also access the CCC through the hotel lobby.

## Kearny Street Pedestrian Bridge

The elevated pedestrian bridge connecting 733 Kearny Street (Portsmouth Square) and 750 Kearny Street (Hotel and Chinese Culture Center) is a stylistic and physical extension of the Brutalist hotel and incorporates many of the same structural concrete forms. The bridge is supported by massive concrete columns at each side of Kearny Street and the underside of the bridge features raw concrete structural forms. The exterior of the bridge is clad with vertically oriented board form concrete arranged in panels and using a similar architectural vocabulary as the hotel. The pedestrian walkway features curved brick flooring and banked sides that terminate at a modest concrete cap railing. Concrete benches line both sides of the walkway. Decorative elements include original geometric orb light fixtures evenly spaced along the top of the railing. A set of stairs at the east end of the bridge provide independent access to the Chinese Culture Center located on the third floor of 750 Kearny Street.

## Site History

### 733 Kearny Street

Portsmouth Square was established in c.1835 along with the early settlement of San Francisco (then Yerba Buena). In its early days, the public plaza was an open space at the center of the haphazard settlement, which had previously been cultivated as a potato patch, and functioned as both unofficial and later official gathering space. As the town formalized, so too did Portsmouth Square, and the rough square was replaced by a simple landscape comprised of trees, lawns, and paths. Some of the young town's most important buildings bordered the public square including a Mexican Customs House (1844), the town's first bank (1845), California's first public school (built 1847; opened 1848), and a new city hall (1852); the latter of which once stood at 750 Kearny Street.

As town square, Portsmouth Square was the site of the city's earliest celebrations, public announcements, vigilante actions, and other citywide events. It was at Portsmouth Square in 1846 that U.S. Captain John Berrien Montgomery of the USS Portsmouth pronounced the end of Mexican rule by raising the American flag. Portsmouth Square also served as the setting for Sam Brannan's public announcement about the discovery of

gold, thereby setting off the Gold Rush. And in 1850, the Mayor officially welcomed the Chinese to San Francisco with a ceremony held in Portsmouth Square. After which, in the 1850's, San Francisco's earliest Chinese population went on to settle in the area around Portsmouth Square.

By the 1870's, residents of Chinese descent were firmly established around the Portsmouth Square area and the park was an important space within the community, known locally as Square Fa Yuhn Gok, or the garden corner. In 1906, when an earthquake and fire devastated much of the oldest parts of San Francisco, including Chinatown, Portsmouth Square, like many public parks in the city, functioned as an earthquake refugee camp for displaced residents.

In 1961, the City of San Francisco significantly altered the traditional park setting to accommodate a four-story underground parking garage for 505 vehicles. The garage, with entry and exit points along Kearny Street, resulted in a complete re-design of the park – from an open green space to an elevated, bi-level concrete plaza. Additional alterations performed since 1961 included construction in 1971 of a pedestrian bridge spanning Kearny Street and connected to 750 Kearny Street, further park renovations in the 1990's and early 2000's, and replacement of a bathroom structure in 2013.

Regardless of its design, Portsmouth Square has served the Chinatown community for more than a century and continues to provide a public square for both residents and visitors. Portsmouth Square is the site of annual events such as the Annual Chinatown Music Festival, Chinese New Year celebrations and parade, civic demonstrations, food drives, community meetings, and multiple regular performance arts events.

## **750 Kearny Street**

750 Kearny Street is one of the earliest developed sites in the city, and as early as 1851, was the location of the Jenny Lind Theater (California State Landmark No. 192). In 1852, San Francisco purchased the property and repurposed the theater to accommodate a new City Hall and later the Hall of Justice. In 1960, the City relocated the Hall of Justice and transferred control of the property to the Redevelopment Agency.

At the onset, the City of San Francisco anticipated selling 750 Kearny Street to a developer for the construction of a hotel. However, a Chinatown-based community and civil rights group, San Francisco Greater Chinatown Community Service Association (SFGCCSA), lobbied the Board of Supervisors to consider repurposing the former Hall of Justice as a Chinatown community center and museum. In 1966, the city selected Justice Enterprise, an investors group, to construct a hotel with a community-backed cultural center. In 1967, the newly formed non-profit group Chinese Culture Foundation of San Francisco (CCF) signed a lease with Justice Enterprise for 20,000 square feet of dedicated space for a cultural center in support and celebration of Chinese and Chinese American art, history, and culture.

In 1971, Chinese American architect Clement Chen and John Carl Warnecke and Associates completed the Brutalist-style 27-story hotel.<sup>1</sup> The Chinese Culture Center opened on the third floor of the hotel in 1973 and was also designed by Clement Chen and Associates as part of the larger hotel construction.

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<sup>1</sup> Although the original building permits lists John Carl Warnecke and Associates as architect, historic documentation suggests that Clement Chen was the primary architect on the project.

According to the permit history, 750 Kearny Street has undergone some alterations since originally opening in 1971. Alterations at the exterior of the building include modifications to first floor fenestration to match floors two, three and four at Washington Street elevation (1991); modifications to the exterior lobby stairs and entrance, new porte cochere lighting and ten new flag poles (1991). Additional changes to the front façade, likely under the 1991 permit, include construction of an ADA ramp at the front entrance, removal of the south Kearny Street garage entrance, and removal of decorative large urns flanking the bridge.

Unlike the exterior, the interior, including the Chinese Culture Center, have been significantly altered since first opening. Other interior alterations to the building include a full remodel of lobby and public spaces, including replacement of finishes and circulation on floors one through five.

### **Kearny Street Pedestrian Bridge**

In addition to establishing space for a cultural center at 750 Kearny Street, CCF secured an easement with the city's Department of Public Works and the support of Recreations and Parks Department to construct an elevated pedestrian bridge that would span Kearny Street and directly connect the Chinese Culture Center (CCC) to Portsmouth Square. Constructed in 1971, the bridge provides a dedicated entrance to the third floor of 750 Kearny Street from Portsmouth Square, thereby allowing the hotel and culture center to maintain separate entries.

According to the permit history, the bridge has undergone some alterations since originally constructed, including installation of lighting on the underside of bridge and hotel porte-cochere (1991), construction of a security gate at west end of bridge (2003), and installation of sun-motif mosaic mural by artist Mik Gaspay at the east end of bridge, at the entry stairs to the Chinese Culture Center (2015).

## **CEQA Historic Resources Evaluation**

### **733 Kearny Street**

733 Kearny Street was evaluated in a Historic Resource Evaluation (HRE), prepared by MIG, Inc., dated August 2014. In an Historic Resource Evaluation Response, Part 1 dated June 4, 2021, the department found the subject property significant under Criterion 1 (events), for its association with important events in local, state, and national history. Additionally, Department Staff found Portsmouth Square culturally significant as a community space that has served members of the Chinatown for more than a century. Portsmouth Square's period of significance spans the full life of the property, from c.1835 to the present day.

Portsmouth Square was included in a 1994 Chinatown Survey and determined to be a "non-contributory" property to a proposed National Register Chinatown Historic District. Subsequently, a 1997 Determination of Eligibility issued by the federal department of Housing and Urban Development (HUD) identified 733 Kearny Street as a non-contributor to the eligible Chinatown Historic District. However, the property is considered a "Category A" property (Historic Resource Present) for the purposes of the Planning Department's California Environmental Quality Act (CEQA) review procedures due to its location within the eligible Chinatown Historic District.

Although Portsmouth Square is a designated California Historical Landmark (Number 119), California State landmarks designated prior to Number 770 are not included on the California Register of Historic Resources because early state landmarks, such as Portsmouth Square, did not follow strict evaluative criteria.

### Integrity

Portsmouth Square retains all seven aspects of integrity. As the property's Period of Significance extends from the establishment of the park up to the present day, alterations performed in the past have not altered the property's ability to convey significance under Criterion 1 as an important public space for both the Chinatown community and San Francisco at large.

### Character-defining features

The following is a list of character-defining features of 733 Kearny Street:

- Location and boundaries of Portsmouth Park
- Large open spaces for public gatherings and events
- General mixture of park furniture for socializing in small and medium-sized groups
- Dedicated area for child play area
- Historic plaques, monuments and statues identified in the property description (regardless of location). These are the Robert Louis Stevenson monument (1897); Daughters of the American Revolution Plaque (1924); plaque commemorating Portsmouth Plaza (California Historical Landmark No. 119 dedicated 1950); First Public School House Monument (California Historical Landmark No. 587, dedicated 1957); Andrew Smith Hallidie Plaque, at the site of the Eastern Terminus of San Francisco's first cable car (California Historical Landmark No. 500, dedicated 1968); and the Goddess of Democracy Statue (1990).

### 750 Kearny Street

750 Kearny Street was evaluated in a Historic Resource Evaluation (HRE), prepared by ARG, dated March 2019. In an HRER Part 1 dated June 4, 2021, the department concurred with the findings of the HRE that 750 Kearny Street is individually eligible for listing in the California Register under Criterion 1 and 3. The building is significant under Criterion 1 for its association with the growing political power of members of the Chinatown community and a growing Chinese American middle-class, who after more than a century of systemic racism and anti-Chinese sentiment, successfully organized for additional resources for their community. The property is also eligible under Criterion 3 (architecture) as an exceptional example of the Brutalist architectural style designed by Master Architect Clement Chen. The period of significance under Criterion 1 is 1971 to 1973, encompassing the construction of the hotel, pedestrian bridge, and Chinese Culture Center. The period of significance under Criterion 3 is 1971, when the building and associated bridge was completed.

Although 750 Kearny Street is near the National Register-eligible Chinatown Historic District, it is not a contributor to the historic district and is not located within any identified historic districts.

### Integrity

Planning staff concurs with the HRE's finding that 750 Kearny Street retains all seven aspects of integrity. The exterior of 750 Kearny Street retains a good degree of integrity, having undergone few major alterations since it was originally constructed. Although the publicly accessible interior spaces have undergone significant alterations since construction, overall, 750 Kearny Street conveys its significance as an individually eligible

property. Therefore, the subject building retains integrity and is a historic resource individually eligible for the CRHR under Criterion 1 and 3.

### Character-defining features

The following is a list of character-defining features of 750 Kearny Street:

- Location at the west end of the block bounded by Washington, Montgomery, Merchant, and Kearny streets
- Footprint extending to the property lines, except for the setback from Kearny Street
- Connection to Portsmouth Square via the elevated pedestrian bridge
- Massing consisting of a tall, slender tower situated on a pyramidal base
- Steel-frame construction
- Flat roof
- Concrete cladding with vertical lines created by wood formwork
- Fenestration pattern and form, including bands of windows separated by cast-panel concrete spandrels with angled ledges on the tower and large expanses of fixed windows on the sloped walls of the base
- Horizontal, incised bands aligning with the spandrels
- Narrow projections on the east and west façades with a central column of windows and columns of rectangular voids on each side
- Sculptural overhang punctuated by deep, rectangular voids at the capital level
- Full occupancy of third floor by local community group
- Separate entrances for hotel and third floor community space
- Dedicated entrance to third floor community space accessed via the Kearny Street Pedestrian Bridge and stairs
- Porte cochere created by the elevated Kearny Street Pedestrian Bridge

### Kearny Street Pedestrian Bridge

The Kearny Street Pedestrian Bridge was evaluated in a Historic Resource Evaluation (HRE), prepared by ARG, dated March 2019. In an HRER Part 1 dated June 4, 2021, the department concurred with the findings of the HRE that the Kearny Street Pedestrian Bridge is not only a character defining feature of 750 Kearny Street but is also individually eligible for listing in the California Register under Criterion 1 and 3. Like the hotel building, the Bridge is significant under Criterion 1 for its association with the growing political power of Chinese American residents of Chinatown and San Francisco. Furthermore, the Bridge is significant under Criterion 1 as a physical and symbolic connection between the Chinese Culture Center, located on the 3<sup>rd</sup> floor of 750 Kearny, and the Chinatown community. Under Criterion 3, the Bridge is significant as a unique and representative example of the Brutalist Style and of a rare construction type: the pedestrian bridge. Additionally, staff found the Bridge significant for its association with Master Architects Clement Chen and Chen Chi-kwan. The period of significance under Criterion 1 and 3 is 1971, the year the bridge was constructed and opened.

Although the Kearny Street Pedestrian Bridge straddles the boundary of National Register-eligible Chinatown Historic District, it is not a contributor to the historic district and is not located within any other identified historic districts.

## Integrity

Planning staff concurs with the HRE's finding that the Kearny Street Pedestrian Bridge retains all seven aspects of integrity. The bridge has undergone few major alterations since it was originally constructed. The limited alterations performed, including the installation of a mosaic and construction of a pedestrian gate, have not significantly affected the integrity of the structure. Therefore, the subject structure retains integrity and is a historic resource individually eligible for the CRHR under Criterion 1 and 3.

## Character-defining features

The following is a list of character-defining features of 750 Kearny Street:

- Reinforced concrete construction
- Girders and two-column bents with tapered legs
- Access points at the second and third stories of the hotel tower at the east end of bridge and from Portsmouth Square at the west end
- Angular platform at the east end with a central staircase flanked by two shorter staircases
- Exterior cladding featuring rectangular concrete panels decorated with vertical lines from wood formwork
- Closed railing with smooth concrete cap
- Brick paving
- Curved interior walls
- Hexagonal light fixtures
- Backless concrete benches in two lengths
- Dedicated entrance to Chinese Culture Center at the third floor of 750 Kearny Street
- Hotel (750 Kearny Street) porte cochere created by elevated span of bridge

## Project description and objectives

The following project description was excerpted from current draft documents. It has been edited for clarity and space:

The proposed project would demolish nearly all of the existing park features, with the exception of the upper-level restrooms, the elevator facilities and vents, the staircase adjacent to the elevators, and the parking garage. Project demolition would include the approximately 1,600-square-foot clubhouse, the 4,000-square-foot plaza, the 5,500 square feet of combined playground space, the 1,600-square-foot trellis, and all benches, walkways, and stairs. The pedestrian bridge spanning Kearny Street, all landscaping, and the 69 trees on and adjacent to the project site would also be removed. The removal of the bridge would result in the removal of a portion of the port-cochere at 750 Kearny Street.

The proposed project would renovate Portsmouth Square's existing park features and construct a new children's playground, a new clubhouse, re-waterproof the roof of the existing underground parking garage, demolish and remove the pedestrian bridge spanning Kearny Street, implement structural upgrades to the Portsmouth Square Garage, and replace landscaping. The primary feature on the upper level of the redesigned park would be a new enlarged 8,500-square-foot plaza and event space. The plaza would include a 20-by-40-foot raised stage on the west side of the plaza, as well as a shade structure over a variety of seating types at the upper plaza's eastern edge. To reference the former

location of the pedestrian bridge, the proposed project incorporates a park overlook with a paving treatment in a location similar to the western terminus of the existing bridge. The park overlook adjacent to the new clubhouse would provide a view of the lower-level playground and Kearny Street below.

A ramp and staircase located between the lower level plaza and the upper level plaza would connect the two levels of the park. The lower level of the redesigned park would include an approximately 6,500-square-foot playground and fitness area. Bleacher seating overlooking Kearny Street would be located near the southeast corner entrance, adjacent to the intersection of Clay and Kearny streets. The lower level would be landscaped with small ornamental trees and perennial shrubs.

The new two-story, 29-foot-tall, 8,300-square-foot clubhouse would be located at the northeast corner of the park adjacent to Kearny and Washington streets. The clubhouse, which would span both the upper and lower levels, would have a mezzanine area that would open to a park overlook on the upper level, affording views of both the upper and lower terraces. The north, south, and east façades of the new clubhouse would be glazed to provide visibility to the upper and lower terraces from within, as well as to the adjacent streets. The existing garage elevators on the upper level would remain, and the new clubhouse would be constructed around the existing elevators.

The pedestrian bridge spanning Kearny Street would be demolished and removed. The bridge currently connects Portsmouth Square to the second floor of the hotel building and the Chinese Culture Center located on the third floor via an exterior central staircase. The 750 Kearny Street (east) side of the bridge would be demolished to the existing bridge support columns, which would remain in place to support the outdoor terrace area on the second floor of the hotel building. The floor outdoor terrace area would continue to cover the ground-floor entrance to the hotel building, and access to the Chinese Culture Center on the third floor of the hotel from the second-floor terrace would be maintained via the exterior central staircase. The Chinese Culture Center will also be accessible from the hotel lobby.

## PROJECT OBJECTIVES

The project sponsor has identified the following are the project objectives:

1. Provide a Renovated Park that is Sensitive to the Cultural and Historic Setting of the Property
  - a. Provide a renovated park that is architecturally compatible with the Chinatown neighborhood while maintaining the existing park character.
  - b. Incorporate the existing monuments and art elements into a renovated park.
2. Align Park Renovation with Community Input
  - a. Be responsive to the recreational needs of the Chinatown neighborhood and provide for diverse groups of people of various ages and abilities.
  - b. Maximize the implementation of community input received during the engagement phase.
3. Maximize Park Cohesiveness and Usability
  - a. Improve spatial relationships, access, and circulation, both within the park and at the park-street frontage interface.
  - b. Maximize usable space and remove barriers or elements that divide usable space.
  - c. Create inviting and flexible spaces that can accommodate daily recreational activities and

- events of all sizes.
  - d. Establish a clubhouse that can flex to accommodate gatherings of multiple sizes.
  - e. Create a large multi-use upper plaza that can accommodate large events but is also comfortable for all event sizes.
  - f. Site new buildings in a manner that maximizes natural light, works with the existing garage structure and respects the topography of the site and the surrounding area.
  - g. Maximize direct connections between the clubhouse and the park that offer opportunities for indoor-outdoor uses.
  - h. Create a unified “active recreation” area with fitness equipment and a children’s playground with direct access to the clubhouse.
4. Create a Safe and Secure Park and Streetscape
- a. Create a single cohesive park that is both physically and visually connected and uses site elements and structures to connect instead of divide spaces.
  - b. Provide direct lines of sight to and from the clubhouse to maximize safety and visibility throughout the property.
  - c. Provide a safe pedestrian experience both within the park and on the sidewalks.
5. Maintain and Preserve the Existing Garage and its Operations
- a. Minimize impacts to the garage structure and its operations both during construction and at completion.
  - b. Upgrade the waterproofing of the garage and all roof drainage components to eliminate water intrusion into the garage and its structure.
  - c. Protect the existing restroom and garage infrastructure on the park level and seamlessly incorporate them into the renovated park.
6. Create a Sustainable and Easy-To-Maintain Park
- a. Provide a “Zero Carbon” clubhouse by eliminating all carbon emissions and using 100% renewable energy.
  - b. Utilize durable and long-lasting materials and building systems to withstand intense use and not create long-term maintenance burdens.
  - c. Minimize the need for long-term pest management.
  - d. Design and implement a project that meets the established budget.

## PROJECT IMPACTS

Staff finds that the design of the proposed park renovation and new clubhouse will be compatible within the setting and character of Portsmouth Square and the proposed design will not materially impair the National Register-eligible Chinatown Historic District. However, because the proposed project will demolish the Kearny Street Pedestrian Bridge, it would cause a significant and unavoidable impact to identified historic resources.

In addition to a significant and unavoidable impact to the bridge itself, staff has determined that the proposed project will cause a significant and unavoidable impact to the cultural significance of 750 Kearny Street under Criterion 1. Staff finds that under Criterion 3, despite removal of the Bridge, the building will retain sufficient integrity such that it can continue to convey its significance as a strong example of Brutalist architecture.

## Preservation Alternatives

As the proposed project is anticipated to result in a significant and unavoidable impact to a historic resource due to demolition, the EIR will consider alternatives to the project. Alternatives considered under CEQA do not need to meet all project objectives; however, they should avoid or substantially lessen any of the significant effects of the project while still meeting most of the basic objectives of the project listed above.

## Summary of Preservation Alternatives

Department staff and the project team have identified the following preservation alternatives: No Project Alternative, Full Preservation Alternative, and Partial Preservation Alternative. The alternatives are depicted in the attached plans and massing studies in Attachment A, Appendix 1: Graphics package of Preservation Alternatives for Portsmouth Square Improvement Project, prepared by SWA/MEI and San Francisco Recreation and Park Department (dated May 2021) and are more fully described in Attachment A: Memorandum regarding the Preservation Alternatives for Portsmouth Square, prepared by architecture + history, llc, (dated June 7, 2021)

## Development of Preservation Alternatives

In developing preservation alternatives, the department and project sponsor explored several different approaches to physically and symbolically retain the bridge's connection between Portsmouth Square and the Chinese Culture Center based on existing site constraints and limitations, the character-defining features of the individual resources, and the objectives of the project, which are discussed in more detail in the attached alternatives memo, see Attachment A. Some of the partial preservation alternatives were rejected due to site constraints associated with the structural limitations of the Pedestrian Bridge. Specifically, that the Bridge's post-and-tension construction prohibited partial or selective demolition of the bridge without significantly compromising the structural integrity of the bridge. For a more fully described structural analysis of the bridge, please see Attachment A, Appendix 2: "Bridge Demolition Feasibility Study" completed by SOHA Engineers in June 2020.

Additionally, alternatives that incorporated elements that clearly conveyed the physical and symbolic link between Chinatown and the CCC were confined to the park boundaries. As 750 Kearny Street is a privately owned property and not a sponsor of the proposed project, the ability of the project sponsor to develop alternatives on or attached to the private property was determined infeasible.

Other project development and preservation alternatives were informed by existing site conditions. For example, the footprint of the new clubhouse was constrained by the extant garage entry stairs and elevator structure which could not be relocated due to existing contractual agreements. Additionally, the project sponsor strongly favored the locating the new clubhouse in the northeast corner of the park so as to avoid unnecessary shadow within the park's open spaces. A clubhouse location at the northeast location also avoided disrupting existing infrastructure associated with the restroom building at the southwest corner of the park. And finally, the project team also aimed to develop a project that would minimize or avoid structurally or operationally impact the underground garage.

A summary of some of the alternatives explored but rejected is located on p. 35-36 of Attachment A. Ultimately the department concluded that the two preservation alternatives presented here represent the balance between reducing impacts to both of the historic resources and meeting most of the project objectives.

## **No Project Alternative**

Under the No Project Alternative, no demolition and no modifications, repairs, or restoration activities would be conducted on the existing historic resources. The No Project Alternative would retain all the character-defining features of the subject property.

However, the No Project Alternative would not meet most of the basic project objectives.

## **Full Preservation Alternative**

Under the Full Preservation Alternative, the park would be renovated in a manner that retained the Kearny Street Pedestrian Bridge while setting back the south wall of the proposed clubhouse by 15' and reducing the footprint of the proposed clubhouse from 8,313 square feet to 6,651 square feet. The proposed 15' setback would provide adequate space between the bridge and clubhouse to take advantage of natural light provided by the glazed southern wall of the clubhouse while also conforming to fire and safety codes. Under this alternative, new structural columns and transfer beam at the garage level would be required to structurally support the proposed clubhouse. This alternative would still allow for the substantial renovation of Portsmouth Square, including the new upper plaza design, children's playground and fitness area, new seating, and waterproofing of the garage.

Similar to the proposed project, the Full Preservation Alternative would retain all of the character-defining features of Portsmouth Square, including the park boundaries, flexible open space, and playground. Additionally, under the Full Preservation Alternative, all of the character-defining features of 750 Kearny Street, and the Pedestrian Bridge would be retained, including all the Brutalist elements and ornamentation of the Bridge. Furthermore, the Full Preservation Alternative would retain independent access to the Chinese Culture Center via the Pedestrian Bridge. For a more detailed description of the Full Preservation Alternative see p. 19-20 of Attachment A: Memorandum regarding the Preservation Alternatives for Portsmouth Square, prepared by architecture + history, llc, (dated June 7, 2021).

The Full Preservation Alternative meets or partially meets the basic objectives of the project and would result in a smaller clubhouse building (6,651 square feet) in comparison with the proposed project that would construct an 8,313 square foot clubhouse. For a table of how the preservation alternatives meet the project objectives see p. 21-28 of Attachment A.

## **Partial Preservation Alternative**

Under the Partial Preservation Alternative, the park renovation would be substantially the same as the Proposed Project, save for the addition of a new overlook structure at the approximate former location of the bridge. Essentially, the Partial Preservation Alternative proposes to extend the outdoor terrace of the Proposed Project to the Kearny Street sidewalk. Under this alternative, the structural concrete columns and framing of the outlook would reference the Brutalist materials and style of the Kearny Street Pedestrian Bridge. Under this alternative, the new clubhouse, new upper plaza design, children's playground and fitness area, new seating, and waterproofing of the garage of the Proposed Project alternative would be retained.

Like the Proposed Project, the Partial Preservation Alternative would retain all of the character-defining features of Portsmouth Square. Additionally, the Partial Preservation Alternative would be similar to the Proposed Project in that it would retain most of the character-defining features of 750 Kearny Street, except features associated with the removal of the pedestrian bridge and porte cochere. Although under this alternative a symbolic and

interpretive connection between Portsmouth Square and CCC would be retained, the physical connection between Portsmouth Square and the CCC would still be lost, resulting in a Significant and Unavoidable Impact. For a more detailed description of the Partial Preservation Alternative, see p. 19-20 of Attachment A.

The Partial Preservation Alternative meets or partially meets the basic objectives of the project. For a table of how the preservation alternatives meet the project objectives see p. 21-28 of Attachment A.

**REQUESTED ACTION:** The Department seeks comments on the adequacy of the proposed Preservation Alternatives.

## Attachments

**Attachment A:** Memorandum regarding the Preservation Alternatives for Portsmouth Square, prepared by architecture + history, llc, (dated June 7, 2021)

**Attachment A, Appendix 1:** Graphics package of Preservation Alternatives for Portsmouth Square Improvement Project, prepared by SWA/MEI and San Francisco Recreation and Park Department (dated May 2021)

**Attachment A, Appendix 2:** Portsmouth Square Pedestrian Bridge Demolition Feasibility Study prepared by SOHA Engineers, (June 16, 2020)

**Attachment B:** Historic Resource Evaluation – Portsmouth Square, prepared by MIG, Inc., (dated August 2014)

**Attachment C:** Historic Resource Evaluation – Hilton Hotel San Francisco, prepared by Architectural Resources Group, (dated March 2019)

**Attachment D:** Historic Resource Evaluation Response Part 1, prepared by the San Francisco Planning Department, (dated June 4, 2021)

**Attachment E:** Historic Resource Evaluation Response Part 2, prepared by the San Francisco Planning Department, (dated June 4, 2021)

**Attachment F:** Availability of Notice of Preparation of Environmental Impact Report, prepared by the San Francisco Planning Department, (dated September 23, 2020)

**Attachment A:**  
**Memorandum regarding the**  
**Preservation Alternatives for**  
**Portsmouth Square**

**To:** Allison Vanderslice, Principal Preservation Planner; Michelle Taylor, Senior Preservation Planner, San Francisco Planning Department

**From:** Bridget Maley, architecture + history, llc

**Date:** June 7, 2021

**Via:** email – michelle.taylor@sfgov.org

**RE:** Portsmouth Square Historic Preservation Alternatives

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## I. Executive Summary

The project sponsor, the San Francisco Recreation and Park Department (project sponsor or RPD), proposes to implement the Portsmouth Square Improvement Project (proposed project) to renovate the existing park with a new children’s playground, exercise equipment, shade structures, seating areas, wayfinding, signage, sidewalks, landscaping, terraces, ramps, and a new 8,300-square-foot clubhouse. The proposed project would also re-waterproof the roof of the Portsmouth Square Garage located underneath the park and portions of the adjacent streets and sidewalks, seismically upgrade portions of the parking garage, and demolish and remove the existing pedestrian bridge spanning Kearny Street that connects Portsmouth Square with 750 Kearny Street, a 27-story hotel building (currently managed as a Hilton Hotel) and the Chinese Culture Center (currently located on the third floor).

The proposed project would be the most substantial upgrades and alterations to Portsmouth Square since 1961, when the underground parking garage was constructed, and the park was converted from an open green space to an elevated, two-level park. With the removal of the pedestrian bridge, RPD can implement changes to the northeast quadrant of the park to accommodate a larger clubhouse and provide a desired programmatic link between the clubhouse and the children’s playground.

As the proposed project would result in significant and unavoidable impacts to historic resources, primarily related to the demolition of the Kearny Street pedestrian bridge, several historic preservation alternatives have been prepared pursuant to the California Environmental Quality Act (CEQA). The preservation alternatives analyzed in this memorandum include: a No Project Alternative; a Full Preservation Alternative; and a Partial Preservation Alternative. Further, the Alternatives that were considered, but rejected, are summarized.

The two alternatives developed lessen the impacts of the proposed project on the pedestrian bridge. The Full Preservation Alternative would retain the pedestrian bridge and a Partial



Preservation Alternative would convey some of the design and symbolic intent of the pedestrian bridge through new materials and features. This analysis finds that the Full Preservation Alternative would maintain many of the character-defining features of the pedestrian bridge and therefore, would result in a less-than-significant impact on the historical resource.

The Partial Preservation Alternative would not maintain many of the key character-defining features of the pedestrian bridge. In contrast to the Proposed Project, the Partial Preservation Alternative would reduce impacts to the historical resource and meet several of the project objectives; however, it would not result in a project with a less than significant impact. Neither the Full nor Partial Alternative would meet all the project sponsor's objectives; however, they would meet many of the objectives, making them both feasible alternatives.

## II. Methodology

The Project Alternatives presented herein were developed in collaboration with RPD, SWA-MEI Joint Venture (RPD's consulting design team), the San Francisco Planning Department (Planning Department), and the EIR team (ESA Associates and architecture + history, llc). This memorandum contains: a discussion of the historic resources present and their character-defining features; a summary project description; a discussion of each alternative and how they were developed; analysis of how the alternatives meet or do not meet the project objectives; and how each alternative lessens or does not lessen the project impacts. Pursuant to CEQA, and following guidance provided by the San Francisco Historic Preservation Commission Resolution No. 0746, this memorandum analyzes a Full Preservation Alternative and a Partial Preservation Alternative. For purposes of this memorandum, architecture + history, llc referred to the Historic Resource Evaluation (HRE) Part 1 for Portsmouth Square completed by MIG Inc. (August 2014), the HRE Part 1 for 750 Kearny and pedestrian associated bridge completed by Architectural Resources Group (March 2019), the Planning Department Historic Resource Evaluation Response (HRER) Part 1 (July 20, 2020, revised June 4, 2021), and the Planning Department HRER Part 2 (June 4, 2021).

The Project Description is derived from the Notice of Preparation (NOP) of an Environmental Impact Report, prepared by the San Francisco Planning Department (September 23, 2020, case no. 2018-013597ENV), with clarifications and updates made as the Draft Environmental Impact Report (DEIR) has progressed. The Project Objectives were developed by RPD for inclusion in the DEIR. The Project Objectives were informed by numerous public meetings to gather park user comments on a redesigned Portsmouth Square.



### III. Project Site and Historic Resources

#### *Project Site*

The proposed project site is comprised of Portsmouth Square at 733 Kearny Street, portions of 750 Kearny Street (a hotel building and the Chinese Culture Center), and the Kearny Street Pedestrian Bridge that links the two elements of the properties. Portsmouth Square is in the Chinatown neighborhood and is bounded by Washington Street to the north, Kearny Street to the east, Clay Street to the south, and Walter U. Lum Place to the west. A parking garage constructed in 1961 is located underneath Portsmouth Square. The elevators and pavilion adjacent to the upper-level elevator entrance were replaced in 1990 and the existing 1,500 square foot clubhouse was constructed in 2001. Sidewalks, under the jurisdiction of San Francisco Public Works, surround the site. Portsmouth Square is a non-contributor to the National Register-eligible Chinatown Historic District.

750 Kearny Street is located within San Francisco's Financial District and is opposite (east) of Portsmouth Square. It is on a large lot with street-facing elevations at Washington Street (north) and Merchant Alley (south), and Kearny Street (west). The pedestrian bridge, constructed at the same time as 750 Kearny, spans Kearny Street, and extends between the upper level of Portsmouth Square to the second story of 750 Kearny Street, which provides access to the Chinese Culture Center on the third floor of 750 Kearny Street.

All three of these elements of the site are considered individual historic resources: Portsmouth Square, 750 Kearny Street, and the pedestrian bridge linking the portions of the site. Each resource is described in the following section.



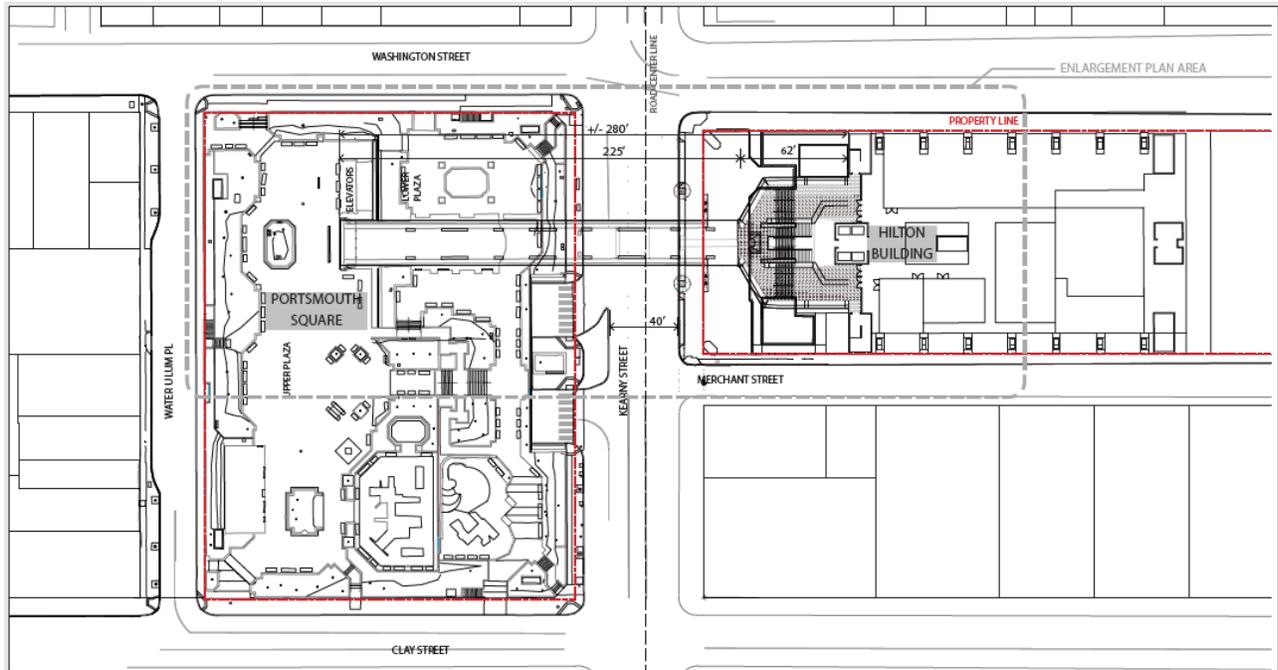


Figure 1: Existing Site Plan. Source: SWA/MEI.





Figure 2: Aerial of the Project Site with the boundaries of the project marked in red. Source: ESA



### ***Identified Historic Resources***

*The following section is excerpted and adapted from the Historic Resource Evaluation Response, dated April 13, 2021.*

The proposed project involves the following previously identified historic resources: Portsmouth Square; the National Register-eligible Chinatown Historic District; 750 Kearny Street; and the Kearny Street Pedestrian Bridge that connects the two properties. Each is described below and a list of character-defining features of each is also provided.

#### ***Portsmouth Square***

Portsmouth Square is a city-owned park established by the early settlers of San Francisco (then called Yerba Buena). It functioned as both an official and unofficial gathering space. As the town formalized, so too did Portsmouth Square, and the rough plaza was replaced by a simple landscape comprised of trees, lawns, and paths. Over the next hundred years, the park landscape remained relatively unchanged and continued to offer a space for both respite and formal events.

In 1961, the City of San Francisco significantly altered the traditional park setting to accommodate an underground parking garage, with entry and exit points along Kearny Street. This 1961 project resulted in a complete re-design of the park – from an open green space to an elevated, bi-level concrete plaza. Today, Portsmouth Square is a 57,516 square foot park set into the incline of a hill, with both upper and lower areas. The park features a mix of concrete hardscape elements, open space, raised planting areas, trees, landscape furniture, and two playgrounds (one at each level). An elevator pavilion, community center, and restrooms round out the park features.

Within the boundaries of the park are several monuments, plaques, and sculptures that speak to the importance of Portsmouth Square as the historic focal point of San Francisco. The site also features six concrete play sculptures from 1984 by artist Mary Fuller, titled *Tot Lot*, representing animals of the Chinese Zodiac and commissioned by City of San Francisco and the Tamarack Foundation.

According to the permit history and other supporting documents, Portsmouth Square has undergone extensive alterations since establishment circa 1835. Although the boundaries have remained the same, the original landscaped open park that characterized the square for more than a hundred years was extensively lost in 1961. That year, the City fully razed the park to accommodate an underground parking garage (completed 1963). Additional alterations performed since 1963 include: construction of a pedestrian bridge spanning Kearny Street and connected to 750 Kearny Street (1971); addition of playground structure by Royston, Hanamoto, Beck, and Abbey (c.1971); new elevator and bathroom buildings (1987); new benches and raised planting areas at park perimeter (1991); new play structure, addition of chess tables, benches and landscaping (1994); construction of a new community room and two new play areas (2001); and demolition and construction of bathroom structure (2013).



Planning Department staff determined that Portsmouth Square is individually eligible for listing in the California Register of Historic Places under Criterion 1 (association with significant events) for its role as an important cultural space for the Chinatown community and for its association with important events and early development of San Francisco.<sup>1</sup> Portsmouth Square has served as a formal and informal public square and gathering space for San Franciscans since the establishment of Yerba Buena settlement in 1835. As the city's earliest public square, the park was the site of the 1848 declaration of California independence, the proclamation of the discovery of gold in 1849, California's first public school, and the site of a refugee camp after the 1906 earthquake and fire. In the heart of San Francisco's Chinatown community, the park also has served as an open space for recreation, socializing, and cultural activities for more than a century. Portsmouth Square is the site of annual events such as the Annual Chinatown Music Festival and Chinese New Year celebrations, along with parades, civic demonstrations, food drives, community meetings, and multiple regular performance arts events. The square continues to function as the site of public events. For this reason, the period of significance for Portsmouth Square under Criterion 1 is from circa 1835 to the present (2021).

### ***Portsmouth Square Character-Defining Features***

- Location and boundaries of Portsmouth Square
- Large open spaces for public gatherings and events
- General mixture of park furniture for socializing in small and medium-sized groups
- Dedicated area for child play area
- Historic plaques, monuments and statues identified in the property description (regardless of location). These are:
  - Robert Louis Stevenson monument (1897);
  - Daughters of the American Revolution Plaque (1924);
  - Portsmouth Plaza Plaque (California Historical Landmark No. 119 dedicated 1950);
  - First Public Schoolhouse Monument (California Historical Landmark No. 587, dedicated 1957);
  - Andrew Smith Hallidie Plaque, at the site of the Eastern Terminus of San Francisco's first cable car (California Historical Landmark No. 500, dedicated 1968); and
  - the Goddess of Democracy Statue (1990).

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<sup>1</sup> San Francisco Planning Department, *Historic Resource Evaluation Response for 733 Kearny Street (Portsmouth Square): Part 1 – Historic Resource Evaluation, 750 Kearny Street, and Kearny Street Pedestrian Bridge*, June 4, 2021.



### ***National Register-Eligible Chinatown Historic District***

Portsmouth Square offers one of the few areas of open space in the National Register-eligible Chinatown Historic District (district), which is comprised primarily of two- to four-story, mixed-use buildings of brick or concrete that post-date the 1906 Earthquake and Fire. To attract visitors to the neighborhood, architects and builders embellished the Edwardian-style buildings with architectural elements influenced by Chinese architecture such as tiled roofs, upturned eaves, decorative woodwork, and loggias. Features associated with the district include, masonry buildings clad in brick or concrete, narrow streets and alleys, Neo-Classical and Edwardian style construction with Chinese-influenced ornamentation, and steel cornices.

A decorative sidewalk lamppost at the southwest corner of Washington and Kearny Streets (outside of the park boundaries, but within the project site) is a contributing feature to the district. Portsmouth Square has been identified as a noncontributing property to the district. The Kearny Street pedestrian bridge, which sits within the boundaries of the district, was constructed well after the district's identified period of significance (1906-1930) and does not contribute to the district. 750 Kearny Street is located outside of the district boundaries and not associated with any other identified or designated historic districts.

### ***750 Kearny Street – Hotel Building and Chinese Culture Center (CCC)***

750 Kearny Street is a 27-story hotel and Chinese Culture Center (CCC) constructed in 1971 and designed in the Brutalist style by Chinese American architect Clement Chen and John Carl Warnecke and Associates.<sup>2</sup> A concrete tower clad primarily in vertically oriented board form concrete finish, the primary (west) elevation on Kearny Street presents a monolithic, symmetrical form with minimal fenestration. This dominant front elevation features a tall tower, atop a substantial A-frame set into a two-story, concrete base. A front setback and the elevated pedestrian bridge above Kearny Street also serve as a porte cochere at the hotel entrance.<sup>3</sup>

Primarily used as a hotel, 750 Kearny Street was also designed to house the CCC. Occupying the third floor since the building opened in 1973, the CCC was designed by Clement Chen and Associates. At 20,000 square feet, the CCC offered its visitors a gallery space, auditorium and multi-functional interior spaces. The space is directly accessible from Portsmouth Square via a pedestrian bridge that spans Kearny Street. The exterior of 750 Kearny is largely intact. However, unlike the exterior, the interior public spaces, including the lobby and Chinese Culture Center, have been significantly altered over time.

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<sup>2</sup> Although the original building permits lists John Carl Warnecke and Associates as architect, historic documentation suggests that Clement Chen was the primary architect on the project.

<sup>3</sup> The definition of a porte cochere is "a covered entrance large enough for vehicles to pass through, typically opening into a courtyard." The full covering of the vehicular entrance would be lost with the removal of the bridge and would result in a proposed outdoor terrace.



The building at 750 Kearny Street has been determined individually eligible for listing in the California Register of Historic Places under Criterion 1 (association with significant events) for its association with the growing political influence of San Francisco's Chinese community in the years after World War II. Members of the Chinese community successfully advocated for a community space and museum to be included in the project when the property was developed. Upon completion of the project in 1971, the CCC was established on the third floor of the hotel building and accessible via a pedestrian bridge connected to Portsmouth Square or through the hotel's lobby. Additionally, 750 Kearny Street is individually eligible for listing on the California Register under Criterion 3 (architectural significance) as an excellent example of the Brutalist style of architecture and designed by Master Architect Clement Chen. Brutalism is a subset of Late Modern architecture and is known for exposed and expressive concrete structural systems; monumental massing and "heavy" appearance; the integration of bold, angular shapes and blockish, geometric forms; exposed concrete finishes; an overall lack of ornamentation; and articulated bases that rise above integral plazas and landscapes.<sup>4</sup>

Under Criterion 1, the shared context of the construction of 750 Kearny Street and the associated pedestrian bridge and the formation of the Chinese Culture Center establish a period of significance of 1971—1973. The period of significance under Criterion 3 is 1971, the date that construction of the building and associated pedestrian bridge was completed.

#### ***750 Kearny Street –Hotel Building and Chinese Culture Center – Character-Defining Features***

- Location at the west end of the block bounded by Washington, Montgomery, Merchant, and Kearny streets
- Footprint extending to the property lines, except for the setback from Kearny Street
- Connection to Portsmouth Square via the elevated pedestrian bridge
- Massing consisting of a tall, slender tower situated on a pyramidal base
- Steel-frame construction
- Flat roof
- Concrete cladding with vertical lines created by wood formwork
- Fenestration pattern and form, including bands of windows separated by cast-panel concrete spandrels with angled ledges on the tower and large expanses of fixed windows on the sloped walls of the base
- Horizontal, incised bands aligning with the spandrels
- Narrow projections on the east and west façades with a central column of windows and columns of rectangular voids on each side
- Sculptural overhang punctuated by deep, rectangular voids at the capital level
- Full occupancy of third floor by local community group
- Separate entrances for hotel and third floor community space

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<sup>4</sup> Architectural Resources Group, *Historic Resource Evaluation for the Hilton Hotel, San Francisco, California*, prepared for the San Francisco Planning Department, March, 2019.



- Dedicated entrance to third floor community space accessed via the Kearny Street Pedestrian Bridge and stairs
- Porte cochere created by the elevated Kearny Street Pedestrian Bridge

### ***Kearny Street Pedestrian Bridge***

A pedestrian bridge extends from the upper level of Portsmouth Square over Kearny Street and connects to the second and third floor of 750 Kearny Street, where there is an exterior central staircase to the CCC. The bridge, designed by Chinese-born artist and architect Chen Chi-kwan in collaboration with the architect of 750 Kearny Street, Clement Chen, was constructed to provide access to the CCC from Portsmouth Square. The pedestrian bridge was built in 1971, concurrent with construction of the hotel building. The 28-foot-wide, 210-foot-long pedestrian bridge is a reinforced concrete structure that is supported by cross beams and a pair of bents on each side of the street.<sup>5</sup> The pedestrian bridge has a closed concrete railing with a smooth concrete cap lined with cuboctahedron metal light fixtures and includes a series of concrete benches on either side of the walkway. The pedestrian bridge is gated on the Portsmouth Square side, which is closed at night. Access to Kearny Street from the pedestrian bridge is available through either the hotel building or Portsmouth Square; the pedestrian bridge does not provide direct public access to the street. Planning Department staff has determined that the pedestrian bridge is a contributing element of the historic resource at 750 Kearny and is both a physical and cultural link from Portsmouth Square to the Chinese Culture Center.

In addition to being identified as a character-defining feature of 750 Kearny Street, the pedestrian bridge has been determined to be individually eligible for listing in the California Register of Historical Resources under Criterion 1 (association with significant events) and Criterion 3 (architectural significance). The pedestrian bridge was determined to be eligible under Criterion 1 based on its association with an important moment in the growing financial and political influence of Chinese Americans in postwar San Francisco. “After more than a century of systemic racism and anti-Chinese sentiment, members of the Chinatown community and a growing Chinese American middle class successfully organized for additional resources for the betterment of their community.” Specifically, the pedestrian bridge was constructed at a time when Chinese activists successfully asserted their political power with the San Francisco Board of Supervisors and the San Francisco Redevelopment Agency to negotiate the sale of land and construction of a hotel at 750 Kearny Street to include the CCC and the pedestrian bridge.

The pedestrian bridge was also determined individually eligible for listing under Criterion 3 because it is a unique and representative example of the distinctive characteristics of Brutalist architecture in San Francisco. The pedestrian bridge possesses high artistic value within the Brutalist aesthetic and is also a rare property type in San Francisco. Furthermore, like the hotel

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<sup>5</sup> A *bent* is an intermediate substructure unit located between the ends of a bridge. Its function is to support the bridge at intermediate intervals with minimal obstruction to the flow of traffic or water below the bridge.



building itself the pedestrian bridge is an important collaboration of two master architects, Clement Chen and Chen Chi-kwan.

The period of significance under Criteria 1 (events) and 3 (design/construction) is 1971, the date that construction of the pedestrian bridge and associated hotel building at 750 Kearny Street was completed.

***Kearny Street Pedestrian Bridge – Character-Defining Features***

- Reinforced concrete construction
- Girders and two-column bents with tapered legs
- Access points at the second and third stories of the hotel tower at the east end of bridge and from Portsmouth Square at the west end
- Angular platform at the east end with a central staircase flanked by two shorter staircases
- Exterior cladding featuring rectangular concrete panels decorated with vertical lines from wood formwork
- Closed railing with smooth concrete cap
- Brick paving
- Curved interior walls
- Cuboctahedron metal light fixtures
- Backless concrete benches in two lengths
- Dedicated entrance to Chinese Culture Center at the third floor of 750 Kearny Street
- Hotel (750 Kearny Street) porte cochere created by elevated span of bridge



#### IV.    Portsmouth Square Improvement Project Description Summary

The following project summary is based on the project summary provided in the Planning Department's HRER Part II dated June 4, 2021. The project involves the full renovation of Portsmouth Square including:

- Relocation of all park monuments and plaques (within park boundaries)
- Retention of existing bathroom structure, garage elevators and stairs
- Maintain park's existing upper and lower plaza organization
- Demolition of existing 1,600 sf (approximate) clubhouse built under the Portsmouth Square Bridge
- Substantial demolition of Kearny Street Pedestrian Bridge
- Enlargement of open "plaza event" space at upper plaza from approximately 4000 sf to more than approximately 8000 sf; space includes an elevated stage of approximately 1200 sf and shade structure of approximately 3,500 sf
- Replacement of two playgrounds with a combined area of approximately 5,500 sf with a single playground and fitness area at lower plaza of approximately 6,500 sf
- New park circulation including modifying entrance locations, new stairs
- Redesign and replacement of all landscaping including trees and raised planters
- All new seating areas and park furniture, including bleacher steps at Kearny Street frontage, benches, and seat walls
- Installation of perimeter fencing and gates
- New paving comprised primarily of cast in place concrete and unit pavers
- No change to function or design of underground garage
- Construction of new approximately 8,300 sf Portsmouth Square Clubhouse at northeast corner of park near the intersection of Kearny and Washington Streets. Building spans upper and lower terrace of the park and features an outdoor terrace at each level. The east elevation, which incorporates existing garage elevators, presents as a single-story building. Majority of western two-thirds of building features in double-height glazed curtain wall above a board form concrete base. Remainder of building clad in board form concrete. Primary entrance at south elevation and accessible from lower outdoor terrace. Secondary and back of house entrances at upper terrace and along north elevation. The building is topped with a sloping shed roof with projecting wood eaves over entrances. The project intends to clad the roof with photovoltaic panels.
- Upper terrace overlook at approximate location of a former western terminus of the pedestrian bridge
- New interpretive paving treatment to memorialize footprint of Kearny Street Bridge
- Re-waterproof garage roof
- Seismically upgrade portions of the garage
- Sidewalk and intersection improvements



Additionally, the project will involve modification of the pedestrian bridge that connects Portsmouth Square to 750 Kearny Street including:

- Substantial demolition of Kearny Street pedestrian bridge span, from the Portsmouth Square end (west) to the foot of the steps at 750 Kearny Street (east).
- Demolition will include removal of most finishes, most light fixtures, all benches, and the 750 Kearny Street porte cochere.
- Retention of terrace landing at east end of the pedestrian bridge; accessible from the second and third floors of the building.
- Installation of railing at the terminated edge of the new terrace.



## V.    Portsmouth Square Improvement Project Objectives

Through the CEQA process project objectives are developed so that decision makers can weigh the benefits of the project, and also understand if the project alternatives are feasible or can meet any or all of the overall project objectives. The following are the defined project objectives for the Portsmouth Square Improvement Project.

1. **Provide a Renovated Park that is Sensitive to the Cultural and Historic Setting of the Property**
  - a. Provide a renovated park that is architecturally compatible with the Chinatown neighborhood while maintaining the existing park character.
  - b. Incorporate the existing monuments and art elements into a renovated park.
2. **Align Park Renovation with Community Input**
  - a. Be responsive to the recreational needs of the Chinatown neighborhood and provide for diverse groups of people of various ages and abilities.
  - b. Maximize the implementation of community input received during the engagement phase.
3. **Maximize Park Cohesiveness and Usability**
  - a. Improve spatial relationships, access, and circulation, both within the park and at the park-street frontage interface.
  - b. Maximize usable space and remove barriers or elements that divide usable space.
  - c. Create inviting and flexible spaces that can accommodate daily recreational activities and events of all sizes.
  - d. Establish a clubhouse that can flex to accommodate gatherings of multiple sizes.
  - e. Create a large multi-use upper plaza that can accommodate large events but is also comfortable for all event sizes.
  - f. Site new buildings in a manner that maximizes natural light, works with the existing garage structure and respects the topography of the site and the surrounding area.
  - g. Maximize direct connections between the clubhouse and the park that offer opportunities for indoor-outdoor uses.
  - h. Create a unified “active recreation” area with fitness equipment and a children’s playground with direct access to the clubhouse.
4. **Create a Safe and Secure Park and Streetscape**
  - a. Create a single cohesive park that is both physically and visually connected and uses site elements and structures to connect instead of divide spaces.
  - b. Provide direct lines of sight to and from the clubhouse to maximize safety and visibility throughout the property.



- c. Provide a safe pedestrian experience both within the park and on the sidewalks.

**5. Maintain and Preserve the Existing Garage and its Operations**

- a. Minimize impacts to the garage structure and its operations both during construction and at completion.
- b. Upgrade the waterproofing of the garage and all roof drainage components to eliminate water intrusion into the garage and its structure.
- c. Protect the existing restroom and garage infrastructure on the park level and seamlessly incorporate them into the renovated park.

**6. Create a Sustainable and Easy-To-Maintain Park**

- a. Provide a “Zero Carbon” clubhouse by eliminating all carbon emissions and using 100% renewable energy.
- b. Utilize durable and long-lasting materials and building systems to withstand intense use and not create long-term maintenance burdens.
- c. Minimize the need for long-term pest management.
- d. Design and implement a project that meets the established budget.

**VI. Historic Preservation Alternatives**

***Alternatives Development***

The project design team studied several project scenarios while developing the proposed project. The scenarios were informed by public input and working closely with RPD to ensure that the design met the project objectives listed above. The bridge termination details at 750 Kearny Street could be further refined as the project progresses. The proposed project results in impacts to identified historic resources, including a significant unavoidable impact to the pedestrian bridge and due to the removal of the bridge, a significant unavoidable impact to the cultural significance of 750 Kearny Street under Criterion 1. Therefore, development of feasible alternatives to the proposed project focused on reducing project impacts to the pedestrian bridge while meeting project objectives. Other project impacts identified were less than significant or less than significant with mitigation, as defined under CEQA. See Table 4 below for the historic resource impact summary.

In exploring the range of alternatives, alternative development focused primarily on the pedestrian bridge and on Portsmouth Square. While initially alternatives were discussed that included new development at 750 Kearny Street, these alternatives were rejected as infeasible (see considered and rejected alternatives section below). The owners of 750 Kearny Street are not a sponsor of the proposed project and their plans for any additional development in relationship to the removal of the bridge are not currently known. As this portion of the pedestrian bridge is on private property, it is infeasible for RPD to undertake any enhancements to the eastern side of the remaining bridge. Therefore, it was determined that any alternative that included new construction on the 750 Kearny Street may not be feasible.



Additionally, the preservation alternative development was informed by the Bridge Demolition Feasibility Study completed by SOHA Engineers in June 2020 (See Appendix Two of this Memorandum). The pedestrian bridge structure consists of the bridge itself and the two-level support structure at the hotel building end (aka “abutment”). The superstructure of the bridge itself is a 2-span post-tensioned lightweight concrete structure. It consists of two outside girders that also serve as the bridge’s guardrails. Transverse beams at the deck level provide stability and help support the deck slab, which is also post-tensioned concrete. As both the bridge structure and structure at hotel building end are post-tensioned concrete structures, removal needs to consider the location and anchorage of the post-tensioning tendons. The logical location for the limits of the bridge removal is at the construction joint near the support location. However, due to the post-tensioning system, it is not practical to keep more of the existing pedestrian bridge structure. Removal of the pedestrian bridge at the construction joint near the support location will not adversely affect the lateral stability of the remaining bridge piece that forms the porte cochere of 750 Kearny Street. To fill in the “notch” created by removal of the bridge to the existing construction joints, supplemental beams will need to be placed to support this infill area. The conclusion of the study indicates that partial retention of the bridge is not feasible. Due to the outcome of this study, it was determined that partial retention of the bridge was not a feasible alternative.



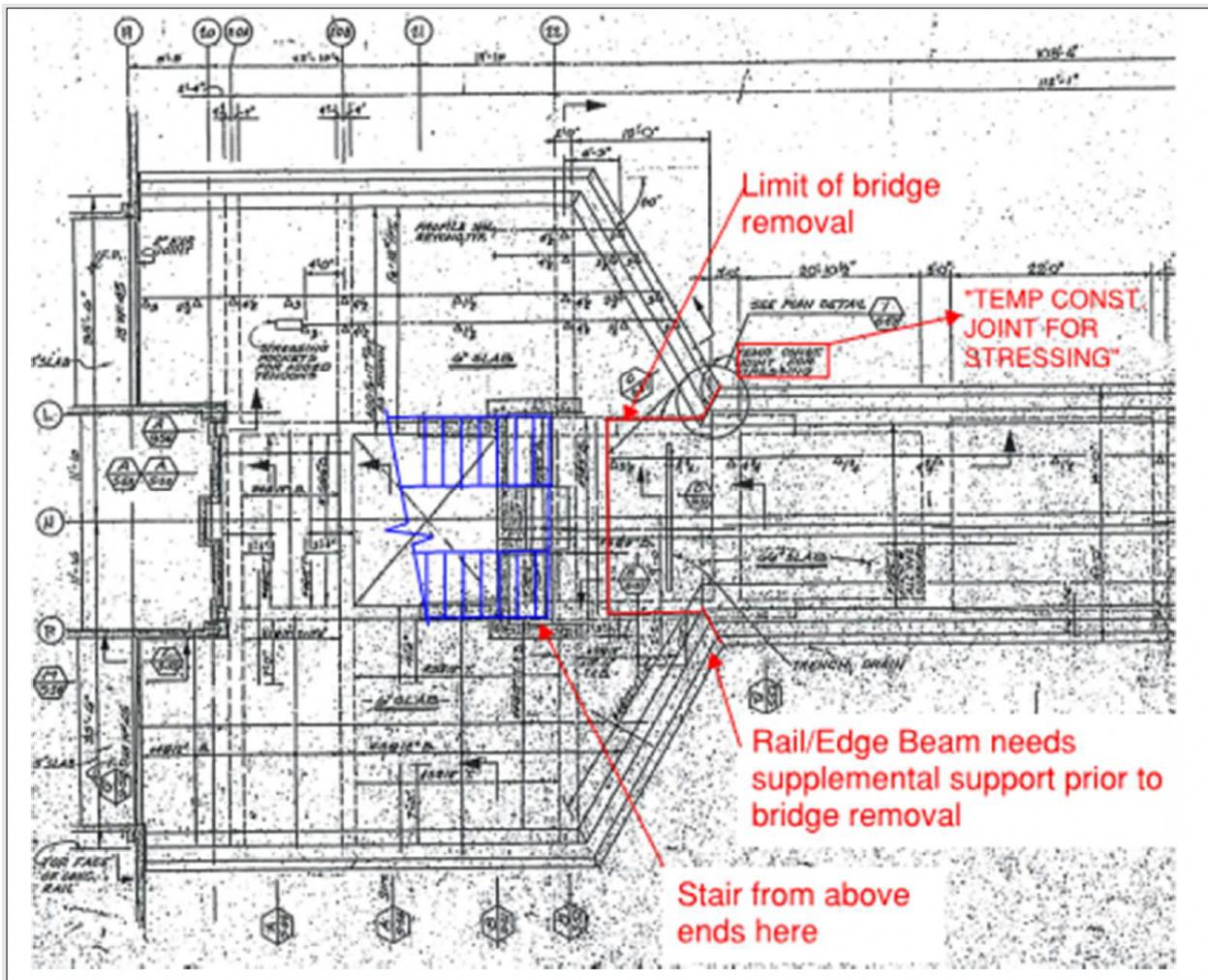


Figure 3: Drawing from Bridge Removal Report by SOHA Engineers, Page 8.

Alternative development was also informed by the desire for a much-enlarged Portsmouth Square clubhouse and its proposed location on the site. The clubhouse location in the Proposed Project was selected for the following reasons:

- Relocating the elevator and garage pavilion entry, which is currently located near the northwest corner, is not feasible because of garage usage and binding operator contracts.
- Locating the clubhouse to either the southeast or southwest corner of the park would result in increased shadows within the site and disrupt circulation patterns to other areas of the park and neighborhood.



- Retaining, rather than relocating and rebuilding, the existing restroom pavilion, takes advantage of existing utilities and infrastructure and assists in providing a project within the established budget.
- Placing the playground and clubhouse near each other with easy interactive access was important from a programmatic perspective.
- The structural limitations of building above the parking garage also informed the placement of the clubhouse and other large site elements.

To meet the majority of project objectives, the alternatives developed retained the location of the clubhouse as proposed by the project.

### ***Community Input into Various Project Scenarios***

The project design was informed by robust community feedback over the course of fourteen months with five community workshops with 100-300 participants per workshop spanning approximately two dozen stakeholder groups. A key theme expressed by the community included strong support for bridge removal in order to address public safety concerns by eliminating hidden corners, to improve the Kearny Street frontage, and to maximize usable open space within the park.

### ***No Project Alternative***

The No Project Alternative would involve no demolition, construction, nor any improvements to Portsmouth Square. As such, the existing park features, configuration, clubhouse, restrooms, gathering spaces, pedestrian bridge and its link to the Chinese Culture Center would be retained.

Since the No Project Alternative would not demolish or make any modifications to historic resources on the site, it would not cause a material impairment to the individual resources identified. Under the No Project Alternative, existing historic resources on the project site would not be altered, rehabilitated, or demolished. Compared to the proposed project, which would result in a significant and unavoidable impact, the No Project Alternative would not result in any project-level impacts and would not contribute to any cumulative impacts related to historic resources. However, the No Project Alternative would not meet the project sponsor's primary objectives to provide the community with a renovated, updated and improved park that supports additional community activities and events.



**Full Preservation Alternative**

*See Appendix 1 Figures 3A, 3B and 3C for graphic illustrations of this alternative.*

The Full Preservation Alternative would retain the pedestrian bridge. However, with the bridge remaining in place, the clubhouse would be pulled back from the edge of the bridge by 15 feet to meet fire separation and provide natural light into the south facing exposure. Building code requires a certain amount of separation between the structures, which can be met by either providing physical space or providing fire-rated wall systems, or a combination of both. The placement of the clubhouse in this alternative was also informed by the existing structural system of the parking garage, which would need to be retained and support the clubhouse. Retention of the full pedestrian bridge would result in a reduced clubhouse by approximately 1,662 square feet. Further, retention of the pedestrian bridge in the Full Preservation Alternative would result in a physical and visual separation between the play area and the clubhouse in the northeast corner of Portsmouth Square. However, the remainder of the improvements proposed for Portsmouth Square could be implemented with this Alternative including renovating the existing park with a new children’s playgrounds and providing exercise equipment, shade structures, seating areas, wayfinding, signage, sidewalks, landscaping, terraces, and ramps. This alternative may make waterproofing and seismically retrofitting the Portsmouth Square Garage located underneath the park more difficult because the bridge would not be removed. However, portions of the adjacent streets and sidewalk would still be able to be improved.

**Partial Preservation Alternative**

*See Appendix 1 Figures 2A, 2B and 2C for graphic illustrations of this alternative.*

The Partial Preservation Alternative is illustrated in Appendix One: Alternatives Graphics. The Partial Preservation Alternative would create an overlook platform at the former location of the western terminus of the pedestrian bridge in Portsmouth Square. The overlook would project out over the Kearny Street sidewalk and be supported by concrete pillars that emulate the historic bridge but would not be as wide as the current pedestrian bridge. The materials, including concrete, metal and glass, of this new overlook would be compatible with the proposed new clubhouse, which would retain the same architectural character and square footage to the proposed project’s clubhouse. The remainder of the improvements proposed for Portsmouth Square could be implemented with this Alternative including renovating the existing park with a new children’s playgrounds and providing exercise equipment, shade structures, seating areas, wayfinding, signage, sidewalks, landscaping, terraces, and ramps. Also, the same as the proposed project, this Alternative would provide for re-waterproofing and seismically retrofitting the Portsmouth Square Garage located underneath the park and portions of the adjacent streets and sidewalk would still be able to be improved.



**Elements Common to All Alternatives**

The following list is a summary of elements common to the proposed project and full and partial preservation alternatives.

- Garage upgrades seismic and waterproofing at varying levels
- Elevator pavilion remains
- Restrooms remain
- Upgrades to children’s play area
- Increased shaded area
- Improved universal access to most areas of the park
- Replacement of all planting and irrigation
- New hardscape, stairs, ramps
- New clubhouse
- Improved upper plaza
- Shade structure
- Stage
- New security items, such as lighting, fencing, and gates

**Table 1: Alternatives Comparison - Differences**

The following table shows the differences between the proposed project and each of the alternatives.

Elements	Proposed Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
Clubhouse Square Footage	8,313 sf	1,500 sf (existing clubhouse)	6,651 sf	8,313 sf
Upper Plaza Event Space Square footage	8,000 sf	4,000 sf	8,000 sf	8,000 sf
Shade Structure	Yes	No	Yes	Yes
Stage	Yes	No	Yes	Yes
Playground Square Footage	6,500 sf	5,000 sf	6,500 sf	6,500 sf
Retention of Kearny Street pedestrian bridge	No	Yes	Yes	No



VII. Ability of Preservation Alternatives to Meet the Project Objectives

**Table 2: Objectives Comparison**

The following chart lists each project objective and provides whether the objective would be met in the Proposed Project, the No Project Alternative, the Full Preservation Alternative or the Partial Preservation Alternative.

**1. Provide a Renovated Park that is Sensitive to the Cultural & Historic Setting of the Property**

Objective	Proposed Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
1a. Provide a renovated park that is architecturally compatible with the Chinatown neighborhood while maintaining the existing park character.	Meets	Partially Meets, but the existing park has programming limitations in its current configuration	Meets	Meets
1 b. Incorporate the existing monuments and art elements into a renovated park.	Meets	Meets	Meets	Meets



2. Align Park Renovation with Community Input

Objective	Proposed Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
2a. Be responsive to the recreational needs of the Chinatown neighborhood and provide for diverse groups of people of various ages and abilities.	Meets	Partially Meets; the existing plaza and clubhouse are not large enough to provide gatherings of all sizes	Partially Meets; A smaller clubhouse would not fully meet the community's needs for expanded programming	Meets
2b. Maximize the implementation of community input received during the engagement phase.	Meets	Does Not Meet; the community has advocated for a renovated park that will provide for expanded services and programs	Partially Meets; the community has specifically noted the limitations that the bridge provides for expanded uses and renovations in the park and park safety	Partially Meets; the community has specifically noted the limitations that the bridge provides for expanded uses and renovations in the park and park safety



3. Maximize Park Cohesiveness and Usability

Objective	Proposed Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
3a. Improve spatial relationships, access, and circulation, both within the park and at the park-street frontage interface.	Meets	Does Not Meet	Partially Meets; this alternative does not allow for better circulation through the park and limits how the park can be renovated given the space occupied by the bridge	Meets
3b. Maximize usable space and remove barriers or elements that divide usable space.	Meets	Does Not Meet	Partially Meets; the existing pedestrian bridge is a current barrier to moving across and around the park.	Meets
3c. Create inviting and flexible spaces that can accommodate daily recreational activities and events of all sizes.	Meets	Partially Meets; this would not allow for expanded uses and flexible space	Meets	Meets



Objective	Proposed Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
3d. Establish a clubhouse that can flex to accommodate gatherings of multiple sizes.	Meets	Does Not Meet	Partially Meets: clubhouse size is larger than existing but still lacks size and layout needed to meet this objective.	Meets; clubhouse square footage would not change
3e. Create a large multi-use upper plaza that can accommodate large events but is also comfortable for all event sizes.	Meets	Does Not Meet; the current upper plaza is too small to accommodate the size of gatherings requested by the community.	Meets	Meets
3f. Site new buildings in a manner that maximizes natural light, works with the existing garage structure and respects the topography of the site and the surrounding area.	Meets	Does Not Meet; no new buildings	Partially Meets; the bridge limits some natural light to the clubhouse as it will be setback from the bridge	Meets



Objective	Proposed Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
<p><b>3g.</b> Maximize direct connections between the clubhouse and the park that offer opportunities for indoor-outdoor uses.</p>	<p>Meets</p>	<p>Does Not Meet</p>	<p>Partially Meets; retaining the bridge creates obstacles to how users would flow in and out of the clubhouse</p>	<p>Meets</p>
<p><b>3h.</b> Create a unified “active recreation” area with fitness equipment and a children’s playground with direct access to the clubhouse.</p>	<p>Meets</p>	<p>Does Not Meet</p>	<p>Partially Meets; new playground will be located directly south of the existing bridge but the bridge truncates the connection between the playground and the clubhouse</p>	<p>Meets</p>



4. Create a Safe and Secure Park and Streetscape

Objective	Proposed Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
4a. Create a single cohesive park that is both physically and visually connected and uses site elements and structures to connect instead of divide spaces.	Meets	Does Not Meet	Partially Meets	Partially Meets
4b. Provide direct lines of sight to and from the clubhouse to maximize safety and visibility throughout the property.	Meets	Does Not Meet	Partially Meets; the reduced size clubhouse will be partially blocked by the existing pedestrian bridge	Meets
4c. Provide a safe pedestrian experience both within the park and on the sidewalks.	Meets	Does Not Meet	Does Not Meet; the existing pedestrian bridge blocks sight lines and creates hidden areas both within the park and on the Kearny Street sidewalk	Partially Meets; the overlook would block some sight lines and create hidden areas within the park



5. Maintain and Preserve the Existing Garage and its Operations

Objective	Proposed Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
5a. Minimize impacts to the garage structure and its operations both during construction and at completion.	Meets	Meets	Meets	Partially Meets; some structural improvement at garage would be required
5b. Upgrade the waterproofing of the garage and all roof drainage components to eliminate water intrusion into the garage and its structure.	Meets	Does Not Meet	Partially Meets; maintaining the bridge would complicate the waterproofing scheme for the garage upgrades	Meets
5c. Protect the existing restroom and garage infrastructure on the park level and seamlessly incorporate them into the renovated park.	Meets	Meets	Meets	Meets



6. Create a Sustainable and Easy-To-Maintain Park

Objective	Proposed Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
6a. Provide a “Zero Carbon” clubhouse by eliminating all carbon emissions and using 100% renewable energy.	Meets	Does Not Meet	Partially Meets; the pedestrian bridge will block daylight to the clubhouse which will require greater reliance on artificial light	Meets
6b. Utilize durable and long-lasting materials and building systems to withstand intense use and not create long-term maintenance burdens.	Meets	Does Not Meet	Partially Meets; the existing pedestrian bridge creates operational and maintenance burdens underneath the bridge for RPD. Pest and bird clean up and debris management	Meets
6c. Minimize the need for long-term pest management.	Meets	Does Not Meet	Does Not Meet	Meets
6d. Design and implement a project that meets the established budget.	Meets	Does Not Meet	Meets	Partially Meets; construction of the overlook is currently an unfunded scope item.



**VIII. Impacts and Character-Defining Features Analysis**

According to CEQA, a “project with an effect that may cause a substantial adverse change in the significance of an historic resource is a project that may have a significant effect on the environment.”<sup>6</sup> Substantial adverse change is defined as: “physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of an historic resource would be materially impaired.”<sup>7</sup> The significance of an historical resource is materially impaired when a project “demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance” and that justify or account for its inclusion in, or eligibility for inclusion in a local register of historical resources pursuant to local ordinance or resolution.<sup>8</sup>

**Table 3: Analysis of Portsmouth Square Character-Defining Features**

The following tables list each of the identified historic resource’s character-defining features and if those character-defining features would be retained, not retained or partially retained by the Proposed Project, the No Project Alternative, the Full Preservation Alternative, or the Partial Preservation Alternative.

<b>Character-Defining Feature</b>	<b>Proposed Project</b>	<b>No Project Alternative</b>	<b>Full Preservation Alternative</b>	<b>Partial Preservation Alternative</b>
Location and boundaries of Portsmouth Square	Retained	Retained	Retained	Retained
Large open spaces for public gatherings and events	Retained	Retained	Retained	Retained
General mixture of park furniture for socializing in small and medium-sized groups	Retained	Retained	Retained	Retained

<sup>6</sup> CEQA Guidelines subsection 15064.5(b).

<sup>7</sup> CEQA Guidelines subsection 15064.5(b)(1).

<sup>8</sup> CEQA Guidelines subsection 15064.5(b)(2).



Character-Defining Feature	Proposed Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
Dedicated area for child play area	Retained	Retained	Retained	Retained
Historic plaques, monuments and statues identified in the property description (regardless of location).	Retained	Retained	Retained	Retained

*750 Kearny Street – Hotel and Chinese Culture Center*

Character-Defining Feature	The Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
Location at the west end of the block bounded by Washington, Montgomery, Merchant, and Kearny streets	Retained	Retained	Retained	Retained
Footprint extending to the property lines, except for the setback from Kearny Street	Retained	Retained	Retained	Retained
Connection to Portsmouth Square via the elevated pedestrian bridge	Not Retained	Retained	Retained	Not Retained



Character-Defining Feature	The Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
Massing consisting of a tall, slender tower situated on a pyramidal base	Retained	Retained	Retained	Retained
Steel-frame construction	Retained	Retained	Retained	Retained
Flat roof	Retained	Retained	Retained	Retained
Concrete cladding with vertical lines created by wood formwork	Retained	Retained	Retained	Retained
Fenestration pattern and form, including bands of windows separated by cast-panel concrete spandrels with angled ledges on the tower and large expanses of fixed windows on the sloped walls of the base	Retained	Retained	Retained	Retained
Horizontal, incised bands aligning with the spandrels	Retained	Retained	Retained	Retained
Narrow projections on the east and west façades with a	Retained	Retained	Retained	Retained



Character-Defining Feature	The Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
central column of windows and columns of rectangular voids on each side				
Sculptural overhang punctuated by deep, rectangular voids at the capital level	Retained	Retained	Retained	Retained
Full occupancy of third floor by local community group	Retained	Retained	Retained	Retained
Separate entrances for hotel and third floor community space	Not Retained	Retained	Retained	Not Retained
Dedicated entrance to third floor community space accessed via the Kearny Street pedestrian bridge and stairs	Not Retained	Retained	Retained	Not Retained
Porte cochere created by the elevated Kearny Street pedestrian bridge	Not Retained	Retained	Retained	Not Retained



*Kearny Street Pedestrian Bridge*

<b>Character-Defining Feature</b>	<b>The Project</b>	<b>No Project Alternative</b>	<b>Full Preservation Alternative</b>	<b>Partial Preservation Alternative</b>
Reinforced concrete construction	Partially Retained	Retained	Retained	Partially Retained
Girders and two-column bents with tapered legs	Not Retained	Retained	Retained	Not Retained
Access points at the second and third stories of the hotel tower at the east end of bridge and from Portsmouth Square at the west end	Not Retained; access from Portsmouth Square would be removed	Retained	Retained	Not Retained; access from Portsmouth Square would be removed
Angular platform at the east end with a central staircase flanked by two shorter staircases	Unknown; would be up to hotel operator to determine how the east side of the bridge is retained	Retained	Retained	Unknown; would be up to hotel operator to determine how the east side of the bridge is retained
Exterior cladding featuring rectangular concrete panels decorated with vertical lines from wood formwork	Not Retained	Retained	Retained	Not Retained
Closed railing with smooth concrete cap	Not Retained	Retained	Retained	Not Retained
Brick paving	Not Retained	Retained	Retained	Not Retained



Character-Defining Feature	The Project	No Project Alternative	Full Preservation Alternative	Partial Preservation Alternative
Curved interior walls	Not Retained	Retained	Retained	Not Retained
Cuboctahedron light fixtures	Partially Retained; Salvage and reuse as feasible.	Retained	Partially Retained	Partially Retained; Salvage and reuse as feasible.
Backless concrete benches in two lengths	Partially Retained; Salvage and reuse as feasible.	Retained	Retained	Partially Retained; Salvage and reuse as feasible.
Dedicated entrance to Chinese Culture Center at the third floor of 750 Kearny Street	Retained	Retained	Retained	Retained
Hotel (750 Kearny Street) porte cochere created by elevated span of bridge	Unknown; would be up to hotel operator to determine how the east side of the bridge is retained	Retained	Retained	Unknown; would be up to hotel operator to determine how the east side of the bridge is retained



**Table 4: Summary of Impacts**

Impacts are summarized below as Less Than Significant (LTS), Less Than Significant with Mitigation (LSM) and Significant Unavoidable Impact (SU).

Historic Resource	Impact The Project	Impact No Project Alternative	Impact Full Preservation Alternative	Impact Partial Preservation Alternative
<i>Portsmouth Square</i>	LSM	LTS	LSM; Would still have protection plan for plaques and monuments.	LSM
<i>750 Kearny Street</i>	SU	LTS	LTS	SU
<i>Kearny Street pedestrian bridge</i>	SU	LTS	LTS	SU
<i>Chinatown National Register District</i>	LTS	LTS	LTS	LTS

***Alternatives Considered but Rejected***

**Full Historic Preservation Alternative: Preserve Bridge and Include Modified Clubhouse with 25-Foot Clearance**

The design team analyzed an alternative that would not trigger additional code and fire protection requirements, which would allow for full glazing on the south elevation of the clubhouse. This Alternative would preserve the existing pedestrian bridge and provide a new clubhouse in a similar location with a smaller footprint than the Proposed Project. This Alternative would separate the south wall of the clubhouse from the existing pedestrian bridge by 25 feet. This Alternative was not selected since it resulted in a clubhouse size that was inadequate (3,400 square feet) to serve the spatial programmatic needs. The Alternative would not have fulfilled as many of the Project Objectives and would not have further reduced impacts in comparison to the Full Preservation Alternative.

**Full Historic Preservation Alternative: Preserve Bridge and Include Modified Clubhouse with 5-Foot Clearance**

This Alternative would preserve the existing pedestrian bridge and provide a new clubhouse in a similar location, but with a smaller footprint than the Proposed Project. This Alternative separated the south wall of the clubhouse from the existing pedestrian bridge by 5 feet, the minimum required by code. This option was not selected since it would have resulted in limited design enhancements at south wall, specifically no glazing per Building and Fire Code Requirement for separation and fireproof materials. The Alternative would not have fulfilled as



many of the Project Objectives and would not have further reduced impacts in comparison to the Full Preservation Alternative.

**Partial Preservation Alternative with an Extended Overlook and Modified Clubhouse**

This Partial Preservation Alternative proposed construction of an elevated concrete deck/overlook at the former location of the bridge's eastern terminus. The new Portsmouth Square overlook would be constructed in a portion of the footprint of the existing pedestrian bridge with a design very similar to the exiting Brutalist style pedestrian bridge with solid concrete massing/railing. To maintain the footprint of the bridge, the new overlook would intersect with the southern wall of the clubhouse. This Alternative was not selected since it was less architecturally compatible and would not have fulfilled as many of the Project Objectives.

**Partial Preservation Alternative – Create New Bridge to Interpret Historic Bridge**

A new pedestrian bridge to connect Portsmouth Square with 750 Kearny Street and the CCC was considered as a Partial Preservation Alternative. However, this Alternative was rejected because RPD, as the Project Sponsor, has no control over the eastern terminus of the pedestrian bridge in relation to the building at 750 Kearny Street. As the new pedestrian bridge would need to connect to private property, this Alternative was determined to be infeasible. Additionally, this Alternative would still result in impacts under California Register Criterion 3, architecture. This Alternative would have impacts to the site design and is an unfunded scope item outside of the current budget.



## IX. Conclusion

Two Historic Preservation Alternatives have been developed to lessen the impacts of the proposed project on the pedestrian bridge. A Full Preservation Alternative, that would retain the pedestrian bridge and a Partial Preservation Alternative, that would convey some of the design and symbolic intent of the bridge through new materials and features. This analysis finds that the Full Preservation Alternative would maintain a majority of the character-defining features of the pedestrian bridge and therefore, would result in a less-than-significant impact on the historical resource.

The Partial Preservation Alternative would not maintain many of the key character-defining features of the pedestrian bridge. In contrast to the Proposed Project, the Partial Preservation Alternative would reduce impacts to the historical resource and meet several of the project objectives; however, it would not result in a project with a less than significant impact. Neither the Full nor Partial Alternative would meet all the project sponsor's objectives; however, they would meet many of the objectives, making them both feasible alternatives.



**Appendices:**

**Appendix One:**

Portsmouth Square Historic Preservation Alternatives Comparison with the Proposed Project  
May 2021

**Appendix Two:**

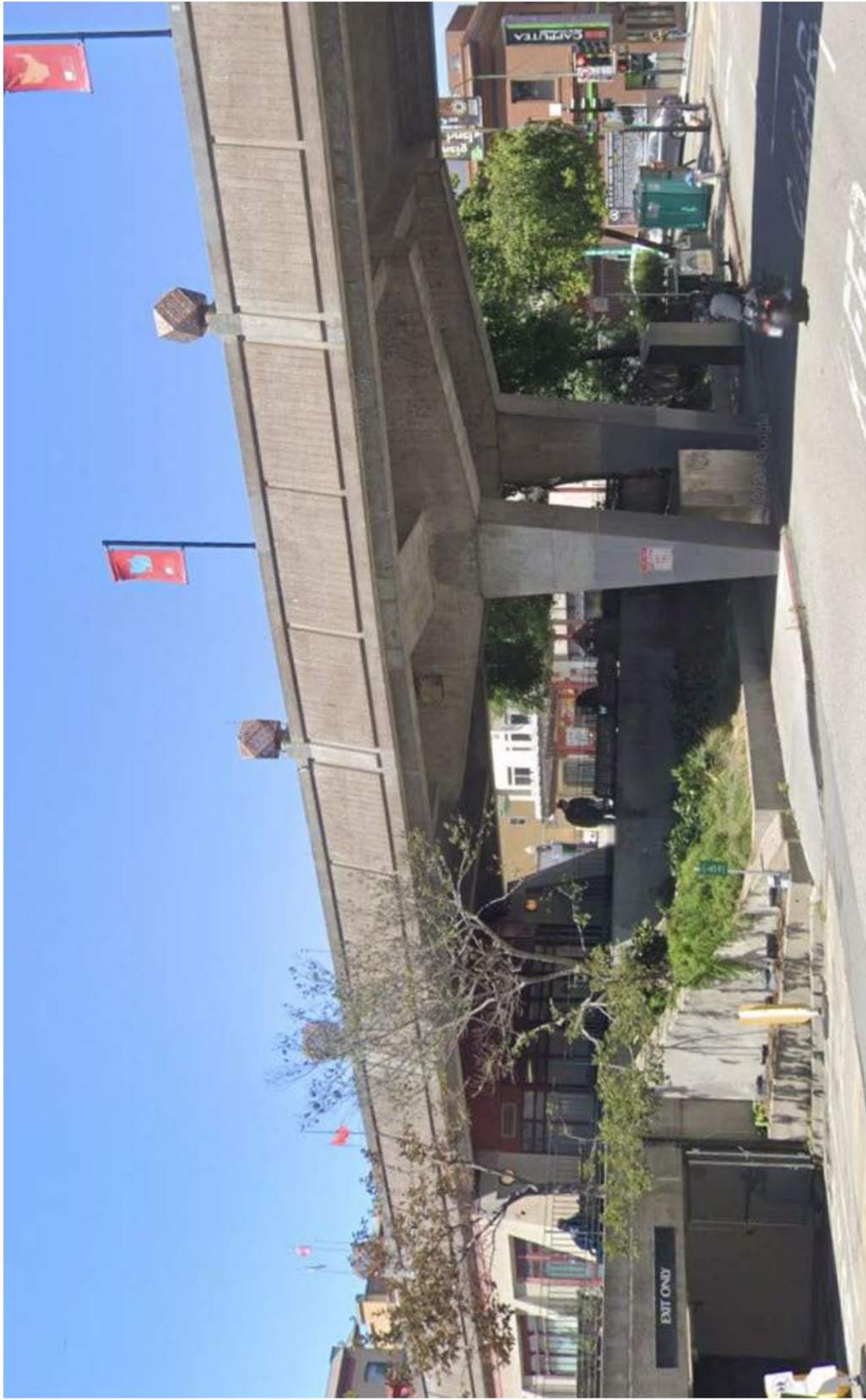
Portsmouth Square Pedestrian Bridge Demolition Feasibility Study  
SOHA Engineers, June 16, 2020



**APPENDIX ONE**

**Portsmouth Square Preservation Alternatives Study**  
**SWA / MEI**  
**May 2021**





PORTSMOUTH SQUARE  
PRESERVATION ALTERNATIVES  
MAY 2021  
SAN FRANCISCO RECREATION & PARKS DEPARTMENT



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### **4. PROPOSED 750 KEARNY STREET ALTERATIONS**

- ELEVATION AND MODEL VIEWS

1. PROPOSED PROJECT



FIGURE 1A

# 1. PROPOSED PROJECT

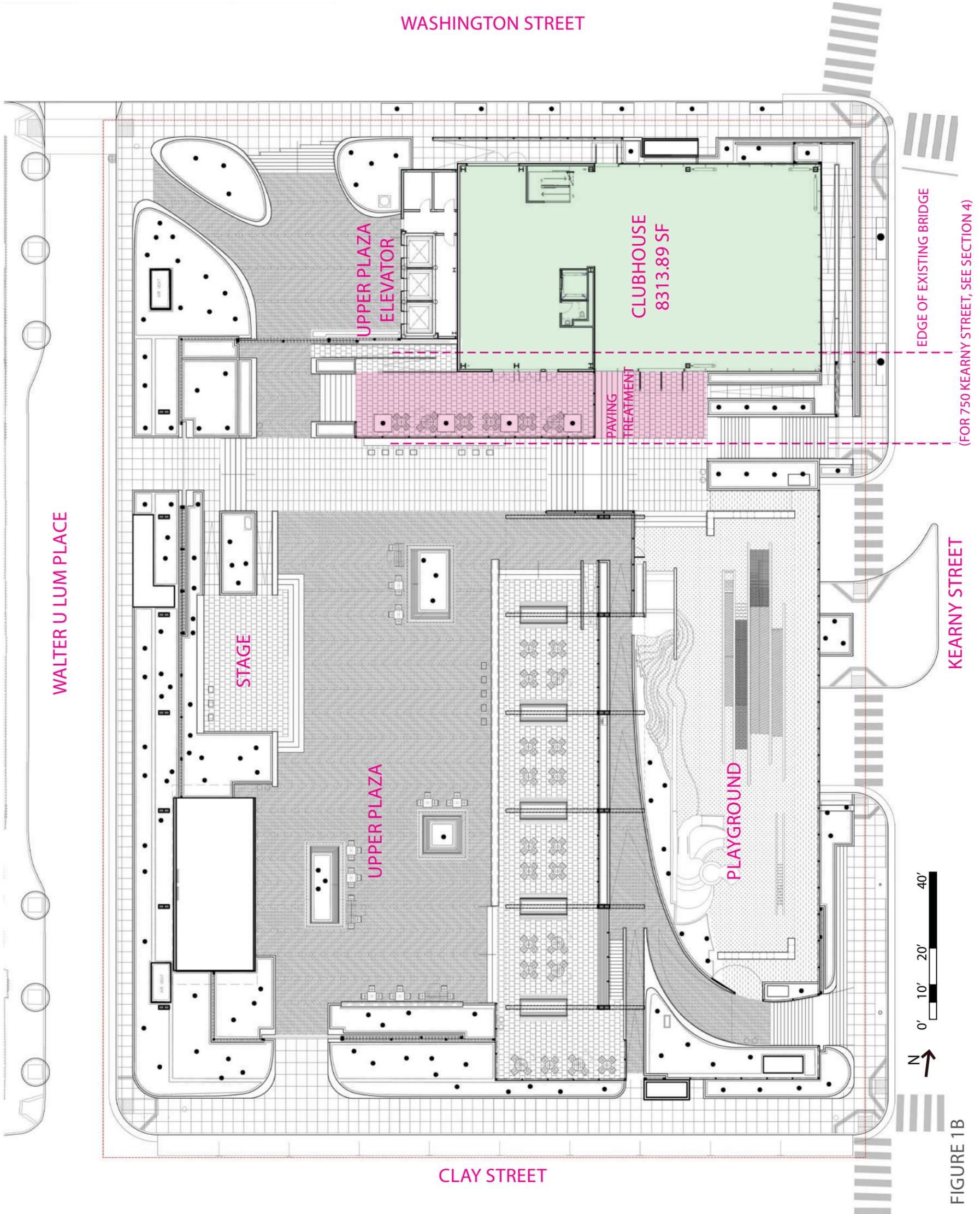


FIGURE 1B

1. PROPOSED PROJECT

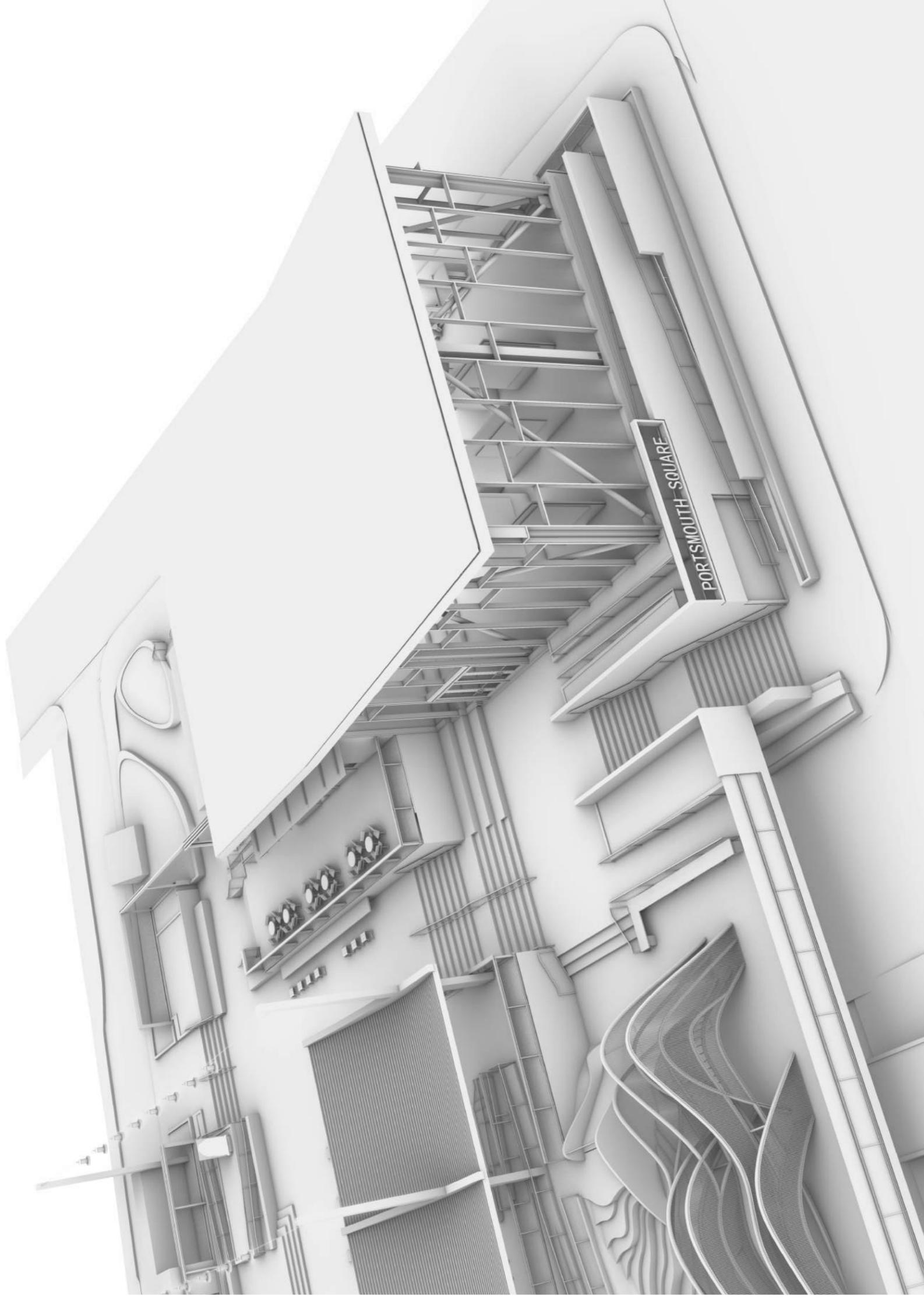


FIGURE 1C

# 1. PROPOSED PROJECT

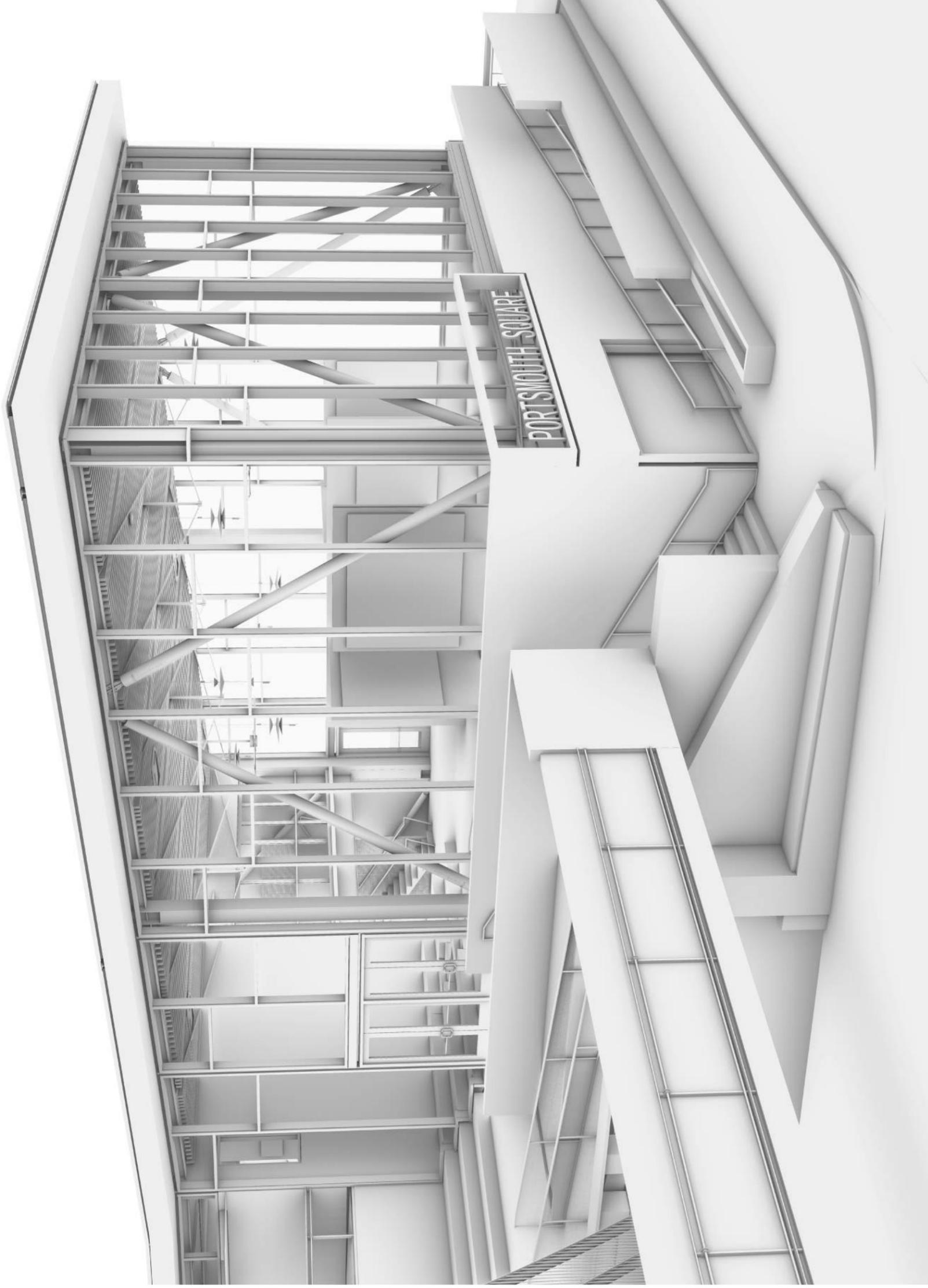
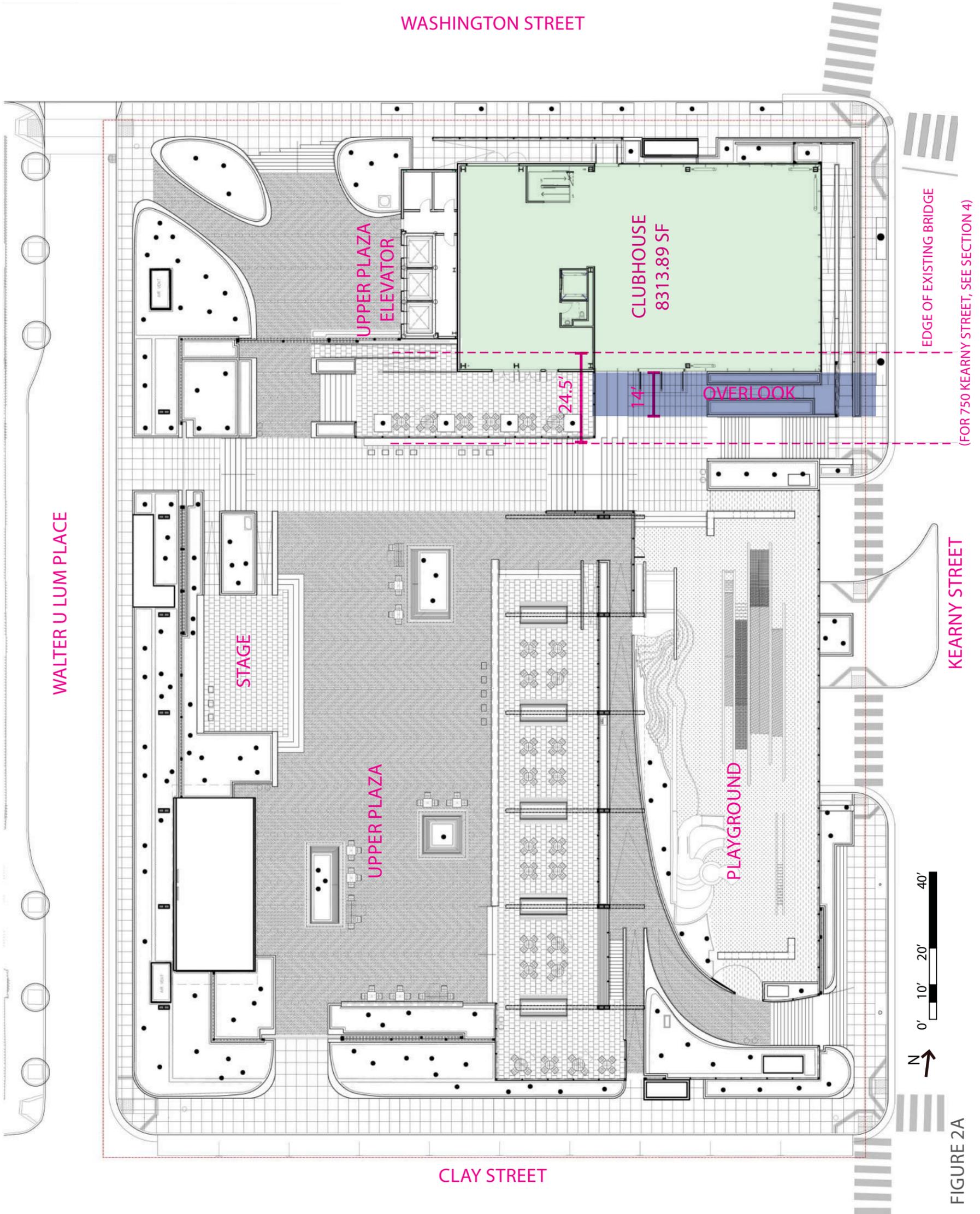


FIGURE 1D

2. PARTIAL PRESERVATION ALTERNATIVE



## 2. PARTIAL PRESERVATION ALTERNATIVE

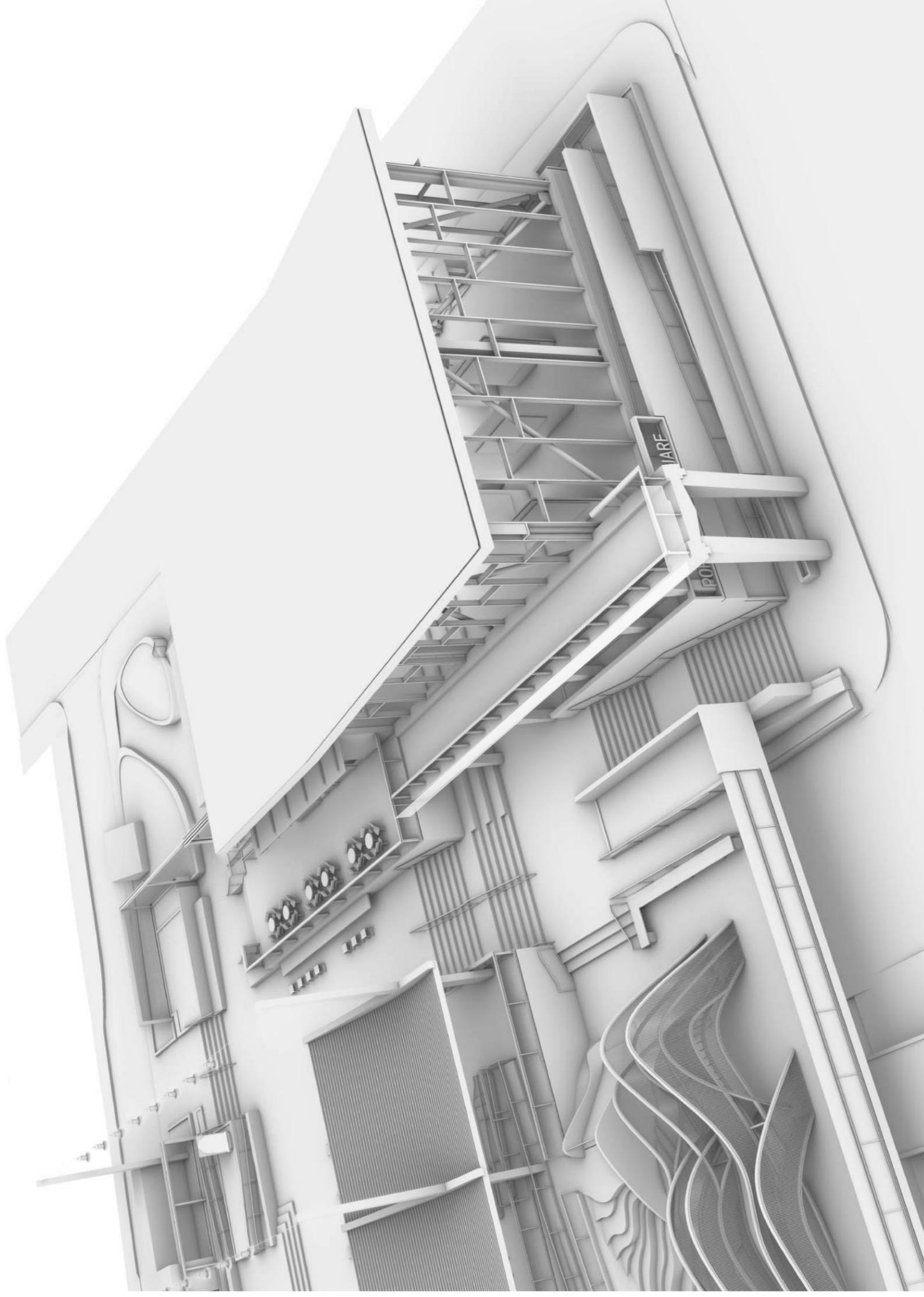


FIGURE 2B

## 2. PARTIAL PRESERVATION ALTERNATIVE



FIGURE 2C

### 3. FULL PRESERVATION ALTERNATIVE

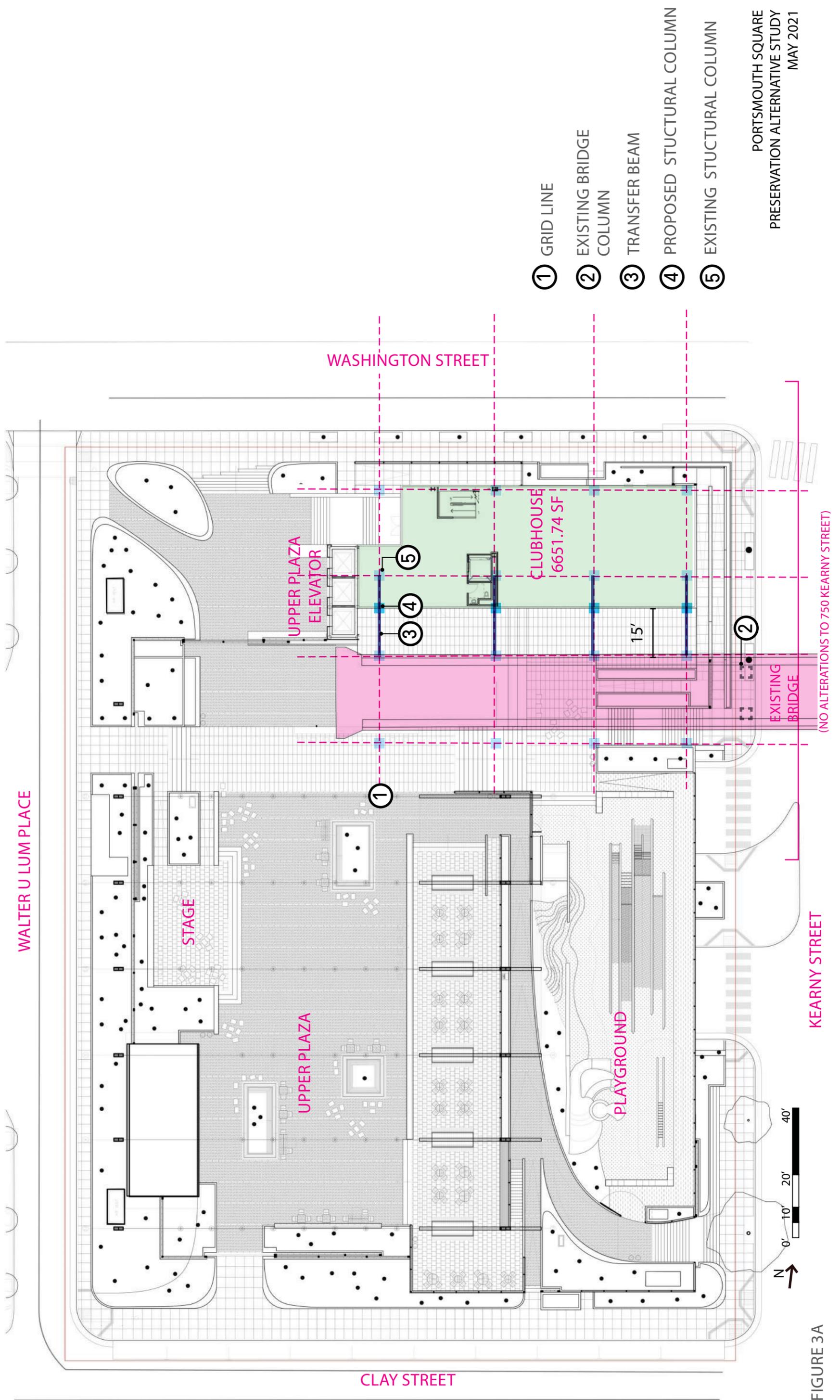


FIGURE 3A

### 3. FULL PRESERVATION ALTERNATIVE

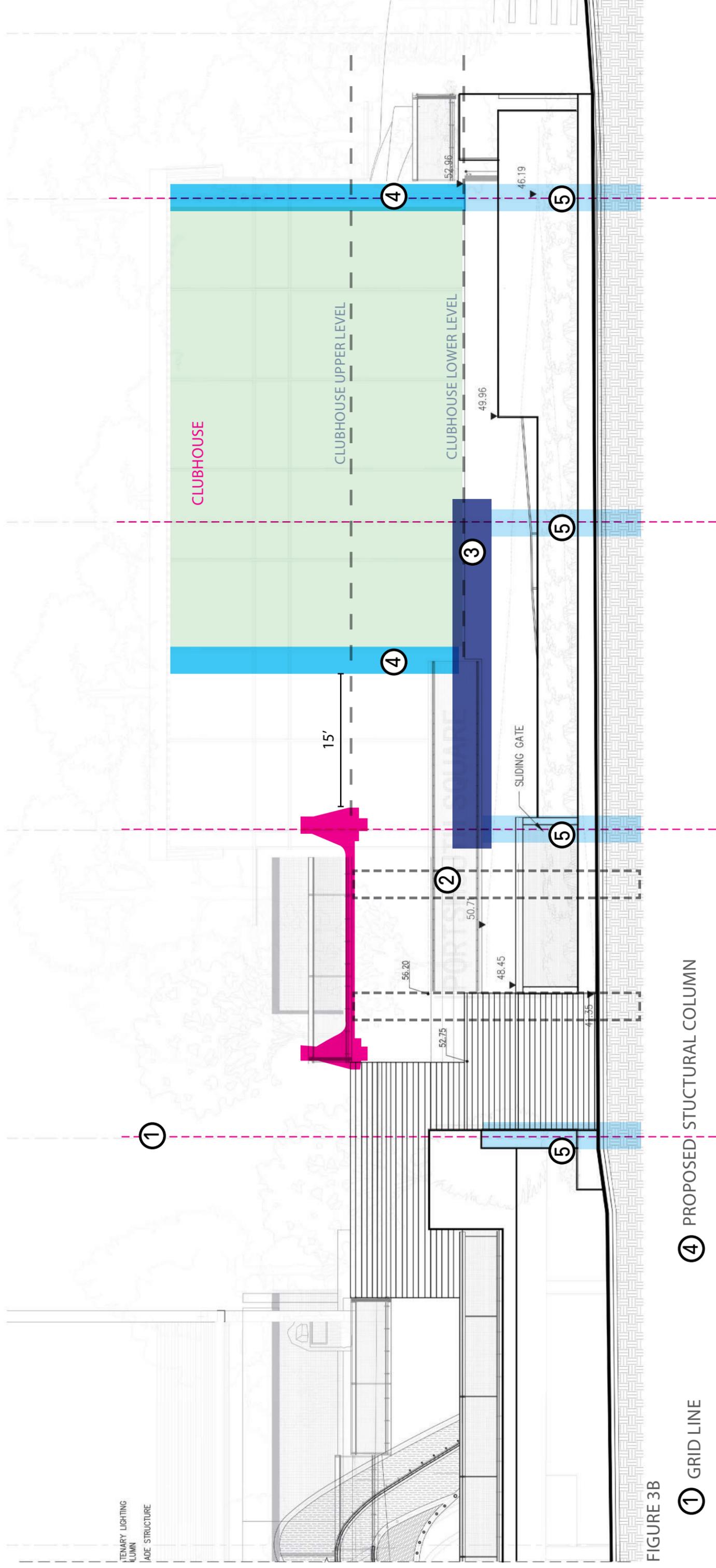


FIGURE 3B

- ① GRID LINE
- ② EXISTING BRIDGE COLUMN
- ③ TRANSFER BEAM
- ④ PROPOSED STRUCTURAL COLUMN
- ⑤ EXISTING STRUCTURAL COLUMN

### 3. FULL PRESERVATION ALTERNATIVE

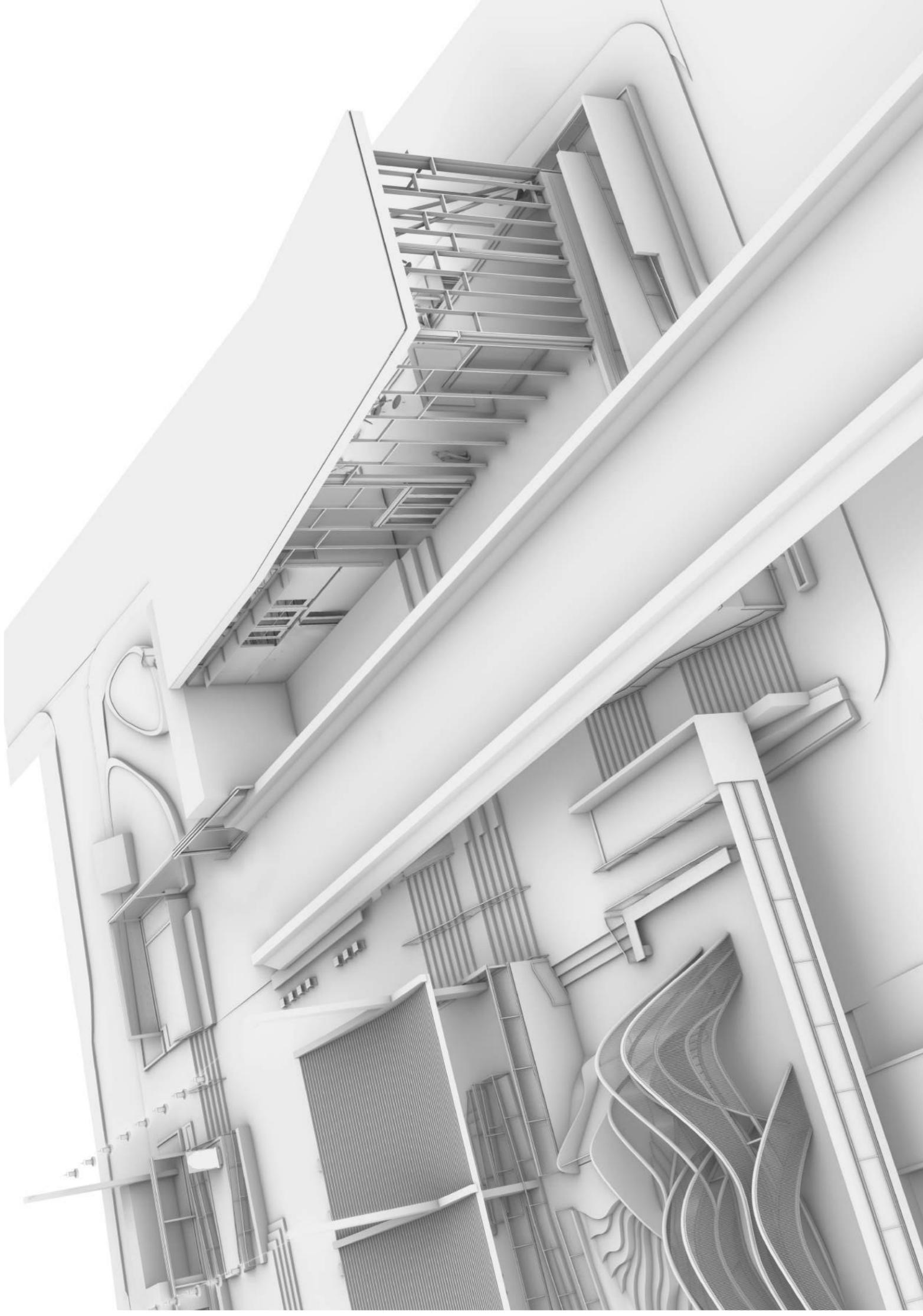


FIGURE 3C

# 4. PROPOSED 750 KEARNY STREET ALTERATIONS

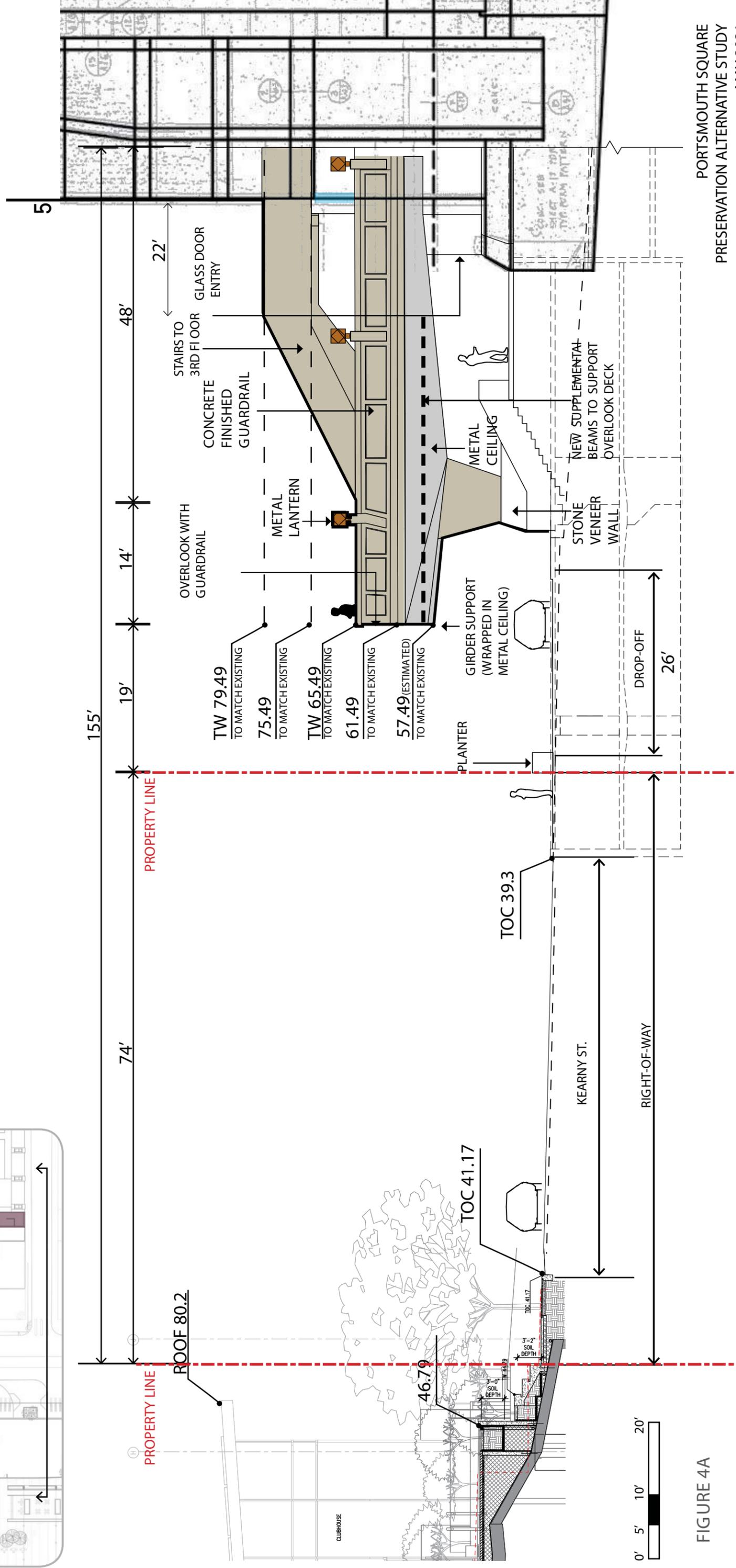
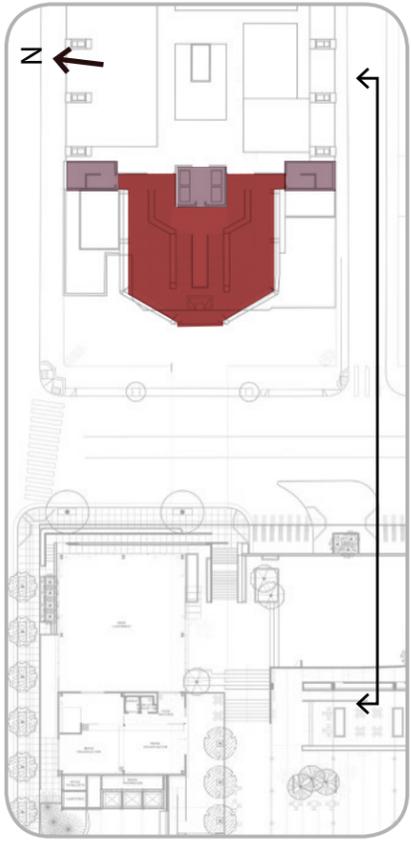


FIGURE 4A

#### 4. PROPOSED 750 KEARNY STREET ALTERATIONS

EXISTING



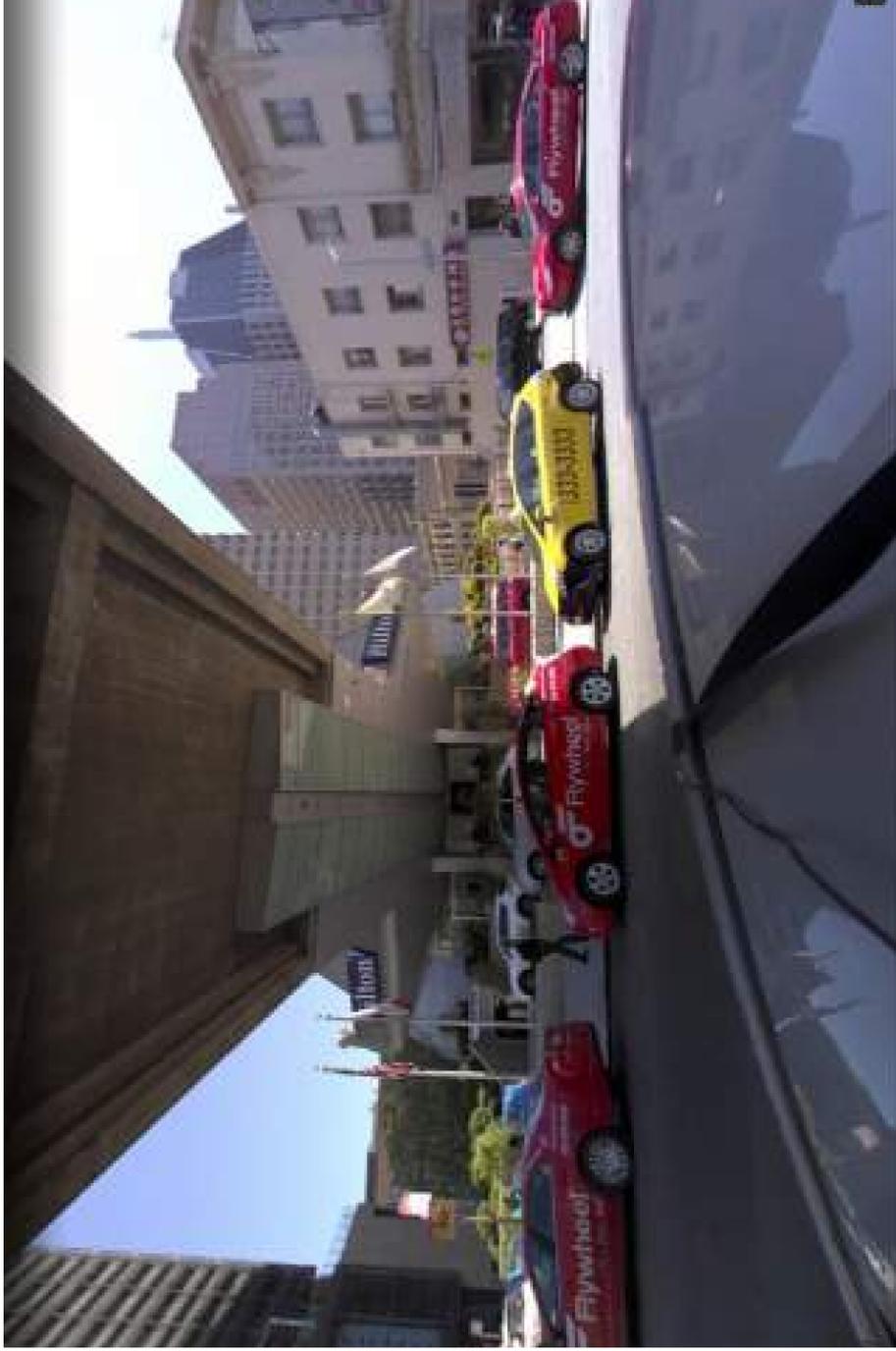
PROPOSED



FIGURE 4B

#### 4. PROPOSED 750 KEARNY STREET ALTERATIONS

EXISTING



PROPOSED



FIGURE 4C

**APPENDIX TWO**

**Portsmouth Square Pedestrian Bridge Demolition Feasibility Study**  
**SOHA Engineers**  
**June 16, 2020**



# PORTSMOUTH SQUARE

## PEDESTRIAN BRIDGE DEMOLITION FEASIBILITY STUDY



Prepared by: SOHA Engineers  
For: SWA-MEI Architects, Joint Venture  
Date: June 16, 2020



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## FEASIBILITY STUDY

### PORTSMOUTH SQUARE PEDESTRIAN BRIDGE DEMOLITION

#### Introduction and Scope

This report presents the results of our study on the structural feasibility of the demolition of the pedestrian bridge that spans over Kearny Street from Portsmouth Square to the second level of the Hilton Hotel.

Key issues identified and addressed include:

- Limits of demolition at the Hilton Hotel side.
- Impacts of bridge removal on structure to remain at the Hilton Hotel side.
- Strategies for temporary support and protection during demolition.
- Location of vertical elements of temporary support.
- Temporary impacts to the underground parking areas of Portsmouth Square and the Hilton Hotel.

#### Background and Site Information

The pedestrian bridge was constructed as part of an agreement between the developers of the hotel (a Holiday Inn at the time) and the newly-formed Chinese Culture Foundation. That agreement included significant space on the third floor of the hotel for the Chinese Culture Center.

The underground parking structure and surface improvements at Portsmouth Square were completed in 1962. The pedestrian bridge linking the park to the hotel was completed in 1971, shortly after the completion of the hotel.

The bridge deck is at the level of the second floor of the Hilton Hotel at its east end support structure and lands on the upper park level of the Portsmouth Square structure at its west end.

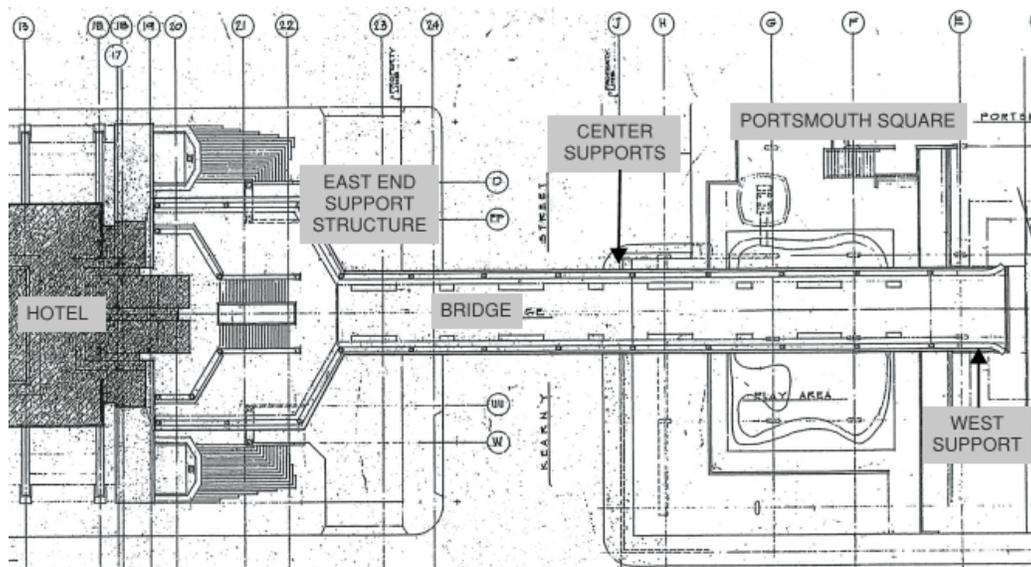


Figure 1 – General Plan

The support structure at the hotel side includes a widened deck area with a stairway up to a smaller deck with an entrance into the third floor. There is no stairway down to the first floor or to the ground level outside the hotel, and there is no entrance from the bridge level to the second floor of the hotel.

The bridge and the east support structure spans over the main entrance to the hotel, forming a sort of porte-cochere for arriving and departing hotel patrons. There is an extensive metal panel ceiling and lighting system on the bridge soffit in this area (see Figures 2 and 3).

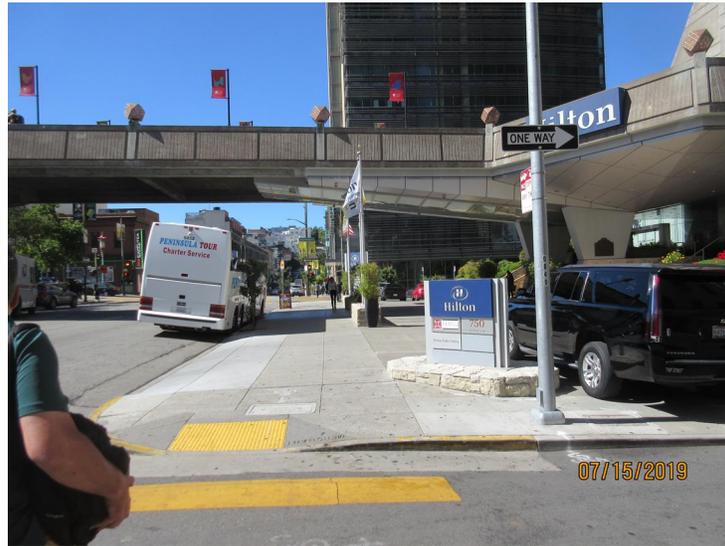


Figure 2 – Hilton Hotel End, Looking North

The C-shaped driveway off of Kearny Street leads to the base of a set of steps that leads up between the two main bridge support columns to the first floor lobby entrance. The driveway is wide enough to accommodate additional vehicles adjacent to two planters that define the back of the wide sidewalk.



Figure 3 – East End Support Columns at Hotel Entrance

Kearny Street at the bridge crossing is a one way street, with 3 northbound lanes and a left turn lane (for access into the Portsmouth Square Garage south of the bridge, and for access to Washington Street north of the bridge.) The right side curb lane is a parking lane south of the bridge, and a taxi waiting area under the bridge at the Hilton side. At the garage exit, a curbed island extends out into the left turn lane (see Figure 4).



Figure 4 – Portsmouth Garage Exit, Looking North

### Available Documents

The following design drawings were reviewed:

- Architectural and structural drawings for the pedestrian bridge titled “Chinese Cultural & Trade Center” prepared for Justice Enterprises Incorporated, Developer dated 1970 by the associated architects Clement Chen and Associates and John Carl Warnecke & Associates (architectural) and T. Y Lin, Kulka, Yang & Associates (structural).
- Architectural and structural drawings for the hotel titled “Chinese Cultural & Trade Center prepared for Justice Enterprises Incorporated, Developer dated 1968 by the associated architects Clement Chen and Associates and John Carl Warnecke & Associates (architectural) and T. Y Lin, Kulka, Yang & Associates (structural).
- Structural drawings for the pedestrian bridge support at the Portsmouth Square Garage end, titled “Bridge Support at Parking Garage” dated 1970 by H. K. Degenkolb & Associates,
- Structural drawings for the Portsmouth Square Parking Garage as part of the set titled “Public Parking Garage, Portsmouth Square” dated 1961 by John J. Gould & H. J Degenkolb.
- Architectural and structural drawings for the clubhouse structure below the pedestrian bridge on the Portsmouth Square side as part of the set titled “Portsmouth Square Rehabilitation Phase III” dated 1997 by San Francisco Department of Public Works, Bureau of Engineering.

**Structural Description**

The pedestrian bridge structure consists of the bridge itself, and a two-level support structure at the Hilton Hotel end that serves as the east abutment for the bridge and access to the Chinese Culture Center on the third floor.

The superstructure of the bridge itself is a two span post-tensioned lightweight concrete structure, approximately 28 feet wide. The primary structure consists of the two outside girders that also serve as the bridge rails:

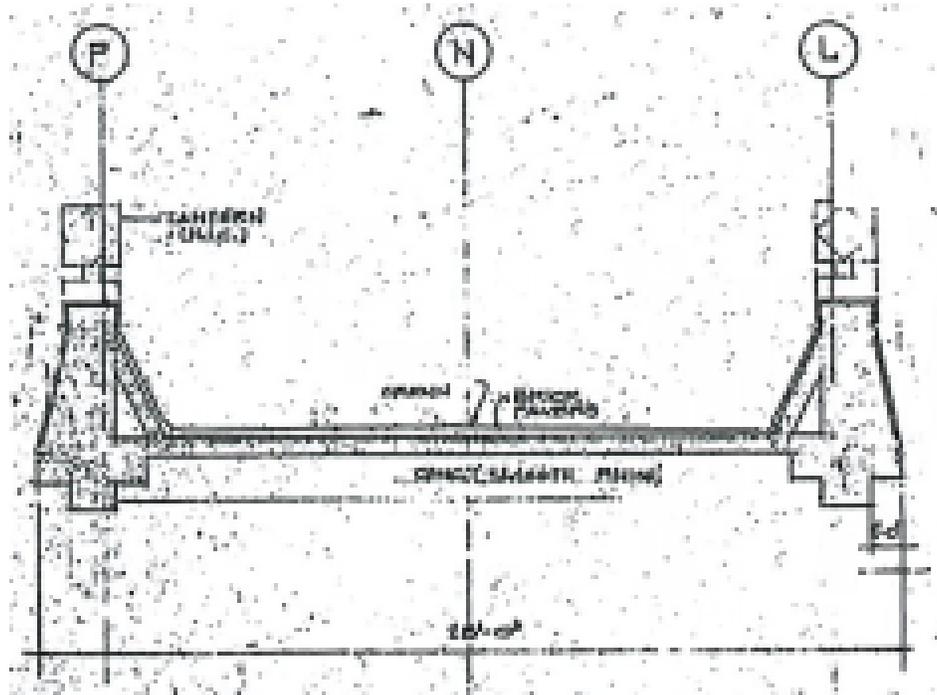


Figure 5 – Typical Section

Transverse beams at the deck level, spaced at approximately 23 feet on center, provide stability and help support the deck slab, which is also post-tensioned concrete. Brick pavers provide the walking surface.





At the west end the bridge structure includes a heavily reinforced transverse beam within the deck that links the ends of the two girders. This beam is supported on slide bearings by two steel columns encased in concrete, that extend through the underground levels of the parking garage to a supplemental spread footing below:

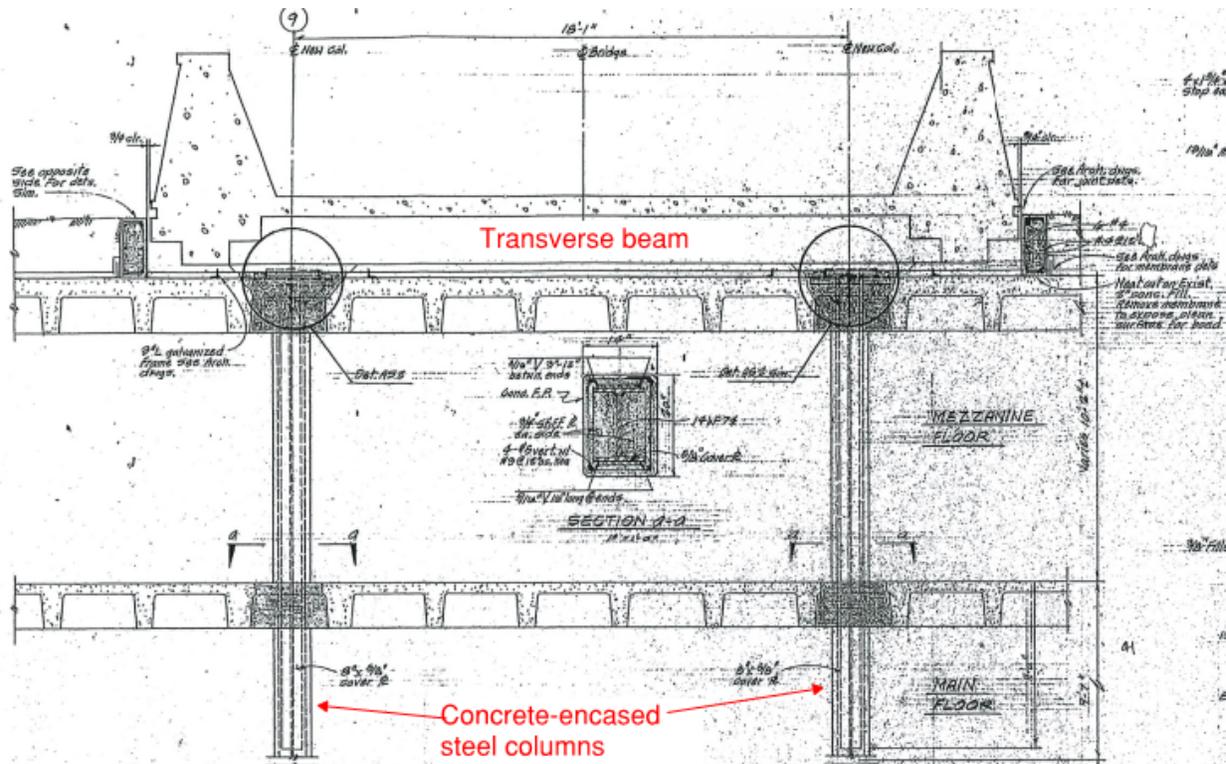


Figure 8 – West End Support at Portsmouth Square

The two-level structure at the Hilton Hotel end is supported at the face of the hotel building, where there is also a movement joint, and by the two columns that support the bridge girders. Post-tensioned concrete beams, both simply supported and cantilevered, support the bridge level deck slab, and the third floor deck is supported by conventionally reinforced concrete beams.

The concrete rails at the perimeter of both the bridge level deck and the 3<sup>rd</sup> floor level deck mimic the shape of the bridge girders. At the intersection of the bridge structure girder, and the rail of the bridge level deck, the deck rail (which also acts as an edge beam) is supported by a doweled connection with the bridge girder.

In general, lateral forces (wind and seismic forces associated with the bridge and the two-level support structure at the hotel end) are resisted at the two ends of the bridge, and at the interior support locations. It is assumed that seismic forces are greater than the wind forces.

For lateral forces in the transverse direction there are structural concrete elements built into the framing that act as “bumpers” at the expansion joint at the hotel wall face, and there are welded steel “stops” at the slide bearings at the support at the west end. It is also likely that there is some rigid frame action at the beam and column system at the center support, and possibly cantilevered column action at the east support.

For forces in the longitudinal direction, it appears that the large columns at the east support provide resistance as cantilever columns, and the center support beam and column system forms a rigid frame. The slide bearing at the west support over the parking garage allows for temperature movement in the longitudinal direction.

**Limits of Bridge Removal**

As both the bridge structure and the bridge-level structure at the Hilton Hotel end are post-tensioned concrete structures, removal needs to consider the location and anchorage of the post-tensioning tendons.

The original structural drawings indicate a construction joint near the east support location, where both the girder tendons and the slab tendons are anchored. This is the logical location for the limits of bridge removal:

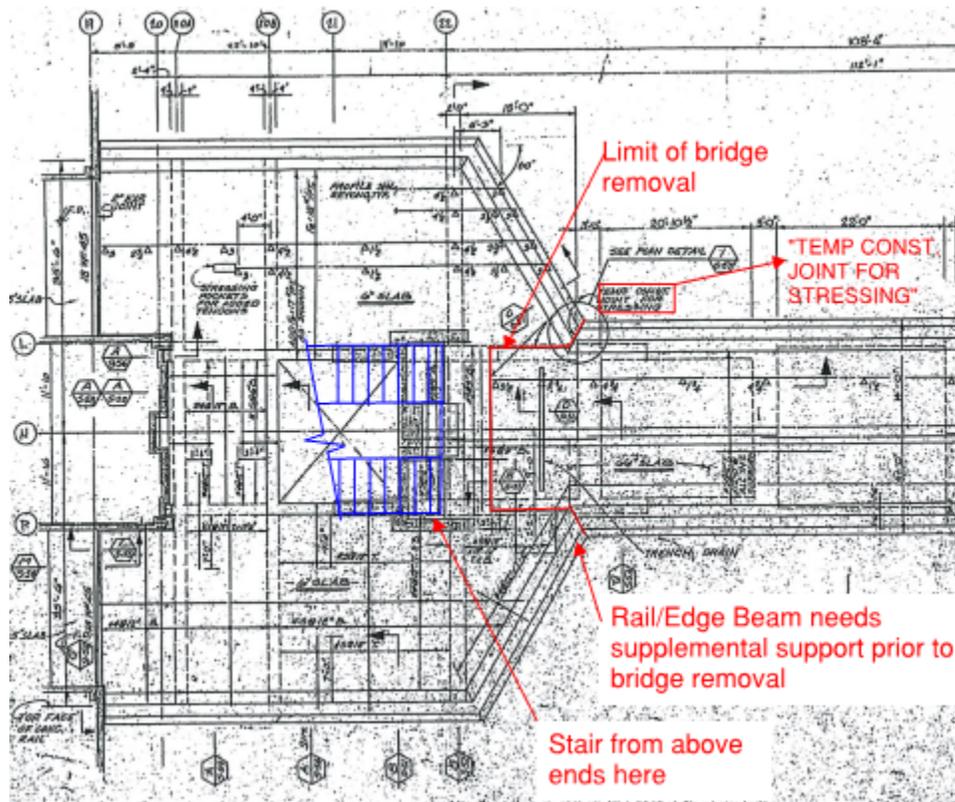


Figure 9 – Proposed Limits of Bridge Removal

Due to the configuration of the post-tensioning system, it would not be practical without major reconstruction to keep more of the existing bridge structure.

**Impacts of Bridge Removal on Remaining Structure**

Based on the configuration of the two-level support structure at the Hilton Hotel, removal of the bridge will not adversely affect the lateral stability of the remaining structure.

However, as referenced above, supplemental work will be needed to provide support for vertical loads if the hotel owner elects to keep as much of the remaining structure as possible. Keeping

the structure in place would continue its function as an appropriate cover over the entrance, and would continue to allow access from the 3<sup>rd</sup> floor Chinese Culture Center facilities to the 3<sup>rd</sup> floor deck and down to the second floor deck. However there would no longer be any access to the first floor or ground level and thus the egress path function of the bridge with respect to the second and 3<sup>rd</sup> floors would be lost. It will be important for the hotel’s architect to review occupant loads, and existing stair widths with respect to egress requirements.

Although not within the scope of the SWA-MEI Design Team, it would be relatively easy to fill in the “notch” created by removal of the bridge to the existing construction joints (see Figure 10.) It should be noted that even with this notch filled, the porte cochere effect for arriving vehicles would be gone. To replace the porte cochere function, additional vertical support members (columns) would be needed. See Appendix D for a possible concept for this.

Supplemental structural work to provide support for the ends of the rail/edge beams at the limits of demolition would include a pair of new concrete beams below the deck. These beams would include a back-span, as they need to cantilever out past the supports below. The reinforcing steel would need to penetrate the existing beams that run north and south (see Figure 10).

It is important to note that removal, reconfiguration, and replacement of a significant portion of the existing metal panel ceiling and lighting system would be required.

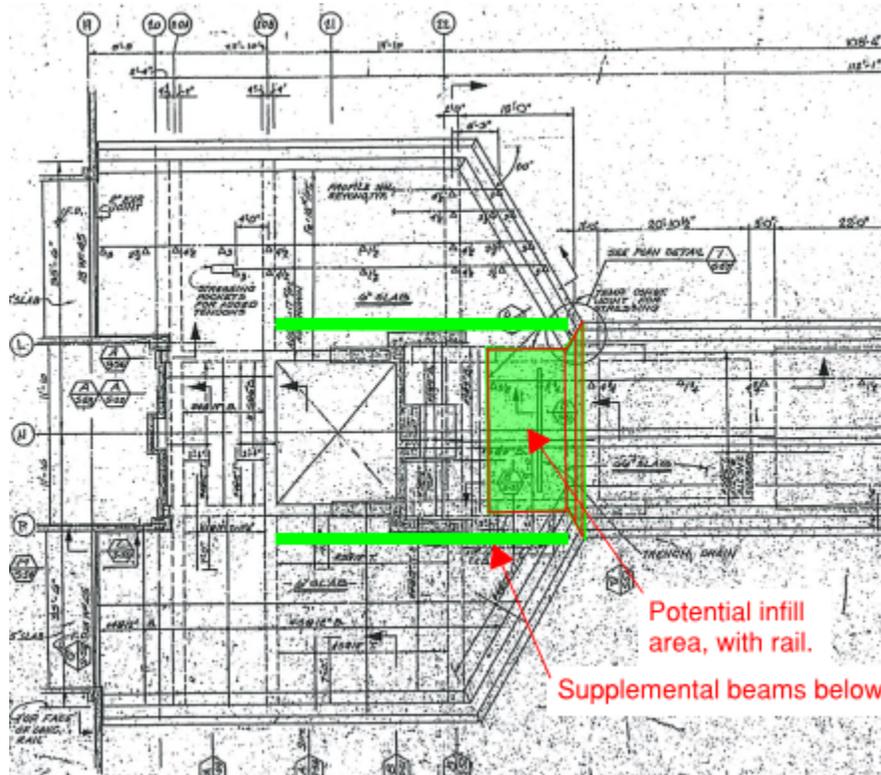


Figure 10 – Supplemental Work

**Demolition Strategies**

The key considerations affecting decisions related to the process of removal of the bridge are:

- Structural support and stability during demolition

- Maintaining access for hotel patrons
- Traffic flow on Kearny Street
- Overhead clearance on Kearny Street
- Utilities on Kearny Street
- Limiting impacts on the existing sub-grade parking at the Hilton and Portsmouth Square
- Control of demolition debris
- On-site handling of demolition debris
- Off-haul of demolition debris

Key constraints include:

- The post-tensioning system of the bridge girders and deck
- The extension of the underground parking structure of the Hilton Hotel below the driveway and sidewalk
- The structural capacity and column layout of the Portsmouth Square parking structure upper deck and columns

At the end of this report (Appendix A) is a set of conceptual level drawings showing existing conditions in plan and elevation, and plan, elevation, and section drawings depicting a conceptual scheme for temporary support of the bridge structure during demolition. These drawings present a possible solution for the issues and constraints outlined above. Please refer to these drawings to inform the discussion below.

Because the main bridge girders are continuous long-span post-tensioned members, with the tendons only anchored at each end, the entire superstructure needs to be supported prior to removal of any part of the girder concrete. It is not practical to attempt to create additional anchorage points for the tendons along the length of the girders such that portions of the girder could be self-supporting, and thus allow the demolition and temporary support to be local for phased removal.

This requirement for temporary full-length structural support creates all of the other coordination issues identified above:

Choice of locations for vertical support columns needs to consider the needs of the hotel, the traffic in Kearny Street, the location, depth and type of buried utilities on Kearny Street, the configuration of existing column support at the two parking garages, as well as the size and weight of the required horizontal temporary support members which are a function of the span length.

Configuration of the temporary support structure needs to consider the minimum overhead clearance requirements at the roadway, the need to provide a working deck for debris containment and handling, and the need to provide a side protection barrier for debris containment.

As part of our work, we met on site with a Bay Area demolition contractor with extensive experience in complex structural demolition. We discussed the need for temporary structural support, a working and containment deck, and ways to manage debris.

We discussed the possibility of keeping the main bridge girders intact and carrying their own load, while removing the slab. That way, the temporary support structure can be designed for the

weight of the girders and cross beams alone (including some construction equipment load) rather than the weight of the entire bridge.

We also discussed possibly installing the main horizontal support girders that span between the vertical supports *above* the existing bridge girders rather than alongside or below. This allows the deck support and the bridge girder support to be hung using rods, and also allows the use of the existing east and center support as vertical support points.

Informal parametric studies and reviews of the existing bridge and garage conditions were then performed to determine approximate size of the main horizontal support girder needed, as a function of column placement. The goal was to limit the size of the main steel girders to a standard rolled wide-flange steel section, rather than having to use a heavier, deeper, and more expensive built-up section.

Key findings:

- A vertical support is needed in the middle of Kearny Street. This will require a long term lane revision, and loss of at least one lane. Temporary night closures of the entire street may be needed for erection and removal of the temporary support structure. See Appendix C for more details of the proposed support point in Kearny Street.
- Support at the Hilton Hotel can be placed above the entrance, at bridge level, keeping the driveway and entry steps clear.
- The support at the east side of Kearny Street is shown to use the existing basement garage wall, supplemented by steel columns placed against the wall at all garage levels. There may be minor temporary loss of parking spaces (up to two spaces per floor). An alternate support location that does not impact the Hilton parking garage is shown in Appendix C.
- Vertical supports over the Portsmouth Square parking garage will need a horizontal spreader beam at garage roof level, due to the layout of the columns, as well as supplemental steel columns at all levels below. There may be up to 4 parking spaces temporarily lost per floor.
- The main support girders will be W40 wide flange sections.
- Vertical clearance will be approximately 16 feet.

### **Conceptual Temporary Support Scheme**

The drawings following in Appendix A show, at conceptual level, a scheme for temporary support shoring:

- S2.1 Existing Bridge Plan- Bridge Level (shows existing conditions)
- S2.2 Bridge Shoring Plan (shows layout of the shoring support frames)
- S3.1 Existing Bridge Elevation (shows existing conditions include the basements of Portsmouth Square and the Hilton)
- S3.2 Bridge Shoring Elevation (shows the main temporary support girder above the bridge girders, and the support conditions for the frames)
- S4-S6 Bridge Shoring Sections (shows details of the shoring support frames)
- S7 Typical Bridge Section (shows how the bridge girders are hung from the main support girder, and shows the temporary deck below the existing bridge deck)

This scheme anticipates that the deck will be removed entirely, leaving the cross beams in place, **before** the main bridge girders are de-tensioned and removed.

The steel deck with plywood shown below the bridge deck is to catch and hold debris, which will be then shoveled back up to the bridge deck still in place for removal.

A side barrier for debris containment is not shown. That would probably consist of a plywood screen supported by wire rope, and possibly augmented by netting.

The support frames will need to be braced laterally. We have indicated that the joints between the support columns and the cross members should be rigid joints. Where the structure is over the Portsmouth Square area, bracing (such as wire rope) can be provided outside of the support frames. Longitudinally, the frames can be braced above the bridge level with wire rope cross bracing.

The main shoring girders are hung from the bottom of the W24 cross beams that are supported by the temporary support columns. Please note that the connection between these girders and W24 cross beams will be much more complex than indicated on the section drawings S.4 through S.6.

Debris handling and removal will of course be determined by the demolition contractor. It is anticipated that removal of the deck will start at the Hotel end, and debris will be moved back along the still in-place bridge deck for removal. For the cross beams and bridge girders it is anticipated that the removal will start at the Portsmouth square end, which will clear the temporary support deck for transfer of debris back towards the park.

The City of San Francisco has requirements for the recycling of demolished materials that generally means the concrete and reinforcing steel need to be separated. If debris is stockpiled and separated at the upper park level before being loaded out to trucks on Washington Street, the contractor will need to consider issues such as allowable loading on the existing waffle slab deck. It may not be acceptable due to parking garage circulation and access to the adjacent elevators to add post shores below.

Another option for debris removal could take advantage of the lane shift needed due to the temporary support in the middle of Kearny Street. An area in line with the support could be created to allow debris trucks to be backed in and loaded from a chute through the protection barrier above. This would mean that material separation would need to take place on the support structure or at an offsite location.

### **Closure and Next Steps**

Our investigation has determined that demolition is feasible, but it will require substantial temporary works, as well as coordination and cooperation with both the Hilton Hotel, and the operator of the Portsmouth Square parking garage.

A potential work sequence, with estimated durations, is included in Appendix B.

The actual temporary support system used will be designed by the demolition contractor to suit their means and methods. The demolition drawings to be prepared by SOHA Engineers will indicate the limits of demolition, and site-specific constraints.

It will be important to determine specific requirements for lane closures at this location in Kearny Street, both long term, and overnight for shoring erection.

The location depth and type of buried utilities in Kearny will need to be reliably determined. Confirming the minimum overhead clearance requirement will also be critical.

# APPENDIX A

## TEMPORARY SUPPORT DRAWINGS

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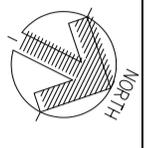
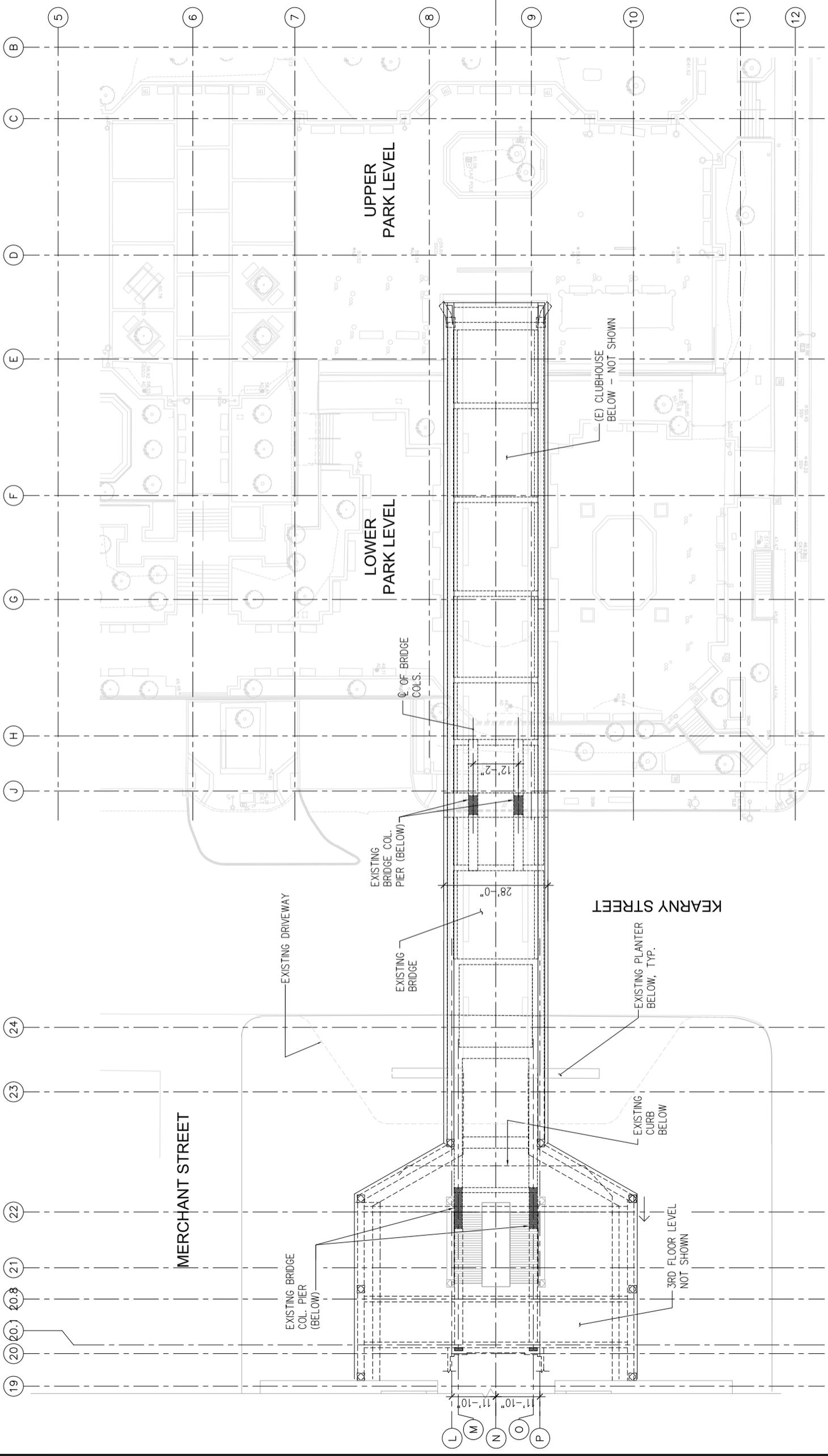
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 DEMOLITION**

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 DRAWN BY: PN  
 DATE: 11-20-19  
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 CLIENT JOB #:

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 SHEET 1 OF 8



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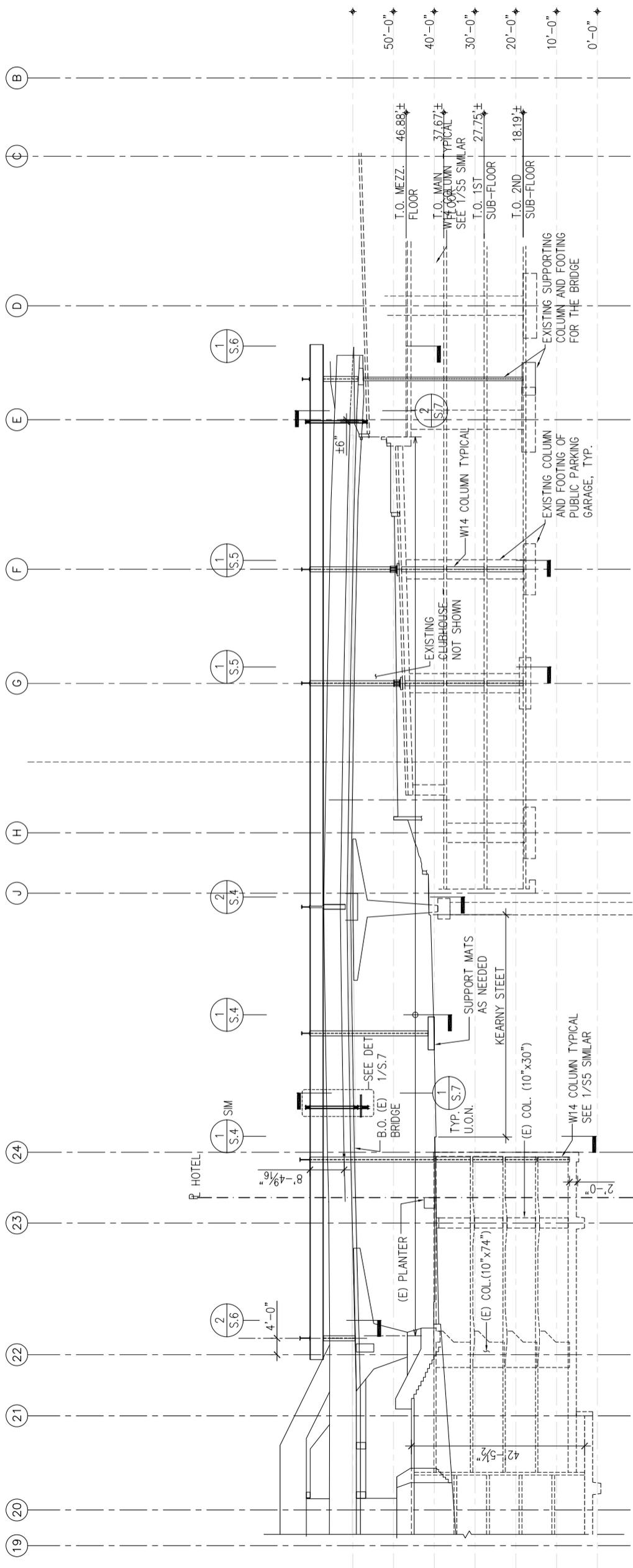
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 ELEVATION**

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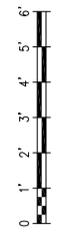
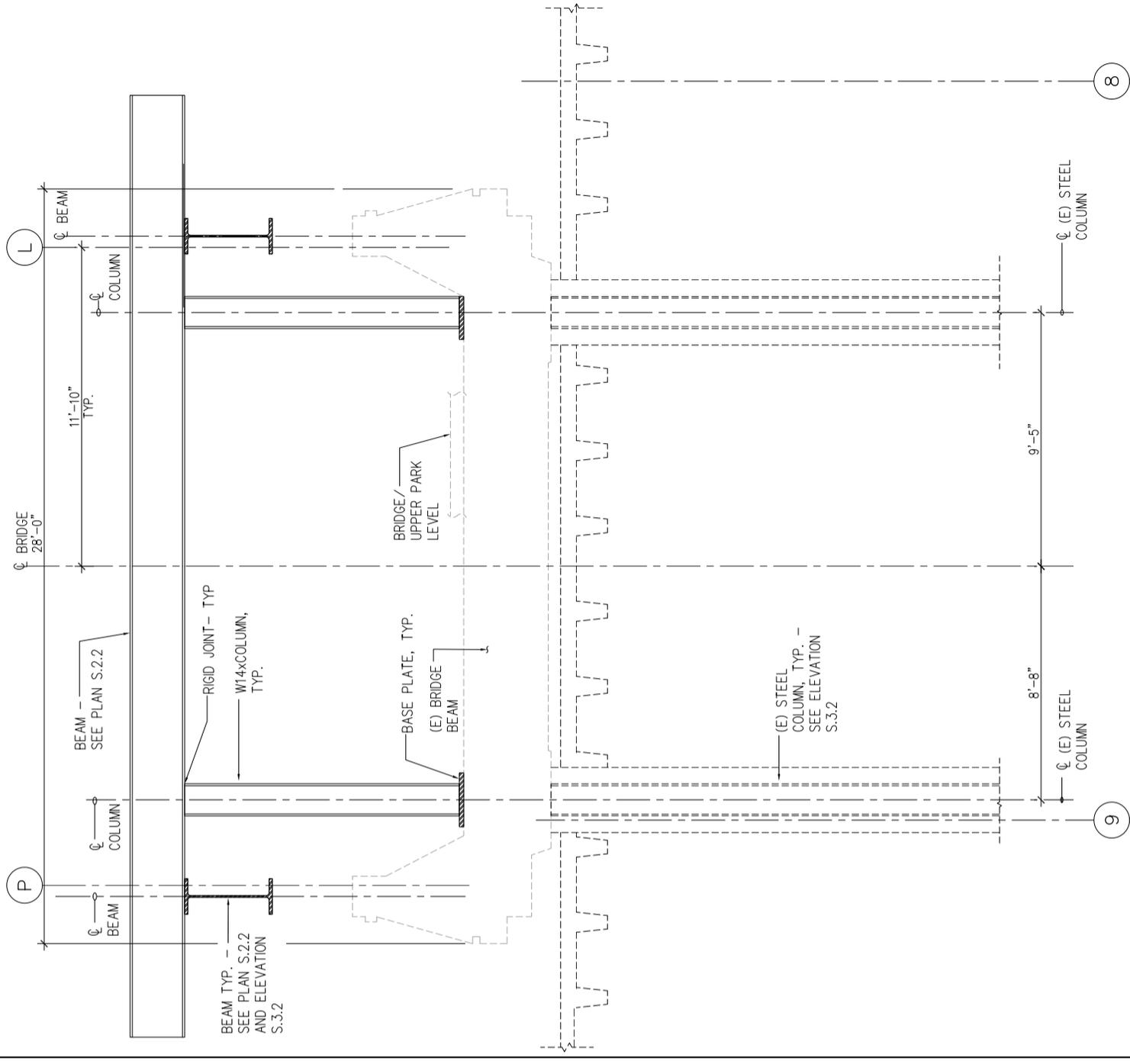
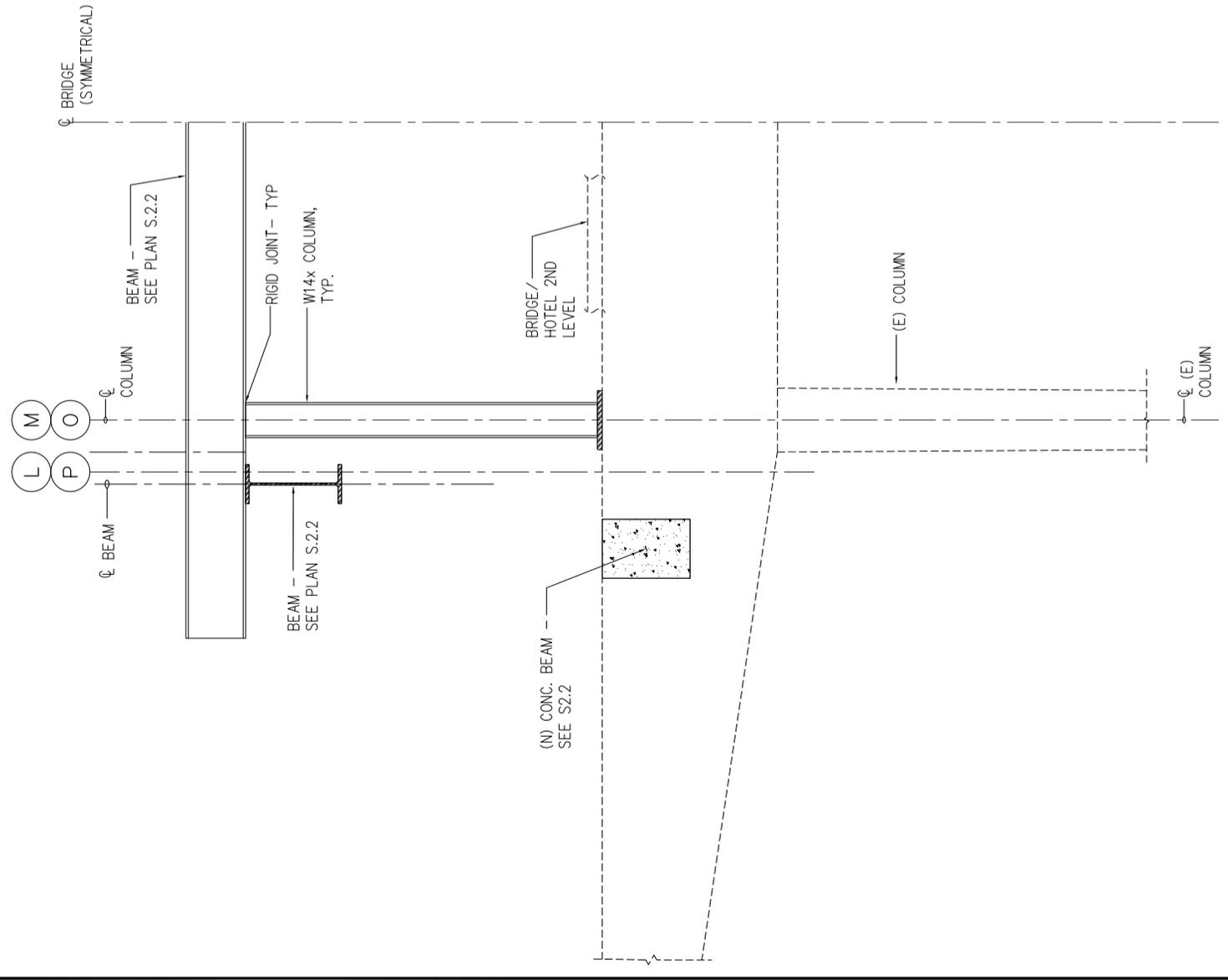
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S.6  
SHEET 7 OF 8



BRIDGE SECTION

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BRIDGE SECTION

SCALE 1/2\"/>

1

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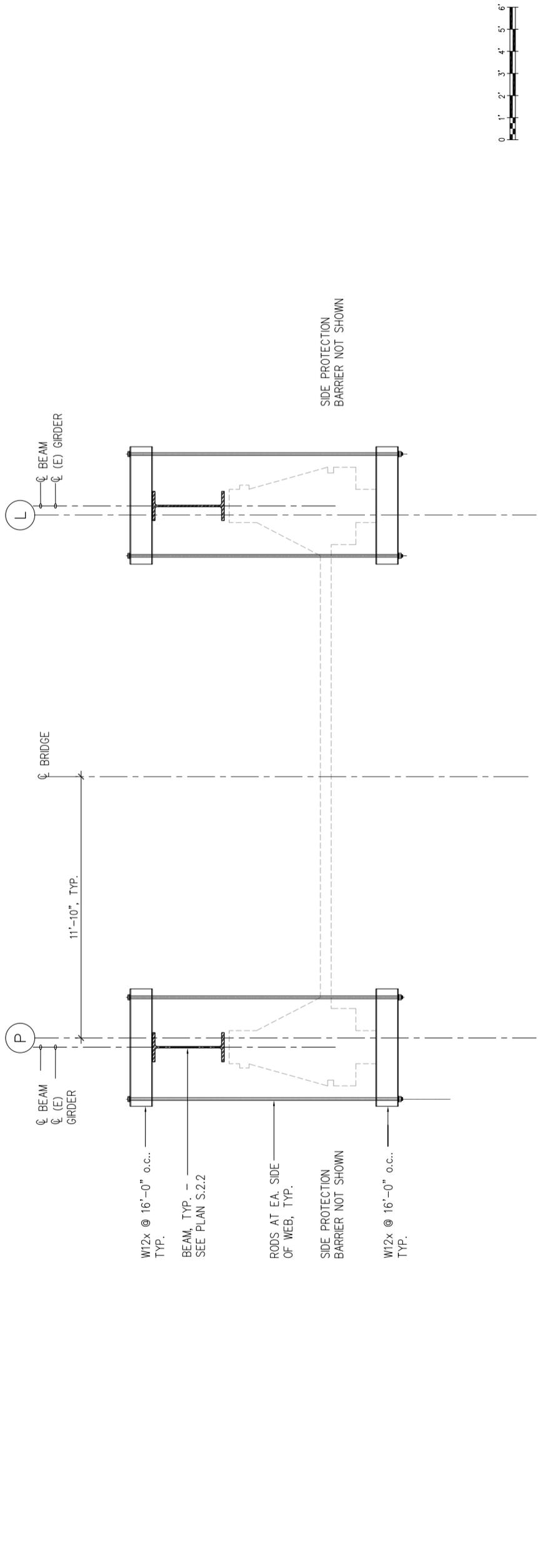
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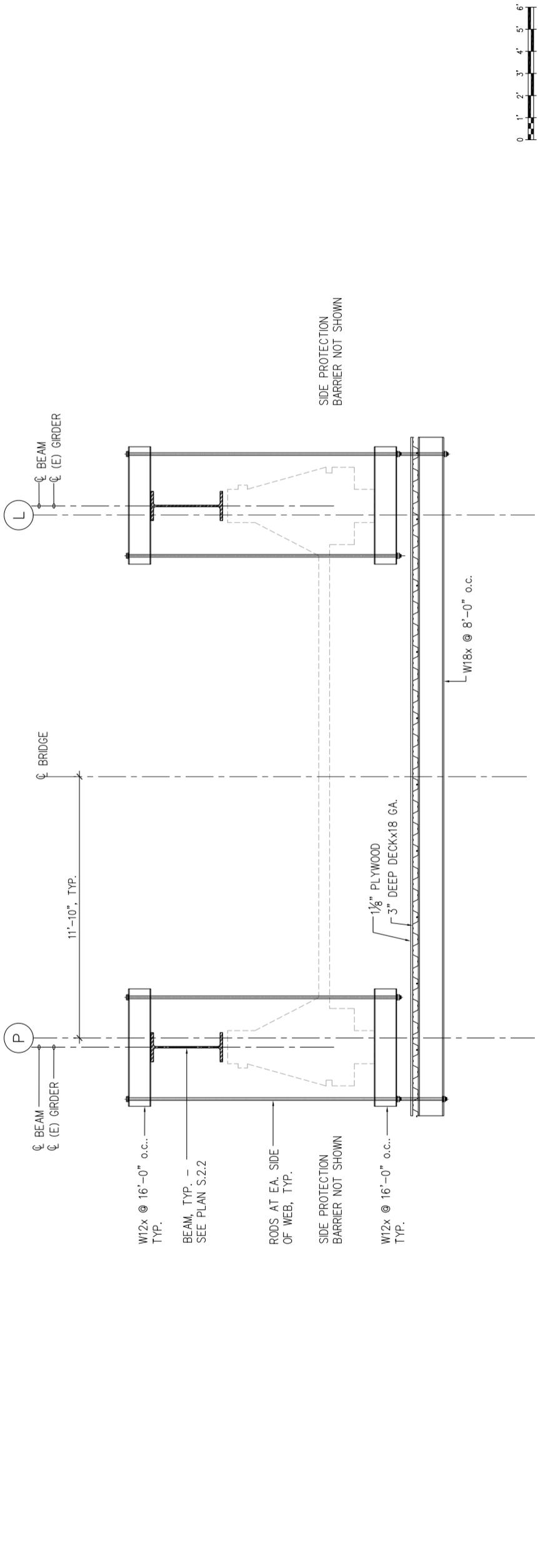
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TYPICAL BRIDGE SECTION

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# APPENDIX B

## DEMOLITION SEQUENCE AND DURATIONS

## APPENDIX B

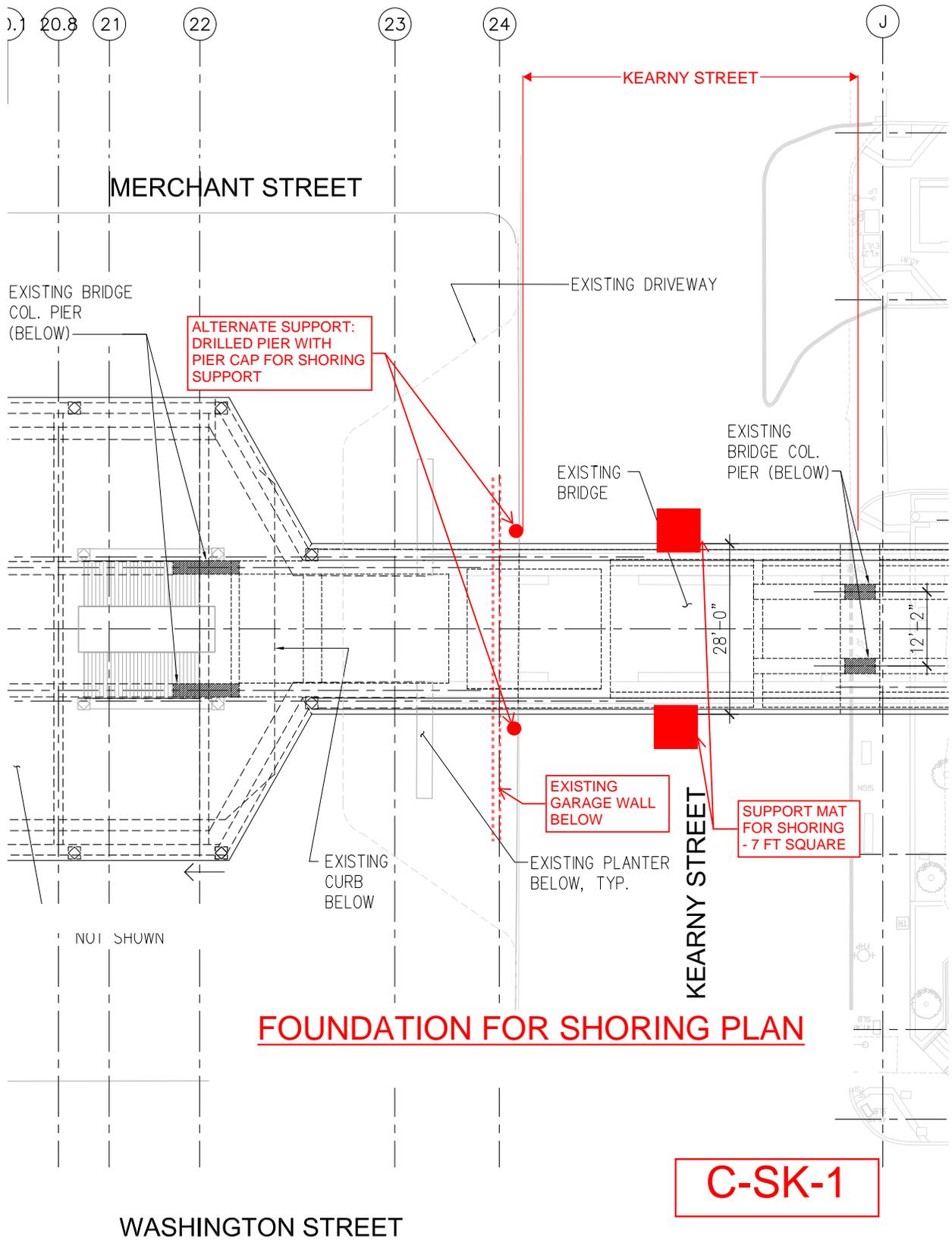
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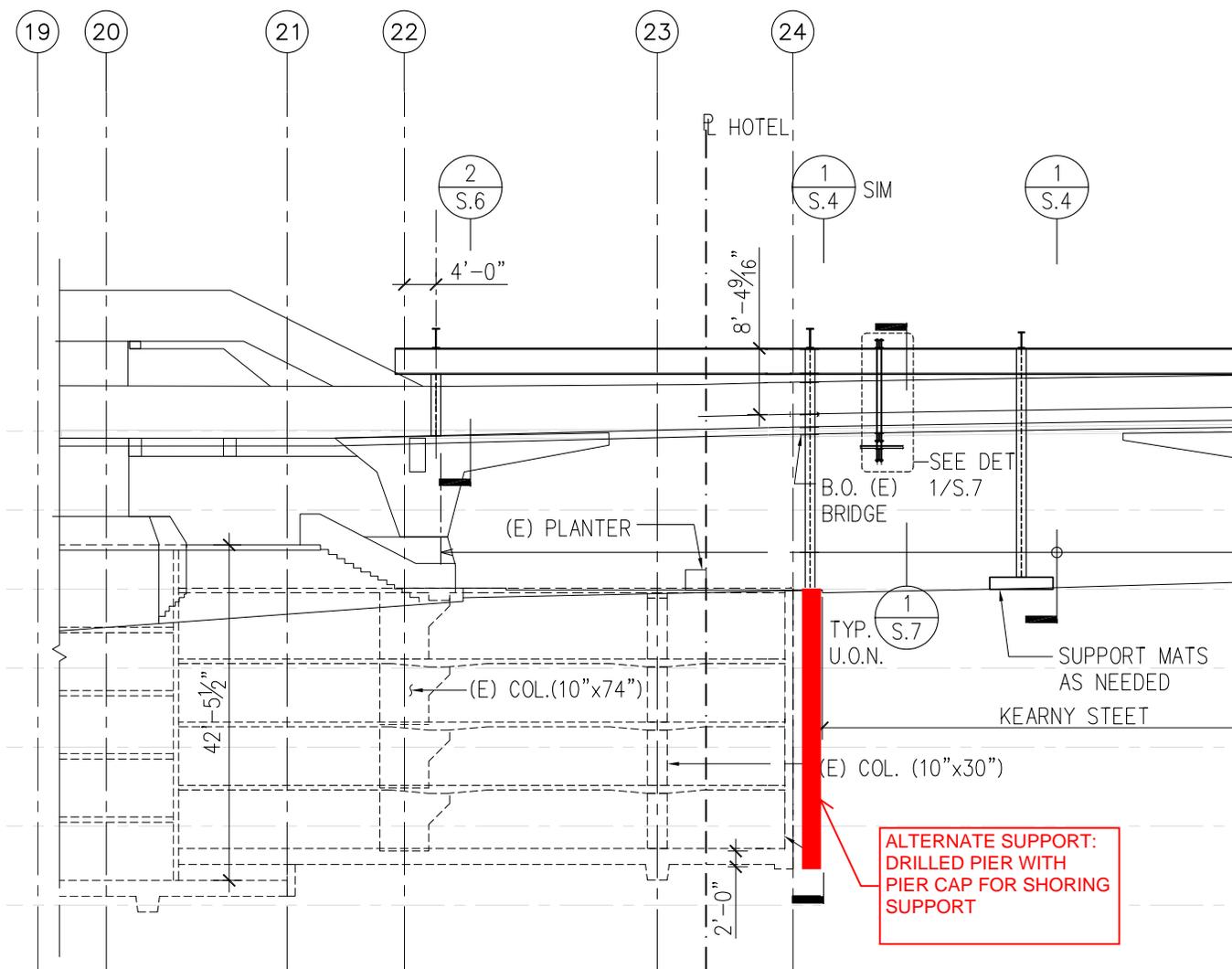
- 1. Erect temporary support, and install supplementary concrete beams - Estimated duration: 4 to 5 weeks.**
  - a. Erect temporary support for the bridge as described in the report, and drawing sheets S2.2, S3.2, S4, S5, S6, S7.
  - b. At the same time, install two supplementary concrete beams at the Hotel side (east side) to provide support for the ends of the rail/edge beams at the limits of the demolition – see Figure 10 of the report.
- 2. Demolition - Estimated duration: 6 to 8 weeks.**
  - a. Remove pavers and decorative pieces from the bridge.
  - b. Remove concrete slab of the bridge, and keeping cross beams and bridge girders (do not detension PT cables in the girders).
  - c. Detention PT cables of the main girders
  - d. Remove cross beams girders.
- 3. Remove temporary support - Estimated duration: 2 to 3 weeks.**
- 4. Remove center bridge support and west support at Portsmouth Square – Estimated duration: 3 to 4 weeks. Items a and b below can happen simultaneously.**
  - a. Remove center bridge support behind the curb at the west side of Kearny Street (see Figure 7 of the report).
    - i Detension PT cables of the transverse beam at top of center column.
    - ii Remove transverse beam at top of center column.
    - iii Remove center column.
    - iv Remove pile cap.
    - v Remove the top 2 feet of drilled pier from bottom of pile cap.
  - b Remove west support at Portsmouth Square (see Figure 8 of the report).
    - i Remove transverse beam at top of columns above garage structure.
    - ii Any exposed ends of reinforcing steel shall be ground flush with the top of slab, and covered with weather protecting material.

# APPENDIX C

## FOUNDATION LOCATIONS FOR TEMPORARY SUPPORT POINTS

# Portsmouth Square Bridge Demolition





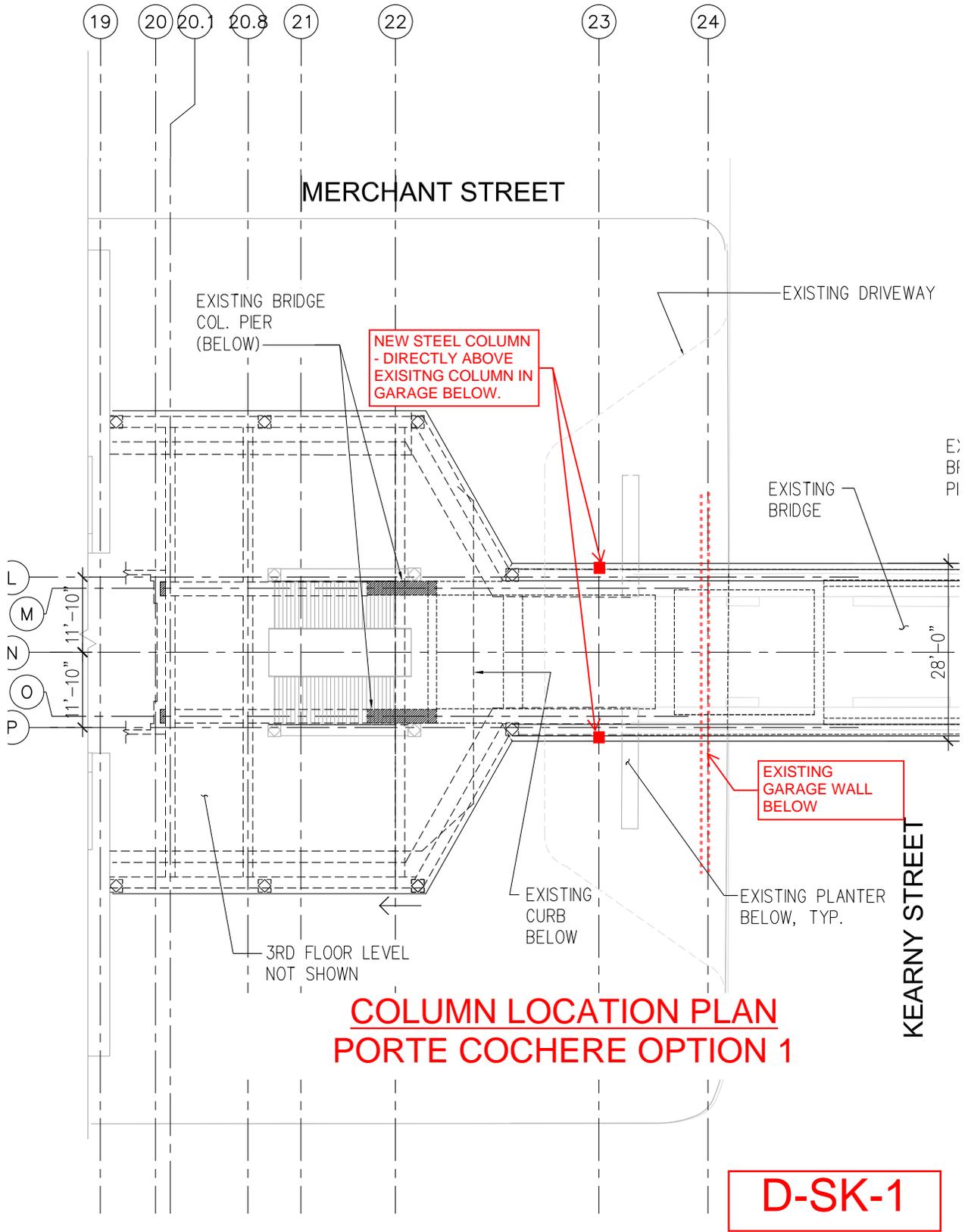
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ALTERNATE SUPPORT LOCATION**

C-SK-2

# APPENDIX D

## OPTIONS FOR HOTEL PORTE COCHERE

Portsmouth Square Bridge Demolition

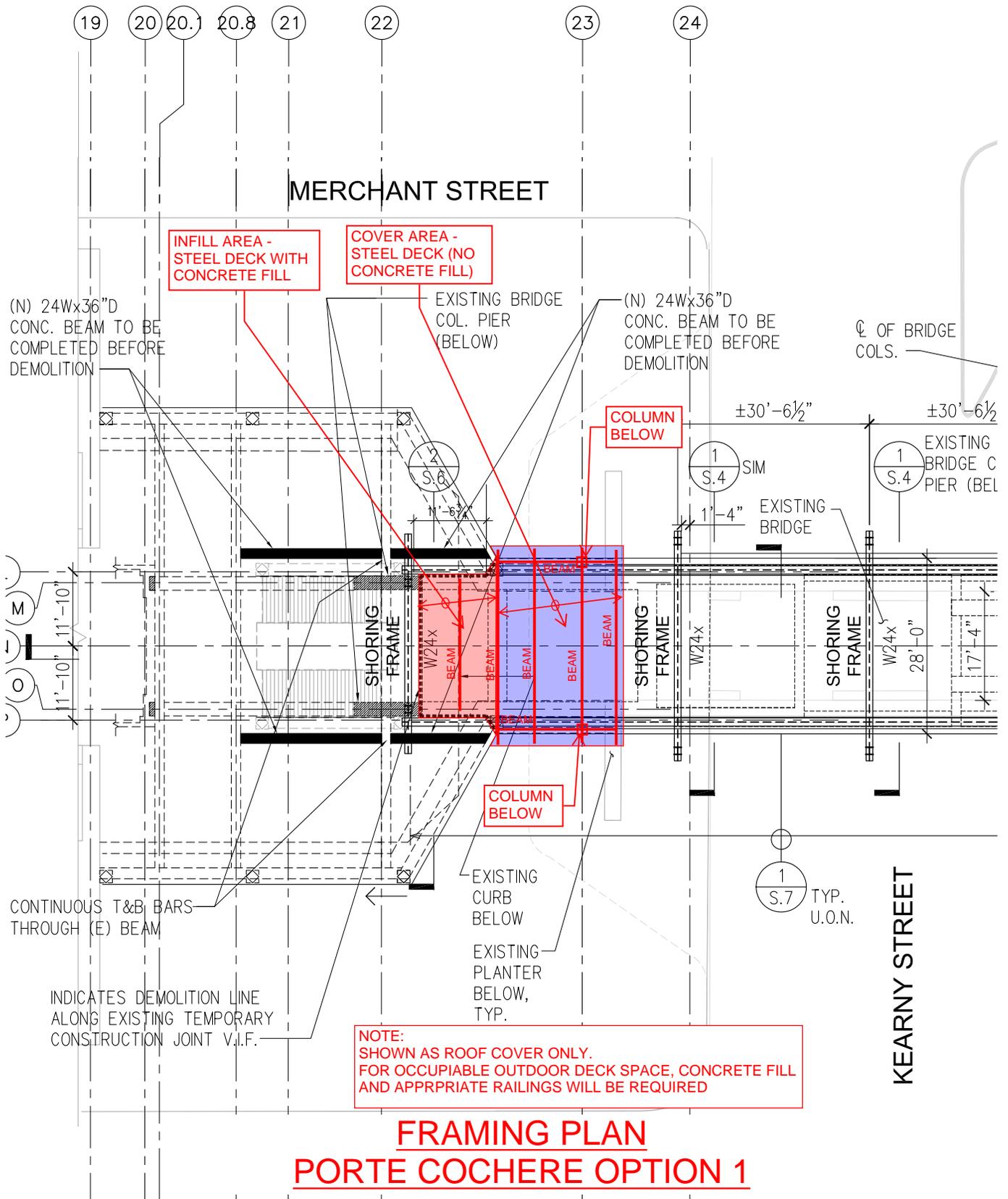


**COLUMN LOCATION PLAN  
PORTE COCHERE OPTION 1**

WASHINGTON STREET



Portsmouth Square Bridge Demolition



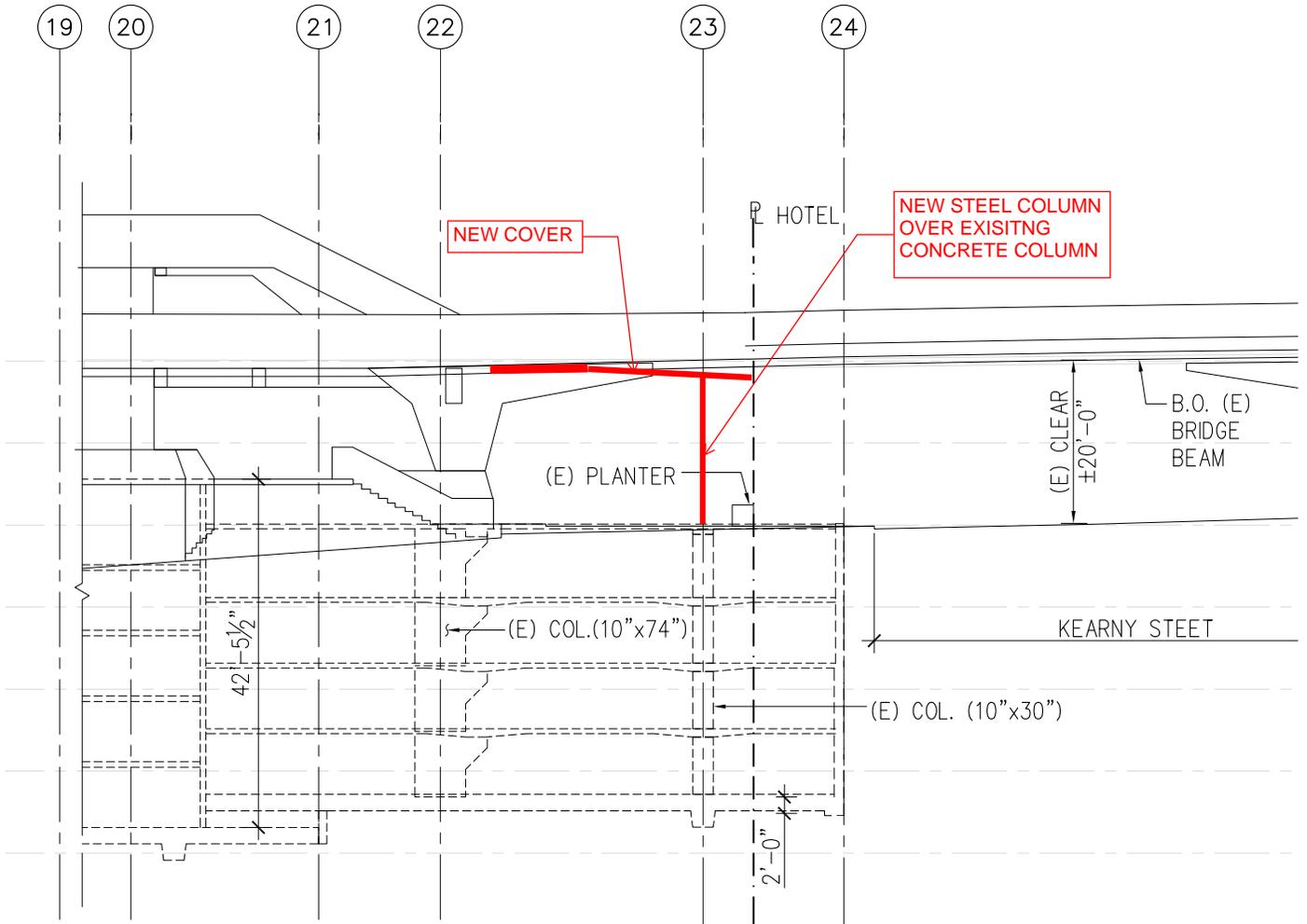
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**PORTE COCHERE OPTION 1**

**D-SK-2**

WASHINGTON STREET



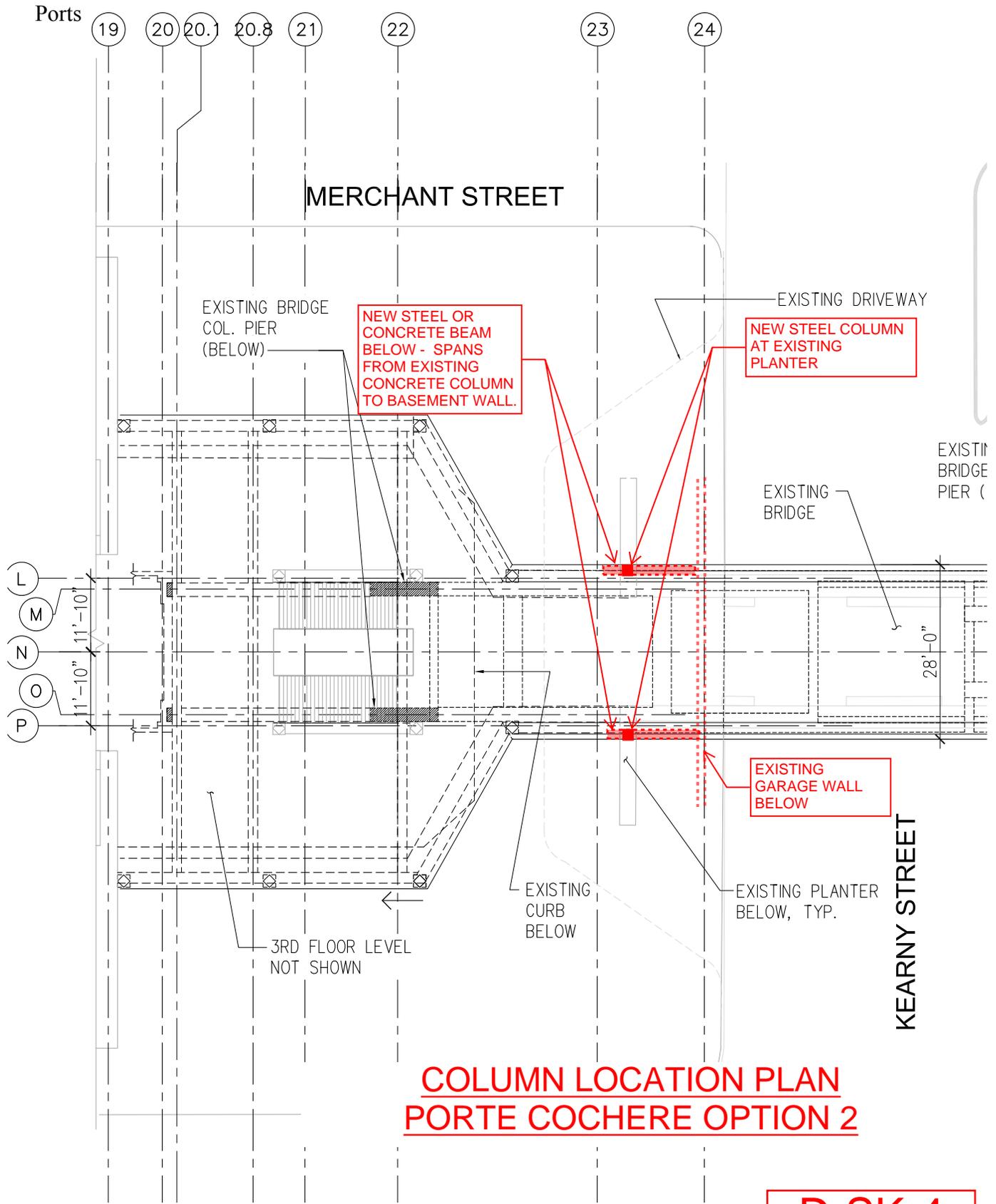
Portsmouth Square Bridge Demolition



NOTE:  
SHOWN AS ROOF COVER ONLY.  
FOR OCCUPIABLE OUTDOOE DECK SPACE, EXISTING  
COLUMNS IN GARAGE BELOW MAY NEED STRENGTHENING

**SECTION**  
**PORTE COCHERE OPTION 1**

**D-SK-3**



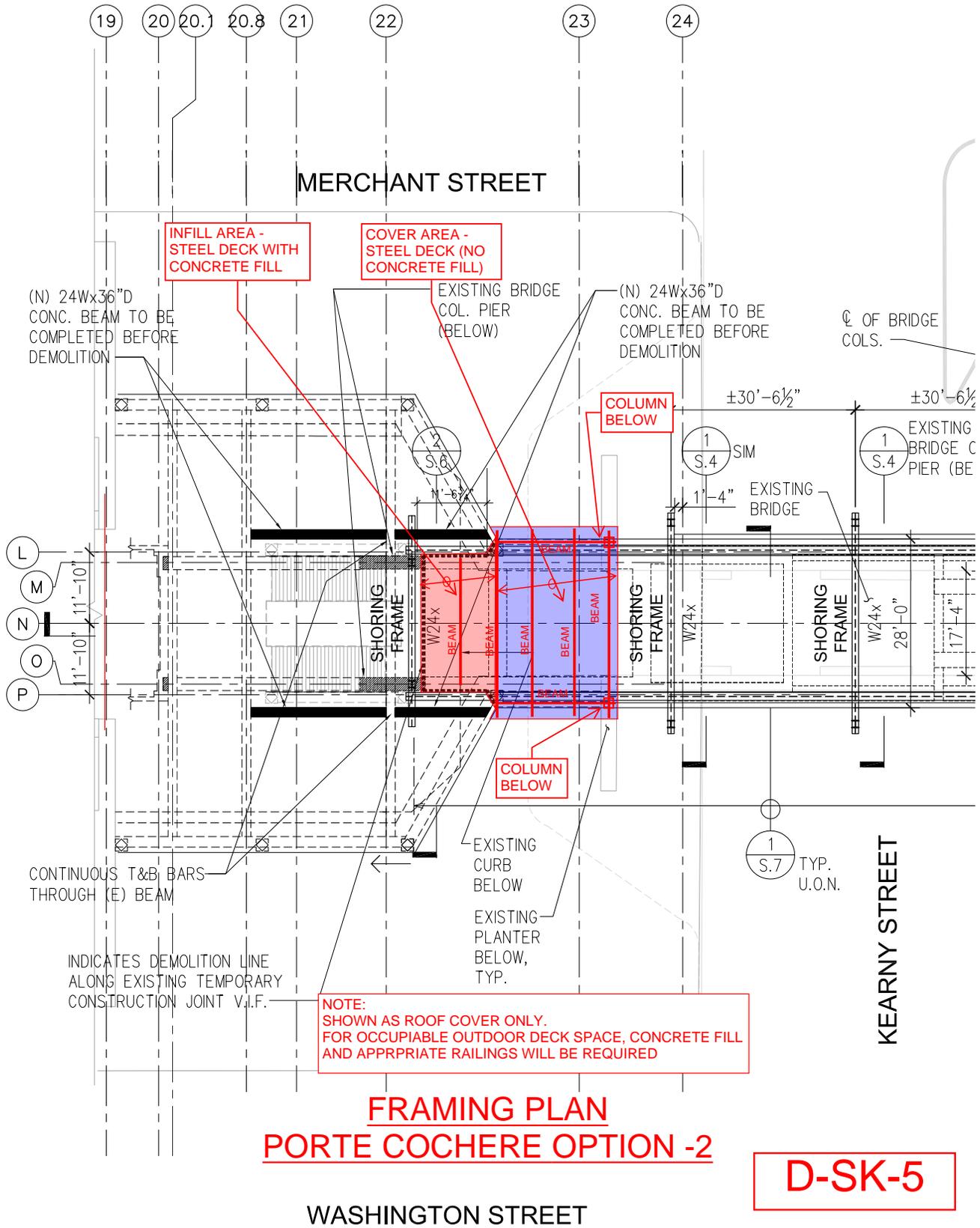
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**PORTE COCHERE OPTION 2**

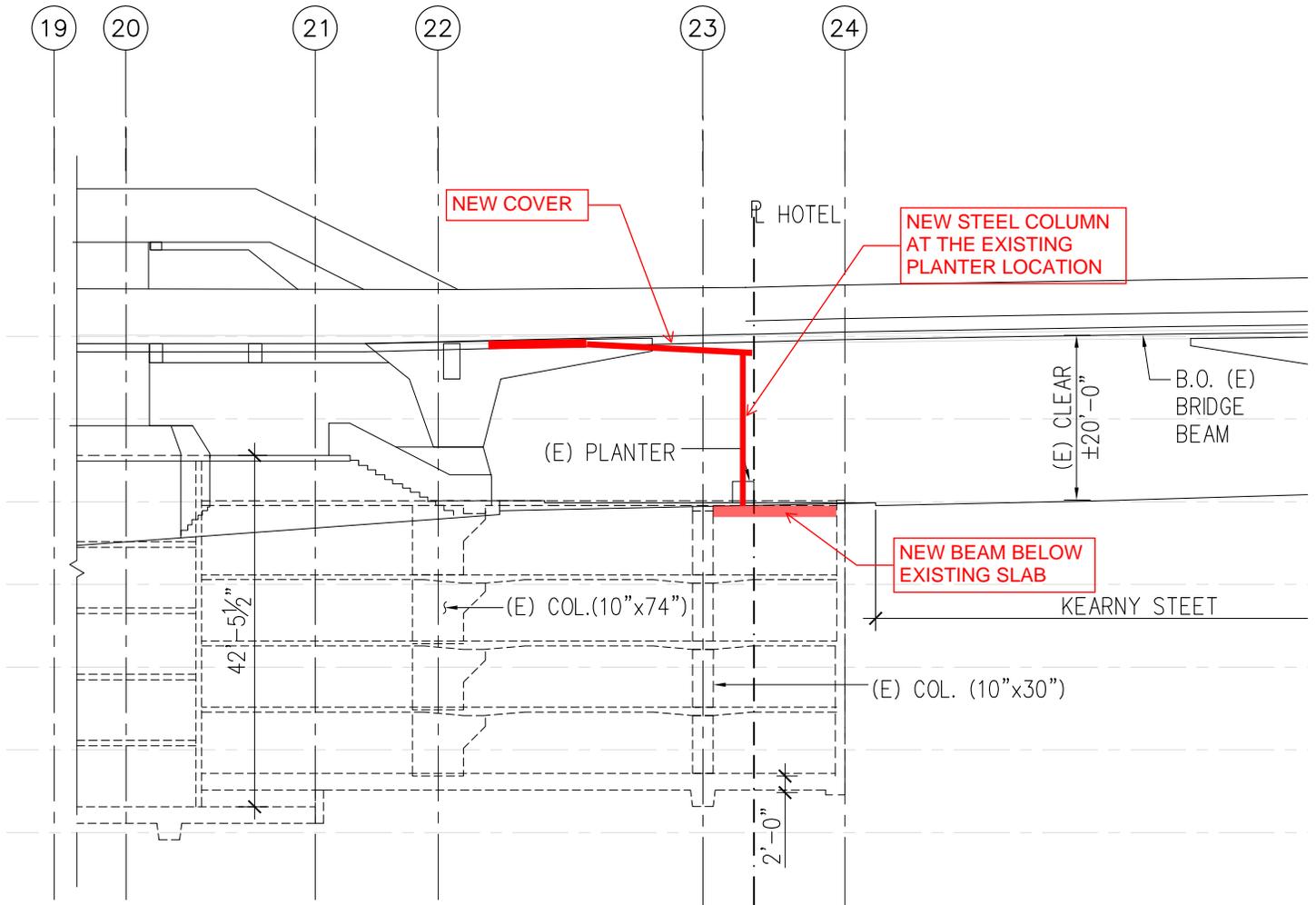
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WASHINGTON STREET



Portsmouth Square Bridge Demolition





NOTE:  
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FOR OCCUPIABLE OUTDOOE DECK SPACE, EXISTING  
COLUMN S IN GARAGE BELOW MAY NEED STRENGTHENING

**SECTION**  
**PORTE COCHERE OPTION 2**

**D-SK-6**

# **Attachment B:**

## **Historic Resource Evaluation**

### **Portsmouth Square**



# Portsmouth Square Historic Resource Evaluation



AUGUST 2014



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## **PORTSMOUTH SQUARE**

### **HISTORIC RESOURCE EVALUATION**

**SAN FRANCISCO, CALIFORNIA | AUGUST 2014**

Prepared for: San Francisco Planning Department

Prepared by: Laurie Matthews and Madeline Carroll, MIG, Inc.

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#### **COVER PHOTOS**

Clockwise from top: 1865 aerial of Portsmouth Square from the corner of Kearny and Clay streets (Courtesy San Francisco Public Library), 1952 photograph of children playing in Portsmouth Square (Courtesy San Francisco Public Library), Portsmouth Square and the Hall of Justice after the 1906 Earthquake and Fire (Courtesy California Historical Society), Illustration of 1846 raising of U.S. flag in Yerba Buena (Courtesy California Historical Society)

#### **FOR MORE INFORMATION**

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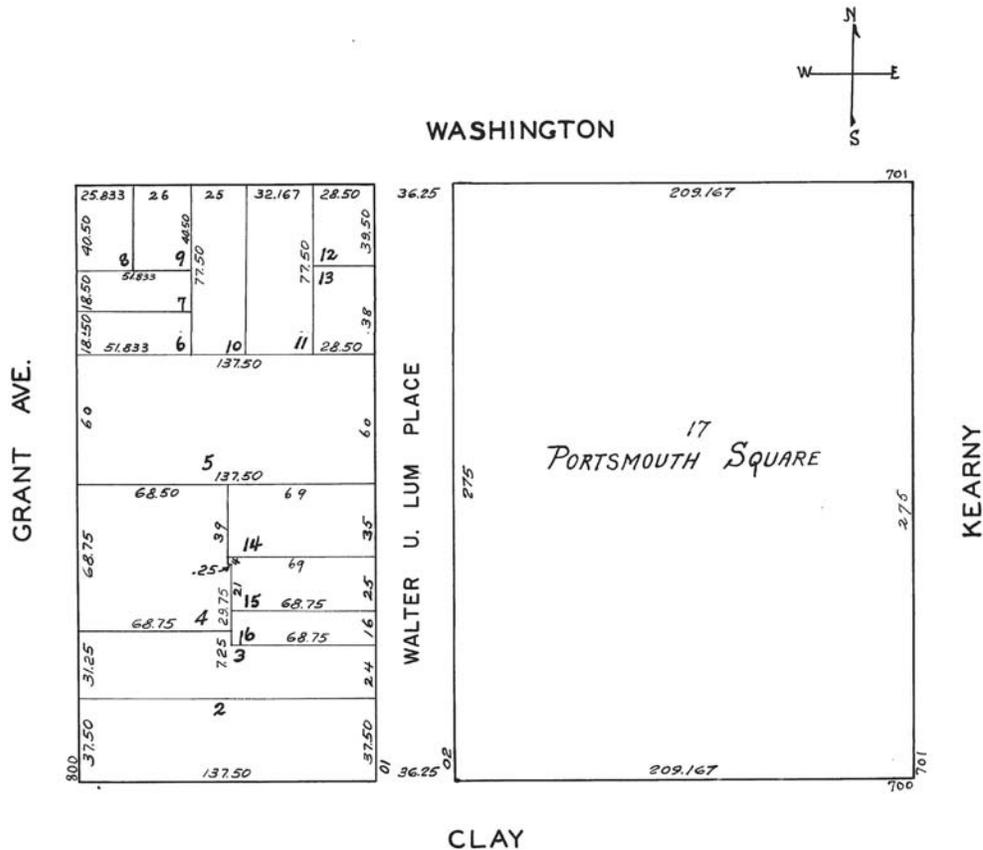


**INTRODUCTION & METHODOLOGY**

In response to a request from the San Francisco Planning Department, MIG, Inc. has compiled and evaluated historical information relating to Portsmouth Square. In particular, MIG was asked to evaluate the site's extant landscape characteristics and features in relationship to established and potential historic eras of significance beginning in the mid-19<sup>th</sup> century, with the settlement of what is now known as San Francisco, to the mid-20<sup>th</sup> century, an era commonly referred to as mid-century modern. MIG assessed the site's extant landscape characteristics and features for their historical significance and integrity and evaluated any potential eligibility as contributing resources to the Chinatown Historic District. This evaluation is being completed to complement an existing conditions report being completed by Gensler for Portsmouth Square and its immediate environs.

**DESCRIPTION**

Portsmouth Square (733 Kearny Street) is a public (P) park and open space (OS) located on the eastern edge of the Chinatown neighborhood in San Francisco, California. The park, located on Block 209/Lot 17, is bounded on the east by Kearny Street, the north by Washington Street, the west by Walter U. Lum Place and the south by Clay Street. The 57,516 square foot urban plaza is built over an underground four level garage that contains 505 parking spaces which is open 24 hours a day/seven days a week. The Square serves as a living room for the Chinatown community and is located just one-half block east of Grant Avenue, which forms the symbolic spine of Chinatown.



## **PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**

### **HISTORIC STATUS**

Portsmouth Square is not currently listed as a site or as part of a district in any local, state or national registers of historic places. As part of Chinatown, the site has been studied peripherally through evaluations of the Chinatown Historic District dating back to the 1970s. On December 4, 1985, the San Francisco Landmarks Board recommended a boundary for the district which included Portsmouth Square, though other studies of the historic district from that time did not include it. As part of that effort a nomination was prepared, but was never formally submitted. In 1997, the Chinatown Historic District was determined eligible for listing in the National Register of Historic Places through a Determination of Eligibility issued by the federal department of Housing and Urban Development (HUD) when they completed a study for a project located at 848-868 Kearny Street. That study found Portsmouth Square to be a non-contributing site within the eligible historic district based on a lack of historic integrity.

### **HISTORY SUMMARY**

Portsmouth Square has existed as an open space since before the founding of San Francisco and has taken on many permutations through its long 180-year history. Historically, this area served as the heart of the early Yerba Buena settlement, being officially established as a square in 1833. The start of the Gold Rush was announced in Portsmouth Square along with California's admission into the United States. It was also the site of many early municipal buildings, including the Custom House, a post office, and the City Hall.

Many of the buildings surrounding the park, including municipal buildings such as the Hall of Justice, were destroyed in the 1906 earthquake and fire. That event and the near total destruction of this area necessitated the planning and construction of a new Chinatown. During the earthquake-induced fire and aftermath, Portsmouth Square served as a place for the community to congregate away from dangerous buildings and it provided a staging area for U.S. troops that were brought in to help with recovery efforts and provide order. It also served as a temporary cemetery for victims of the earthquake and fire. The park provided housing for refugees of the earthquake through 1907. Before and especially after the 1906 Earthquake and Fire, Portsmouth Square became the heart of Chinatown as one of its only community gathering spaces.

During the early to mid 20<sup>th</sup> century the history of Portsmouth Square was memorialized through various monuments and plaques celebrating its history. In the late 1950s and early 1960s controversy ensued over the redesign of the park to facilitate the construction of a four level underground parking garage. Very few disputed the need for parking in this congested part of the city, but many were opposed to either the destruction of the park's historic character and perhaps also the installation of a modern design being proposed by landscape architect Douglas Baylis. Baylis ended up resigning his commission and the park's design was finished and executed by notable landscape architecture firm Royston, Hanamoto and Mayes around 1962. That park design was changed dramatically during a three phase renovation of the park in the early to mid 1990s.

**METHODOLOGY**

This Historic Resource Evaluation incorporates information from previous inventories, documentation efforts, reports and studies which are relevant to the current understanding and future planning of the park and open space. It is a guiding document more than a prescriptive document; a resource which helps guide decisions rather than making them outright. It culls historic and current information, brings it together in one place and provides contextual information and analysis for future decisions affecting Portsmouth Square. In essence it documents extant landscape characteristics and features and evaluates their relationship to established or potential historic periods. This HRE provides a solid base of information for stewards of Portsmouth Square to work together to achieve a balance between preserving historic fabric and meeting current community needs for a place that has impacted and provided inspiration for the citizens of San Francisco.

To prepare the Historic Resource Evaluation, MIG:

- Conducted site visits in May 2014 to examine, photograph and document the site and its landscape characteristics and features;
- Completed a thorough review of major online archival sources of information relating to the history of Portsmouth Square in April and May 2014, including the repositories listed below and Calisphere, David Rumsey Collection, National Park Service, Online Archive of California, San Francisco Public Library, San Francisco Public Works Department Archives, University of California at Los Angeles Charles E. Young Research Library, and University of California at Santa Cruz Library.
- Visited select archives and repositories in May 2014 that, based on the initial review of sources and discussions with the San Francisco Planning Department, were known to hold critical written and graphic materials relating to the history of Portsmouth Square, including the California Historical Society, San Francisco Planning Department Archives, University of California at Berkeley Bancroft Library, and University of California at Berkeley College of Environmental Design Archives.
- Reviewed information which provided context for the evaluation of significance and analysis of extant landscape characteristics and features.



**SUMMARY OF FINDINGS**

Portsmouth Square has held a significant place in the history of San Francisco and the Chinatown community; however as a site it does not retain integrity to any historic period. This Historic Resource Evaluation assessed Portsmouth Square for three potential historic periods; one associated with the early settlement of Yerba Buena and founding of San Francisco (1822-1906), one related to the draft National Register nomination for the Chinatown Historic District (c.1850-unclear end date) and one related to the mid-century modernist era, (1959-1963) for the areas of community planning and development, and social history, architecture and landscape architecture.

Therefore, it is the recommendation of this Historic Resource Evaluation that Portsmouth Square is not eligible for listing in the National Register, California Register or Local Register as a site due to its lack of integrity. Only a few features remain extant that date to the historic period, namely monuments and plaques including: the Robert Louis Stevenson Monument (1897), the Schoolhouse Monument (1957), the Daughters of the American Revolution Plaque (1924), and the Portsmouth Square Plaque (1950).

With that said the fact that it's been an open space and served the community as a gathering place since 1833 until the present should be recognized in terms of its relationship to the neighborhood's history. There are few open spaces that have such a long history and have borne witness as community spaces to such a wide array of significant events, for the United States, California and San Francisco.

Therefore, it is the recommendation of this Historic Resource Evaluation that Portsmouth Square be evaluated for its potential as a Traditional Cultural Property due to the cultural significance that was documented and observed through the development of this HRE. Portsmouth Square has served and continues to serve as an active community gathering place for the Chinese community since they began establishing a neighborhood in this area of San Francisco in the late 19th century.



**SITE DESCRIPTION**

Portsmouth Square is a park and open space located on the eastern edge of the Chinatown neighborhood in San Francisco, California. The park is bounded on the east by Kearny Street, the north by Washington Street, the west by Walter U. Lum Place and the south by Clay Street. The 57,516 square foot urban plaza has two levels and is built over an underground four level garage that contains 505 parking spaces. The Square serves as a living room for the Chinatown community and is located just one-half block east of Grant Avenue, which forms the symbolic spine of Chinatown.

Portsmouth Square is divided into an upper level and a lower level that are joined by a central staircase and sidewalks along Clay Street and Washington Street that border the park's north and south sides. A bank of elevators, located on the north side of the upper level, provide pedestrian access to the underground garage. Vehicles enter and exit the garage along Kearny Street. People mainly enter Portsmouth Square from one of its four corners located at the intersections of Kearny and Clay streets, Kearny and Washington streets, Washington Street and Walter U. Lum Place, and Walter U. Lum and Clay Street. They can also enter from a couple of mid-block entrances along Clay Street and Washington Street. There's also a bridge that connects the park to the Chinese Cultural Center that spans over Kearny Street. Portsmouth Square serves as the outdoor living room and gathering space for many residents of the Chinatown neighborhood. In addition to the elevators, the park contains a restroom, community building, and pergola structure. There are two playgrounds, both located in the southern end of the park, but one on each level. Several monuments and plaques are placed throughout the park that marks this place's significant history. A linear section of lawn and shade trees is located along the western edge of Portsmouth Square. The northern, southern and eastern edges of Portsmouth Square are primarily softened with planting beds of shade trees and shrubs.

More information about the existing conditions of Portsmouth Square and its environs is included in a companion report being completed by Gensler. Please see that document for more detailed information and analysis of the existing site conditions.

**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**



**CIRCULATION** (clockwise from left): Central stairs connecting upper and lower levels; Entrance to Portsmouth Square Garage; Sidewalk along Clay Street looking west; Corner entrance into Portsmouth Square from intersection of Walter U. Lum Place and Clay Street; Mid-block side entrance along Clay Street; Stairs leading to underground garage; Entrance to bridge leading to Chinese Cultural Center. All photos taken in May 2014.



**SPATIAL ORGANIZATION** (clockwise from left): Area under bridge to Chinese Cultural Center on lower level of Portsmouth Square, Upper level of Portsmouth Square; lower level of Portsmouth Square. All photos taken in May 2014.



**BUILDINGS AND STRUCTURES** (on this page, counter-clockwise from left): Restroom; Pergola on lower level; Community Center located under bridge to Chinese Cultural Center. (on next page, left to right) Bank of elevators to underground garage; Pergola on upper level. All photos taken in May 2014.



**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**



**PLAYGROUNDS** (left - top and bottom) Playground on upper level; playground on lower level. All photos taken in May 2014.



**VEGETATION** (bottom - left and right) Planting area with shrubs and shade trees including a magnolia that dates to c. 1960 plan; Planting area with lawn and shade trees including a magnolia that dates to c. 1960 plan. All photos taken in May 2014.





MONUMENTS AND PLAQUES (clockwise from upper left) School House monument; Goddess of Democracy statue; Daughters of the American Revolution plaque; Robert Louis Stevenson monument.



MONUMENTS AND PLAQUES (left to right) Portsmouth Plaza plaque; Barbary Coast Trail maker. All photos taken in May 2014.

## HISTORICAL BACKGROUND AND DEVELOPMENT HISTORY

### SPANISH ERA

1769 Spanish first viewed the area around the bay of San Francisco, which was then known as the Bay of St. Francis.<sup>1</sup>

1775 The ship, San Carlos, came into St. Francis Bay under the command of Juan Manuel de Ayala, lieutenant of the royal navy of Spain, which marks the beginning of the Spanish era.<sup>2</sup>

### MEXICAN ERA: YERBA BUENA SETTLEMENT

1822 The Mexican era begins when unrest in the southern part of New Spain, which includes present day California, switches from Spanish to Mexican rule. Now known as Yerba Buena, soldiers stationed at the nearby Presidio merely changed the flag and their allegiances.<sup>3</sup>

1833 Plaza, now known as Portsmouth Square, was first used as a public gathering space in settlement of Yerba Buena, now San Francisco.<sup>4</sup>

1833 William Heath Davis described the area, where Portsmouth Square is now, as a fieldcrop growing potatoes, planted by Candelario Miramontes, who lived at the Presidio with his family.<sup>5</sup>

1834 Captain Don William Antonio Richardson, British whaler turned Mexican citizen, first laid out settlement around where Portsmouth Square is today.<sup>6</sup>

1835 Between 1835 and 1836 the first two homes were built near corner of Dupont (now Grant) and Clay streets for Captain Richardson and Jacob Leese, respectively. This corner is one-half block west of what is now known as Portsmouth Square.<sup>7</sup>

1835 Plaque at 823 Grant Ave. in 2013, proclaims it as site of shack built by William Richardson in 1835. First home built by European in San Francisco. Richardson, born in England, came to SF in 1822. Jumped from British ship Orion. Sold it with two other lots in 1841 for \$5000<sup>8</sup>

- 
- 1 Phillips, Catherine. Portsmouth Plaza
  - 2 Phillips, Catherine. Portsmouth Plaza
  - 3 <http://www.nps.gov/prsf/historyculture/mexican-period.htm>
  - 4 City of San Francisco, Portsmouth Square History Summary
  - 5 San Francisco: As It Was, As It Is, and How To See It
  - 6 A Proposal For: A Chinatown Historic District
  - 7 San Francisco: As It Was, As It Is, and How To See It; Chinatown Historic District Article 10 Draft
  - 8 Making Small Talk on Market Street

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

1835 A Plaza, now known as Portsmouth Square, was first set aside as an official plaza within the Yerba Buena settlement.<sup>9</sup>

1836 Though still under Mexican rule, the first Independence Day celebration is held in the Leese family home, located one-half block from the Plaza at corner of Dupont (now Grant) and Clay streets.<sup>10</sup>

1839 Between 1839-1846, the residents of Yerba Buena were satisfied with "a few small houses on unnamed, straggling streets about a little unkempt Plaza."<sup>11</sup>

1839 Francisco de Haro, first alcalde of Yerba Buena, engaged Swiss-born Captain Jean Jacques Vioget to make the first survey of the settlement. Vioget opted for the standard European model of a grid of streets and a central plaza that would overlook the cove located a block away. The surveyed town included the Plaza and was bounded by Pacific Street on the north, Sacramento Street on the south, Dupont (now Grant) Street on the west and Montgomery Street on the east.<sup>12</sup>

1840 While a mining camp and soon after the settlement was a Spanish colony, the Plaza "was the scene of many a hanging."<sup>13</sup>

1840 Rosalie Leese, first child of American parents born in San Francisco<sup>14</sup>

9 San Francisco: As It Was, As It Is, and How To See It

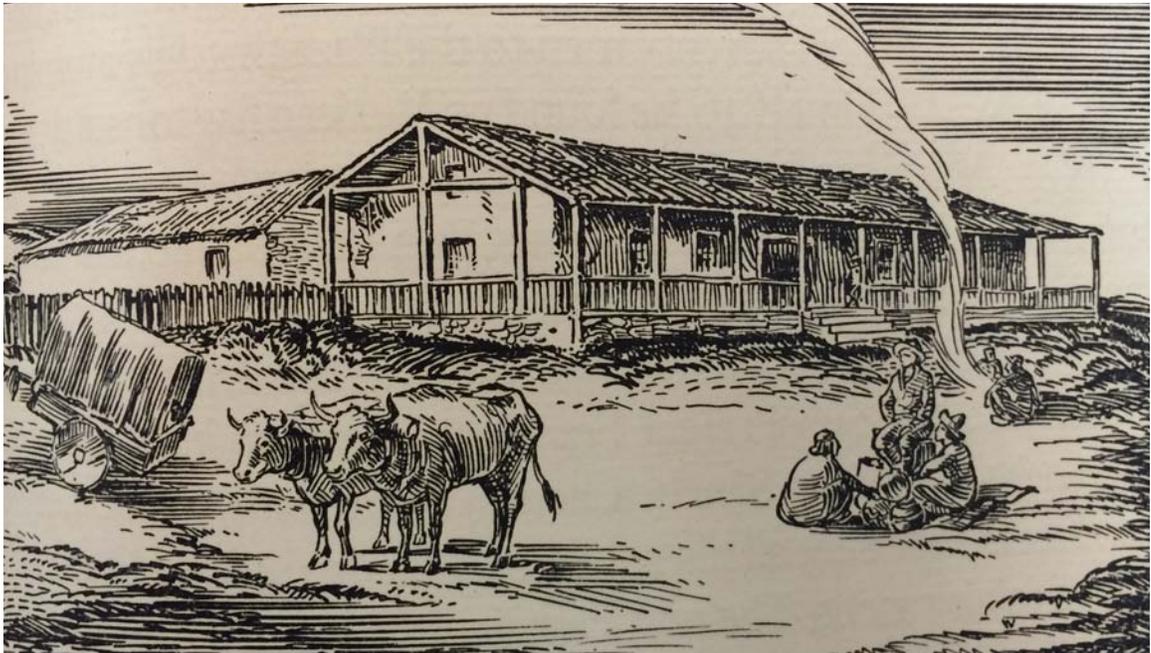
10 San Francisco: As It Was, As It Is, and How To See It

11 Phillips, Catherine. Portsmouth Plaza

12 Chinatown Historic District Article 10 Draft; City of San Francisco, Portsmouth Square History Summary; Chinatown Historic District Case Report

13 San Francisco's horror of earthquake and fire: terrible devastation and heart-rendering scenes

14 San Francisco: As It Was, As It Is, and How To See It



1840 - Illustration of Mexican Custom House in Plaza of Yerba Buena (Courtesy California Historical Society)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

1844 The Mexican government authorizes the building of a custom house on the NW corner of the Plaza.\* The 1 1/2 story building that included an attic was 56 1/2' long and 22' wide with a veranda across the front and both ends. Originally directed to cost \$800, it ended up costing \$2800. \*Two of four sources cite the location of the custom house as being on the NW corner of the plaza. The other two have it on the NE corner and SW corner.<sup>15</sup>

1845 Around this year a post office exists on the corner of Pike Street (now Waverly Place) and Clay Street. The first store was located at the corner of Clay Street and Dupont Street (now Grant Street), both within a block of what is now known as Portsmouth Square.<sup>16</sup>

1845 The first bank is located opposite the Plaza on Kearny Street.<sup>17</sup>

### U.S. MILITARY ERA - GOLD RUSH - SAN FRANCISCO ESTABLISHED

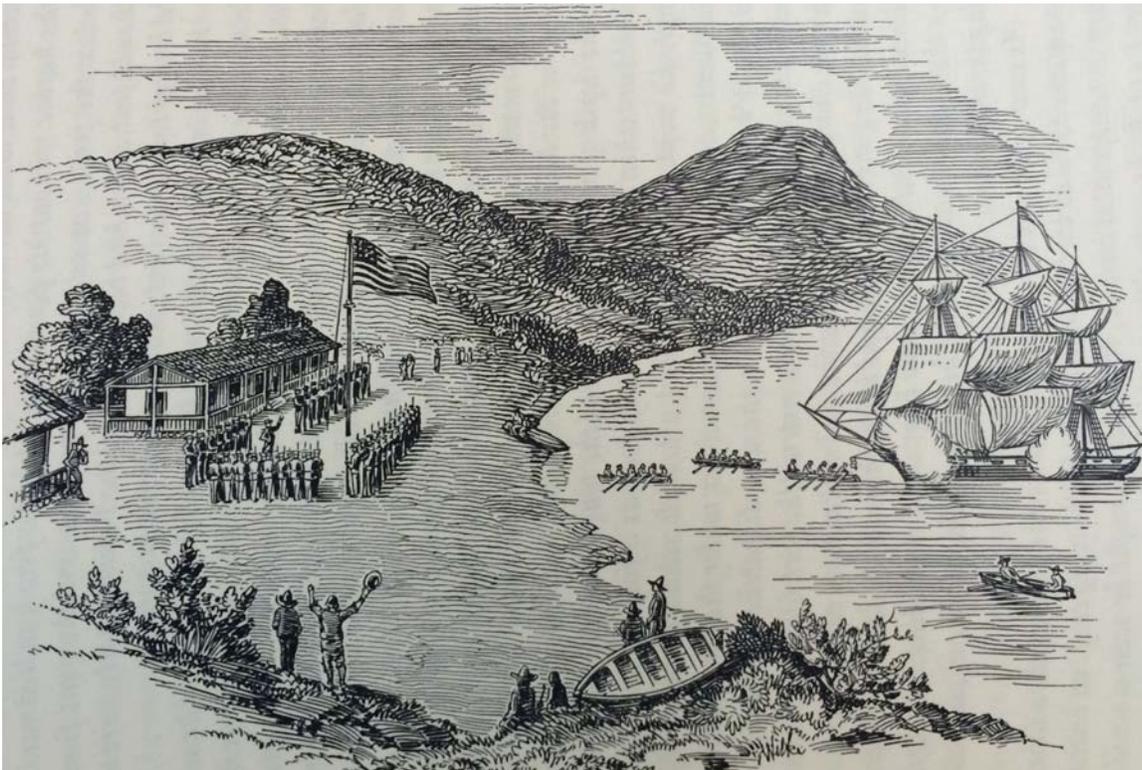
1846 Towards the beginning of the Mexican-American War, U.S. Captain John Berrien Montgomery of the USS Portsmouth landed with 17 men on July 9, marched up Clay St and hoisted a U.S. flag on a pole in front of the Custom House. This marked the end of the Mexican period in northern California and the beginning of the U.S. military period.<sup>18</sup>

15 Phillips, Catherine. Portsmouth Plaza; Robert Louis Stevenson, Andrew Smith Hallidie and Portsmouth Plaza; Historic Resources Inventory; Historical and Architectural Guide to San Francisco's Chinatown

16 San Francisco: As It Was, As It Is, and How To See It

17 San Francisco: As It Was, As It Is, and How To See It

18 Robert Louis Stevenson, Andrew Smith Hallidie and Portsmouth Plaza; San Francisco: As It Was, As It Is, and How To See It; Chinatown Historic District Article 10 Draft



1846 - Illustration of the July 9 hoisting of the U.S. flag in the Plaza (Courtesy California Historical Society)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

1846 The City Hotel, a long one-story adobe building with a verandah, was built on the SW corner of Clay and Kearny streets.<sup>19</sup>

1846 Portsmouth Plaza (now Portsmouth Square) was named in honor of the USS Portsmouth.<sup>20</sup>

1847 Yerba Buena was renamed San Francisco in January 1847, even prior to the official end of the Mexican-American War which occurred in 1848.<sup>21</sup>

1847 The first public school in San Francisco was established at the SW corner of Portsmouth Plaza.<sup>22</sup>

1847 Irish-born civil engineer Jasper O'Farrell surveyed land and named streets around what was once Yerba Buena, correcting irregularities in Vioget's survey.<sup>23</sup>

1848 12-May Samuel Brannan displayed gold dust in Portsmouth Plaza on May 12 that he'd mined from the American River, which signified the start of the Gold Rush era.<sup>24</sup>

1849 On June 12, a meeting was held in Portsmouth Plaza for "citizens of San Francisco... to take into

19 San Francisco: As It Was, As It Is, and How To See It

20 Chinatown Historic District National Register Inventory Form

21 Chinatown Historic District Article 10 Draft; City of San Francisco, Portsmouth Square History

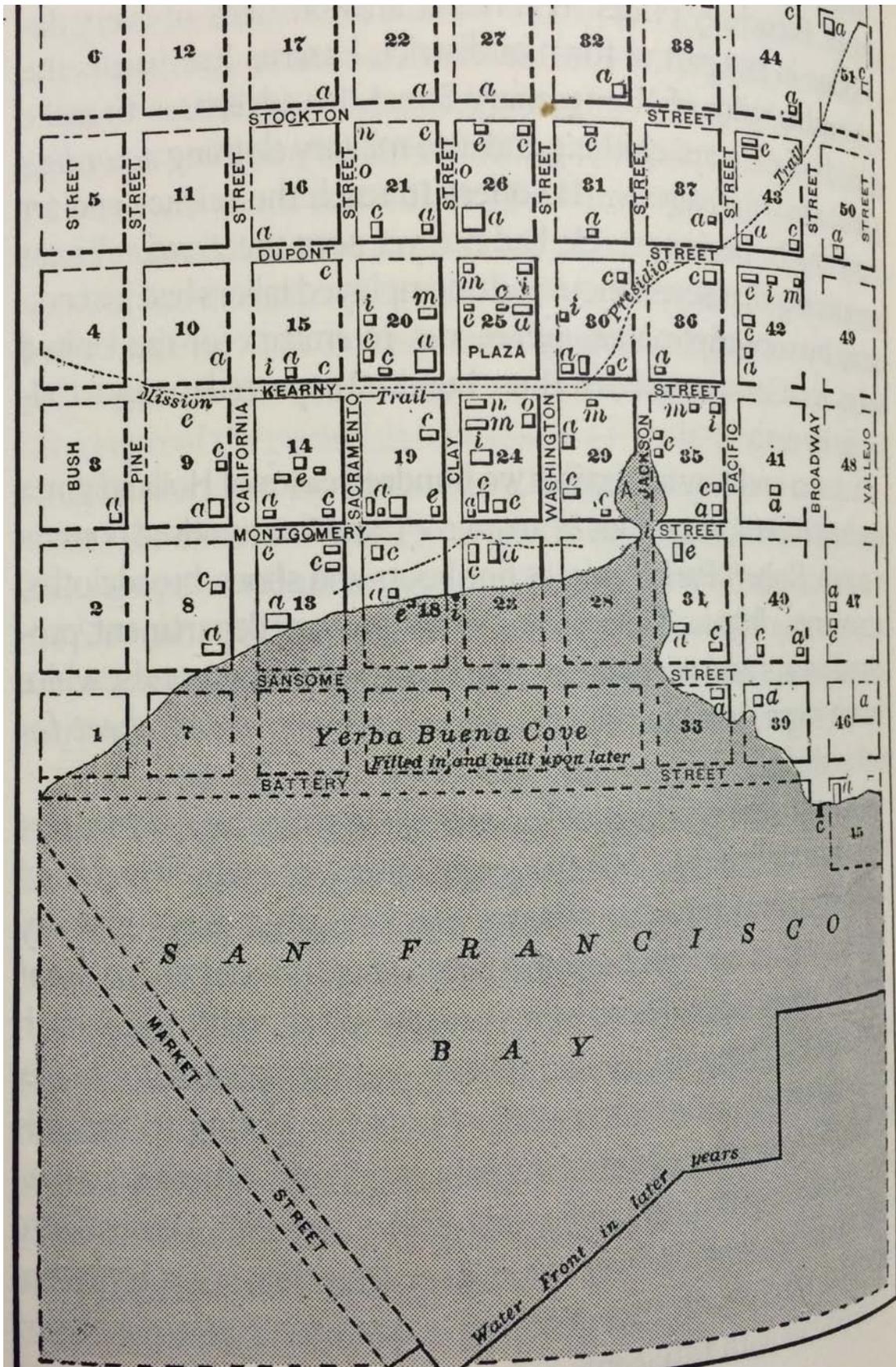
22 City of San Francisco, Portsmouth Square History

23 Chinatown Historic District Article 10 Draft

24 Chinatown Historic District Article 10 Draft; City of San Francisco, Portsmouth Square History ; San Francisco Chinatown Historic Survey - work in progress



1849 - Early illustration of San Francisco. The U.S. flag notes the location of the Plaza in relationship to the early settlement. (Courtesy University of California Berkeley, Bancroft Library)



1848 - Partial illustration of block map of San Francisco (Courtesy California Historical Society)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

consideration the necessity of electing delegates to a convention (Monterey Constitutional Convention) to form a government for Upper California...<sup>25</sup>

1849 An assembly was organized in Portsmouth Plaza to fight a lawless body known as "The Hounds" on July 16.

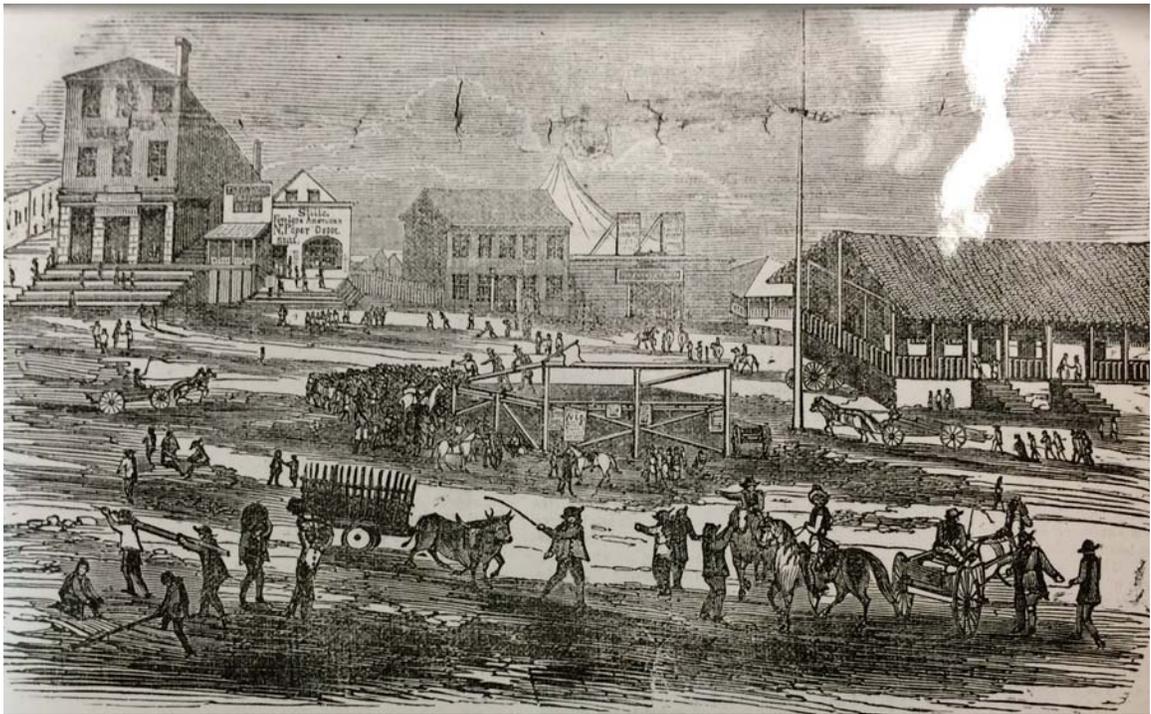
1849 On December 24, fire broke out in Dennison's Exchange on Kearny St near Clay (around Portsmouth Plaza) "Though without a fire department or an adequate water supply, the citizens by pulling down or blowing up buildings succeeded in confining the conflagration almost entirely to the block in which it started, but nearly fifty buildings were burnt and property worth over a million and a quarter was destroyed. Bayard Taylor was in the city soon afterwards and was much impressed by the energy with which the people went to work rebuilding. He wrote, "Three days only had elapsed since the fire, yet in that time all the rubbish had been cleared away, and the frames of several houses were half raised. \* \* \* In three weeks from the date of the fire, it was calculated that all the buildings would be replaced by new ones, of better construction." In fact, within a month no trace of the fire remained.<sup>26</sup>

1849 James Hodge Boyd found work in the fall "leveling off a pile of dirt near the Alcaldas office\* at Portsmouth Square, for which I received twenty dollars for three hours work" Though referred to as the Alcaldas office, due to the fact the Mexican government was no longer governing San Francisco, this could mean that the work was being completed near the Custom House.<sup>27</sup>

25 Broadside PAM 342.794.Sa52, California Historical Society

26 Sunset Cinders: The Phoenix on the Seal, Sunset Magazine

27 Autobiography and Reminiscence of James Hodge Boyd



Circa 1850 - Early illustration of the the Plaza with the post office in the upper left, the Justice Court in the center, and the Custom House on the right and the horse market in the foreground (Courtesy California Historical Society)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

1849 The public school house situated on the SW corner of the Plaza was used as a church, school and assembly area for public gatherings and town council meetings.<sup>28</sup>

1849 By 1849, half of the periphery of Portsmouth Plaza is composed of gambling saloons.<sup>29</sup>

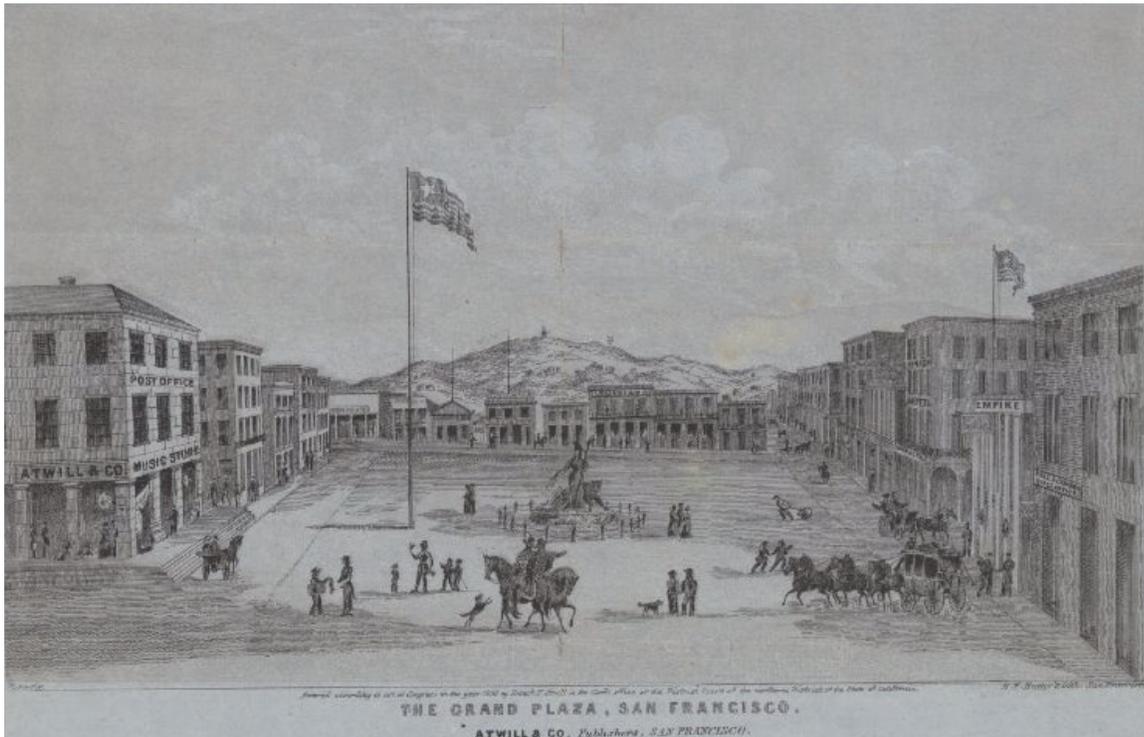
1849 Description by Bayard Taylor: "We came at last to the Plaza, now dignified by the name of Portsmouth Square. From a high pole in front of a long one-story building, used as a Custom House, the American flag was flying."<sup>30</sup>

1849 Between 1849-1851 six fires raged in and around Portsmouth Square.<sup>31</sup>

1849 By 1849, a surge in population due to the Gold Rush made people of different ethnicities a common sight in Portsmouth Square.<sup>32</sup>

1850 On February 28, discussions arise regarding the removal of the Custom House from Portsmouth Square. Charles Gillespie writes to Archibald Gillespie that Larkin is certainly worth \$300,000. He is greatly puffed up but not half so much as his vulgar wife, etc.<sup>33</sup>

- 28 San Francisco: As It Was, As It Is, and How To See It
- 29 San Francisco Chinatown Historic Survey - work in progress
- 30 San Francisco: As It Was, As It Is, and How To See It
- 31 San Francisco: As It Was, As It Is, and How To See It
- 32 Historical and Architectural Guide to San Francisco's Chinatown
- 33 Letter from Charles V. Gillespie to Archibald H. Gillespie



Circa 1850 - Early illustration of the "Grand Plaza" (Courtesy University of California Berkeley, Bancroft Library)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

1850 Starting around 4 a.m. on May 4, 1850 a fire broke out in the area of Portsmouth Square that resulted in the loss of nearly 300 houses with a total damage of around \$4 million. It's believed to have started at the United States Exchange, a gambling establishment, and burned fiercely for seven hours. The two blocks immediately east and one block immediately north of Portsmouth Square (between Kearny and Montgomery and Clay and Jackson, and between Dupont (now Grant) and Kearny and Washington and Jackson) were entirely destroyed. The fire was contained by blowing up buildings on the east side of Dupont (now Grant) Street. "In ten days, more than half of the burned district was rebuilt."<sup>34</sup>

1850 San Francisco Mayor John W. Geary holds public ceremony in Portsmouth Square on August 28 to welcome the Chinese to San Francisco by honoring Norman As-sing and A-he. Mayor Geary and Reverend Albert Williams presented the "China Boys" with religious tracts, papers and books. From that day forward the Chinese people participated in the celebration of American holidays and national events. As one person described, the "purpose was to bid them welcome to our shores - a sharp contrast to their later treatment."<sup>35</sup>

34 Sunset Cinders: The Phoenix on the Seal, Sunset Magazine

35 Historical and Architectural Guide to San Francisco's Chinatown; Historic Resources Inventory; Architecture of San Francisco Chinatown; San Francisco: As It Was, As It Is, and How To See It



1850 - Illustration and plan view of a devastating fire that swept around Portsmouth Square on May 4. Though this illustration notes this as the "Great Fire" another one that followed in 1851 was also referred to as the Great Fire and covered a great deal more of San Francisco (Courtesy University of California Berkeley, Bancroft Library)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

1850 29-Aug A memorial service is held in the Square on August 29 after death of U.S. President Zachary Taylor.<sup>36</sup>

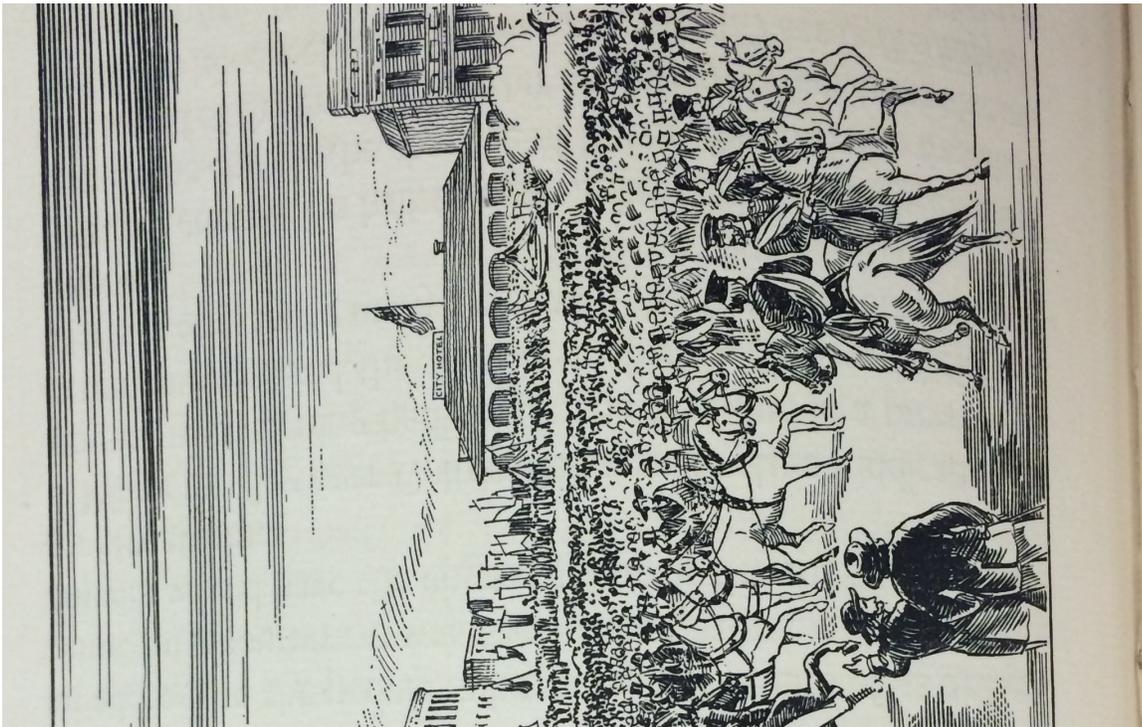
1850 News that California was admitted as a state to the Union reached San Francisco via the Oregon, a mail steamer, which entered harbor on October 18 with an "unusual display of bunting and... good tidings [that] flew from mouth to mouth." Parties and celebrations were held all over the city - day and night. "There was an oration in Portsmouth Square, singing by a large choir, salutes from great guns, and bonfires and fireworks in the evening, which terminated in a grand ball, at which five hundred gentlemen and three hundred ladies danced till daylight."<sup>37</sup>

1850 The first Admission Day celebration for the State of California is held in Portsmouth Square on October 29.<sup>38</sup>

1850 Around 1850, the Parker House Hotel was located on Parker Street, opposite Portsmouth Square (note: this information has not been able to be verified)<sup>39</sup>

1850 In the 1850s, gambling houses surrounded Portsmouth Square.<sup>40</sup>

- 
- 36 San Francisco Chinatown Historic Survey - work in progress
  - 37 San Francisco: As It Was, As It Is, and How To See It
  - 38 City of San Francisco, Portsmouth Square History
  - 39 San Francisco: As It Was, As It Is, and How To See It
  - 40 Chinatown Historic District Article 10 Draft



1850 - Illustration of celebration and procession in Portsmouth Square when news of California entering the Union was received (Courtesy California Historical Society)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

1850 In the 1850s Portsmouth Square "served as a resting place, market place, forum and pleasure ground. As might be expected, [it] was flanked by saloons, gilded palaces and sporting houses. The entire east side and a considerable portion of the south was devoted to taverns and gambling places 'easy come, easy go.'"<sup>41</sup>

1850 By the 1850s, most of San Francisco's Chinese population had established themselves around the square to cater to the mining industry. The park became the heart of an expanding Chinatown and remains the primary communal point for many local residents.<sup>42</sup>

1850 In early 1850s, Portsmouth Square centered around maritime activities including handling imported goods and providing food, drink and entertainment to travelers.<sup>43</sup>

1850 By the end of 1850, the Chinese population in San Francisco had risen to 4018 men and 7 women.<sup>44</sup>

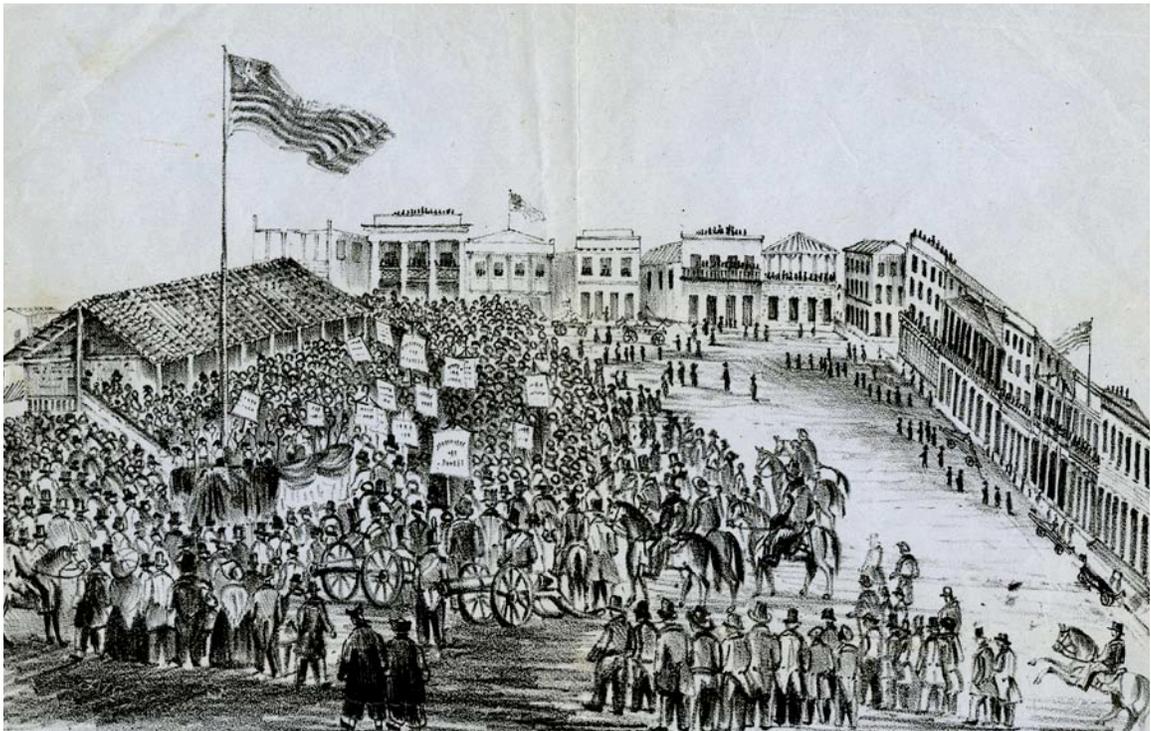
1851 Fire broke out in an upholstery shop on Clay Street near Kearny on May 3, and before noon on May 4 San Francisco was little more than a geographical expression. A few isolated houses among smoking ruins were all that remained of the city. Between 1500-2000 buildings were destroyed totalling a loss of \$12 million. "San Francisco had never before suffered so severe a blow, and doubts were

41 Robert Louis Stevenson, Andrew Smith Hallidie and Portsmouth Plaza

42 City of San Francisco, Portsmouth Square History

43 Chinatown Plan

44 A Proposal For: A Chinatown Historic District



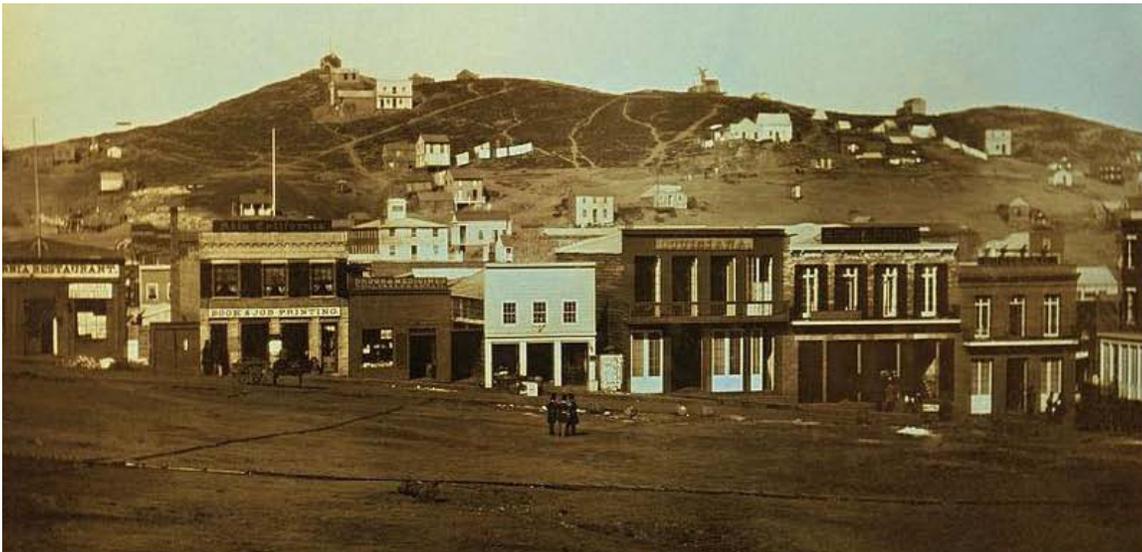
1850 - Illustrations of celebration and procession in Portsmouth Square when news of California entering the Union was received (Courtesy California Historical Society)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

entertained by the ignorant that she could possibly recover from its effects. Such doubts were vain. The bay was still there, and the people were also there... and its soil was as fertile and inviting as ever. The frightful calamity, no doubt, would retard the triumphant progress of the city--but only for a time." By May 15, 250 houses were rebuilt, "but none of a construction deemed unsafe was permitted in the heart of the business section."<sup>45</sup>

1851 Another fire broke out several weeks later on June 22 around 11 a.m. in a frame house on the north side of Pacific street near Powell. A strong wind and a lack of water made it impossible for the firemen to check the flames, and they ate their way from Powell Street nearly to Sansome Street and from Clay to Broadway - an area which included Portsmouth Square. Ten entire blocks and parts of six others

45 Sunset Cinders: The Phoenix on the Seal, Sunset Magazine



Circa 1851 - Photograph of buildings on the north side of Portsmouth Square (Courtesy San Francisco Department of Planning)



Circa 1851 - Illustration of buildings on the east side of Portsmouth Square (Courtesy University of California Berkeley Bancroft Library)



1851 - Illustration of the June 22 fire from the bay with Portsmouth Square in the lower right (Courtesy University of California Berkeley Bancroft Library)



1851 - Illustration of the "Great Fire" of May 3 from the bay with Portsmouth Square in the distance (Courtesy California Historical Society)

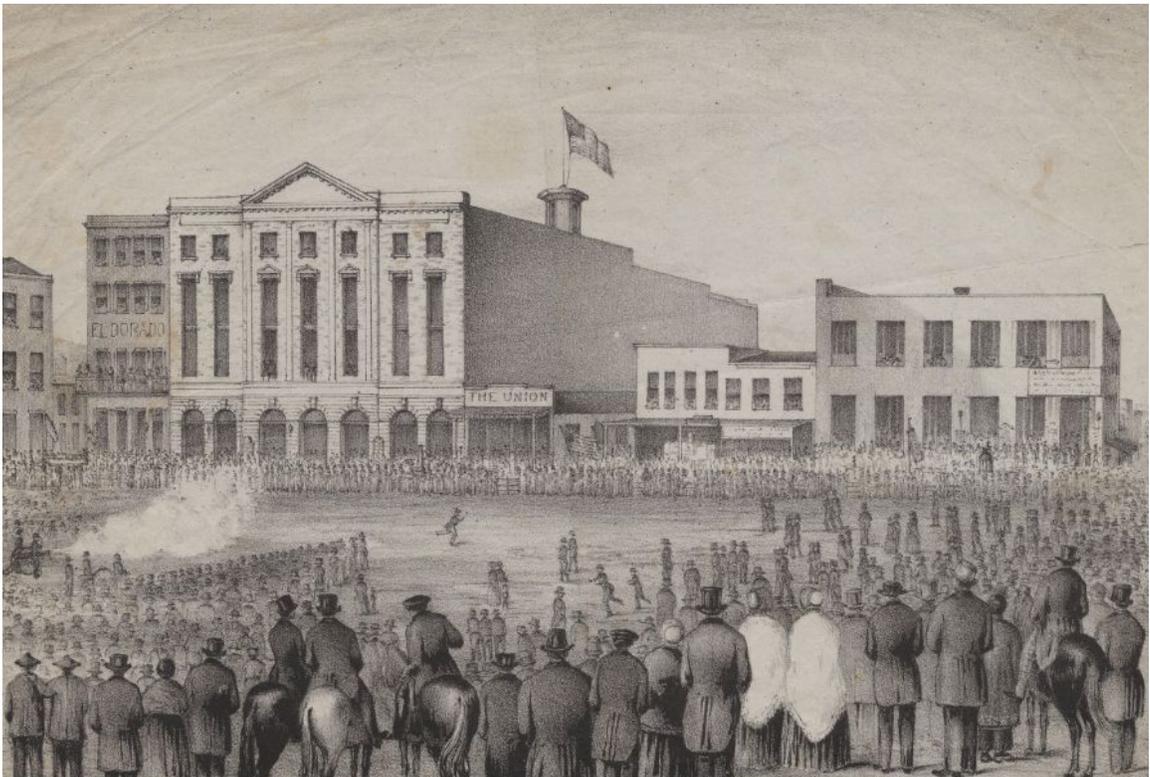


1851 - Map showing the areas affected by the Great Fire (Courtesy California Historical Society)

**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**



1851 - Illustration of the Independence Day celebration in Portsmouth Square on July 4 (Courtesy of University of California Berkeley Bancroft Library)



1852 - Illustration of celebration of George Washington's birthday in Portsmouth Square on February 23 (Courtesy of University of California Berkeley Bancroft Library)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

were destroyed, the loss totalling \$3 million. Among the 450 buildings destroyed were the City Hall, the City Hospital, the Jenny Lind Theatre, and the office of the "Alta," the only newspaper office that had escaped the previous fire.<sup>46</sup>

1851 On October 4th the Jenny Lind Theater, located across from Portsmouth Square, opens. This is the third building to house the theater on the same location, after the first two buildings burned in the early 1850s.<sup>47</sup>

1851 Throughout the 1850s, Portsmouth Square was a center of vigilante activity.<sup>48</sup>

1851 Portsmouth Square serves as the site of a hanging by the Vigilance Committee from beam projecting out from the Custom House.<sup>49</sup>

1852 In 1852, the Jenny Lind Theater is purchased to serve as the new City Hall. The old City Hall, which

46 Sunset Cinders: The Phoenix on the Seal, Sunset Magazine

47 Sunset Cinders: The Phoenix on the Seal, Sunset Magazine; State Registered Landmark No. 192 Plaque

48 Chinatown Historic District Article 10 Draft; Robert Louis Stevenson, Andrew Smith Hallidie and Portsmouth Plaza

49 San Francisco: As It Was, As It Is, and How To See It



1853 - Illustration of the City Hall in the former Jenny Lind Theater. Note how the depiction of Portsmouth Square changes from this illustration to others completed around the same time (Courtesy of University of California Berkeley Bancroft Library)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

had been located a few blocks away from Portsmouth Square on the NE corner of Pacific and Columbus, burned down in 1851. Protests were held on June 1, 1852 over the purchase.<sup>50</sup>

1852 The City Council adopts an official seal that includes the fabled Phoenix on November 4th.<sup>51</sup>

1853 In the summer, 200 people watched a Chinese puppet show on a small 3 foot stage that included a gong.<sup>52</sup>

1854 Portsmouth Square was sold to the County of San Francisco by Charles V. Gillespie and Edmund Saffan in December.<sup>53</sup>

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- 50 San Francisco Chinatown Historic Survey - work in progress
  - 51 Sunset Cinders: The Phoenix on the Seal, Sunset Magazine
  - 52 Historical and Architectural Guide to San Francisco's Chinatown
  - 53 Finding Aid for Gregory Yale Papers, 1828-1871



1853 - Illustration of the City Hall in the former Jenny Lind Theater. Note how the depiction of Portsmouth Square changes from this illustration to others completed around the same time. Based on the 1855 photograph it's assumed that this depiction of the character of the Square is more accurate (Courtesy of University of California Berkeley Bancroft Library)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

1855     Around 1855, Peter Job's restaurant was located on Washington Street, opposite Portsmouth Square.<sup>54</sup>

1859     Colonel E.D. Baker delivered a speech in Portsmouth Square on September 18th, after U.S. Senator David C. Broderick was killed in duel with California Chief Justice David S. Terry on the shores of Lake Merced.<sup>55</sup>

- 
- 54     San Francisco: As It Was, As It Is, and How To See IT  
55     Robert Louis Stevenson, Andrew Smith Hallidie and Portsmouth Plaza



Though dated circa 1880, this illustration of Portsmouth Square provide a unique view of the square that may be less likely to represent a particular period of time than an idealized future for the plaza (Courtesy University of California Berkeley Bancroft Library)

**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**



May 1855 - Photograph of the City Hall (center of the image) along with other buildings on the east side of Portsmouth Square, part of which is visible in the foreground. This is one of the earliest photographs of the historic park design showing paths that cross the park diagonally along with the fence detail (Courtesy of University of California Berkeley Bancroft Library)



May 1855 - View of the north side of Portsmouth Square along with a portion of the park in the foreground (Courtesy of University of California Berkeley Bancroft Library)

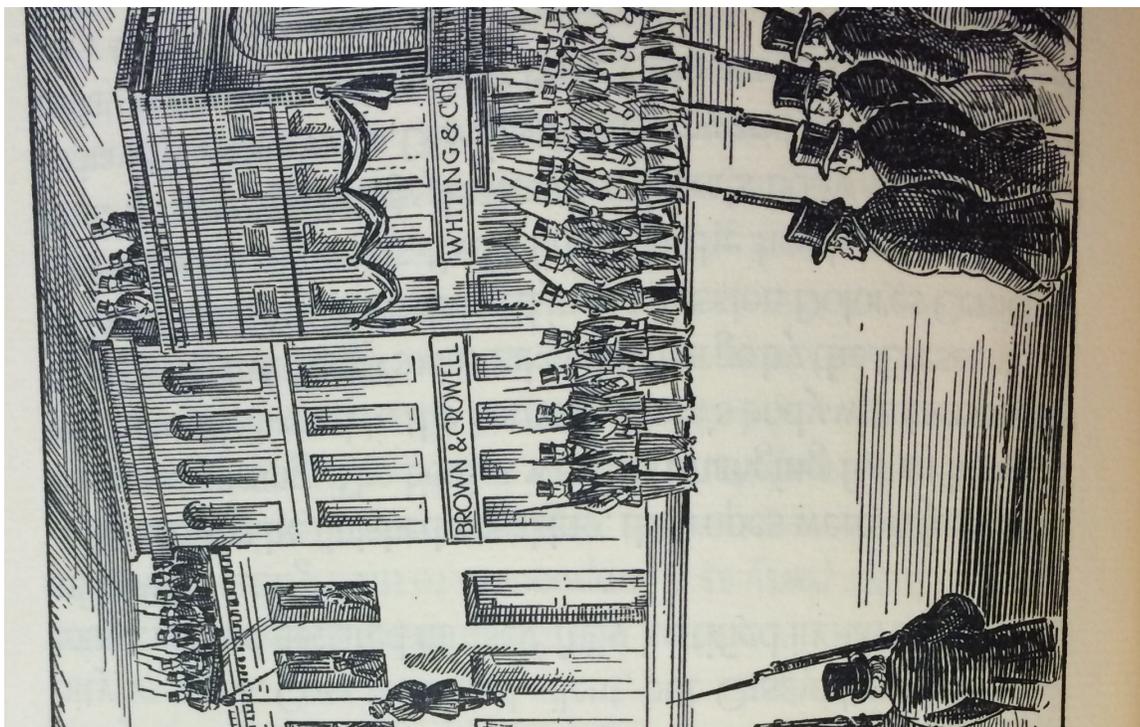
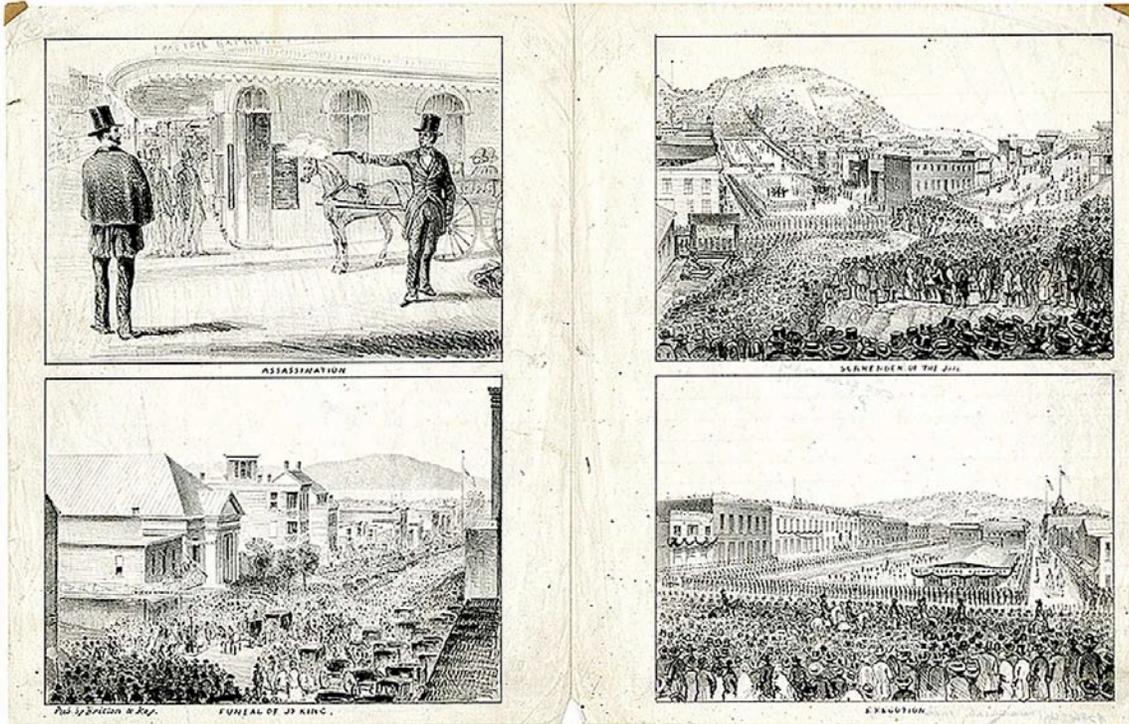


1856 - View of the the north side of Portsmouth Square and the Engine House along Brenham Place (now Walter U. Lum Place) along with a portion of the park in the foreground (Courtesy California Historical Society)

PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION



1858 - Photographs of Portsmouth Square showing the north side of the park (above) and part of the north and east sides of the park (below) (Courtesy San Francisco Public Library)



1856 - Illustrations of events surrounding the assassination of Senator James King (above) and a hanging by the Vigilance Committee (Courtesy California Historical Society)



Over the next several pages a collection of photographs of Portsmouth Square dating from the 1860s provides many different views of the park and its environs. This circa 1865 photograph shows nearly all of the park from the corner of Kearny and Clay streets looking west (Courtesy San Francisco Public Library)



Circa 1865 photograph of Portsmouth Square from Kearny Street at Clay Street looking west (Courtesy San Francisco Public Library)



Circa 1865 photograph of Portsmouth Square and the buildings located along the west side of the park along Brenham Place (now Walter U. Lum Place) (Courtesy San Francisco Public Library)



Circa 1865 photograph looking northeast through Portsmouth Square and the buildings along the north and east side of the park, including the City Hall on the right (Courtesy San Francisco Public Library)

**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**



Circa 1865 photograph looking northwest at Portsmouth Square, Kearny Street and the buildings located along the north and west sides of the park (Courtesy San Francisco Public Library)



Circa 1863 photograph looking at the buildings along the north edge of Portsmouth Square along Washington Street (Courtesy San Francisco Public Library)



Circa 1863 photograph of City Hall, located along Kearny Street on the east side of Portsmouth Square, which is partially seen in the foreground (Courtesy San Francisco Public Library)



Circa 1865 photograph of City Hall, located along Kearny Street on the east side of Portsmouth Square, which is partially seen in the foreground (Courtesy San Francisco Public Library)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

### CHINATOWN: EARLY DEVELOPMENT

1870 Beginning in the 1870s, San Francisco expanded on land-fill east of Montgomery Street. The “old” part of town around Portsmouth Square became a low-rent district of subdivided buildings. As the white population moved out of the former core area of the city, the Chinese moved into the area around Portsmouth Square.<sup>56</sup>

1871 Union Square was designed to be virtually identical to Portsmouth Square at the time, including placing a flagpole at the center of the Square.<sup>57</sup>

1873 On August 1, the world’s first cable car, designed by Andrew Smith Hallidie, commenced operation. The eastern terminus of the cable car, located at the foot of Clay and Kearny streets, was also known as the Clay Street Hill Railroad Company. Hallidie was a pioneering manufacturer of wire cables, a regent at the University of California, and served on the Board of the San Francisco Public Library.<sup>58</sup>

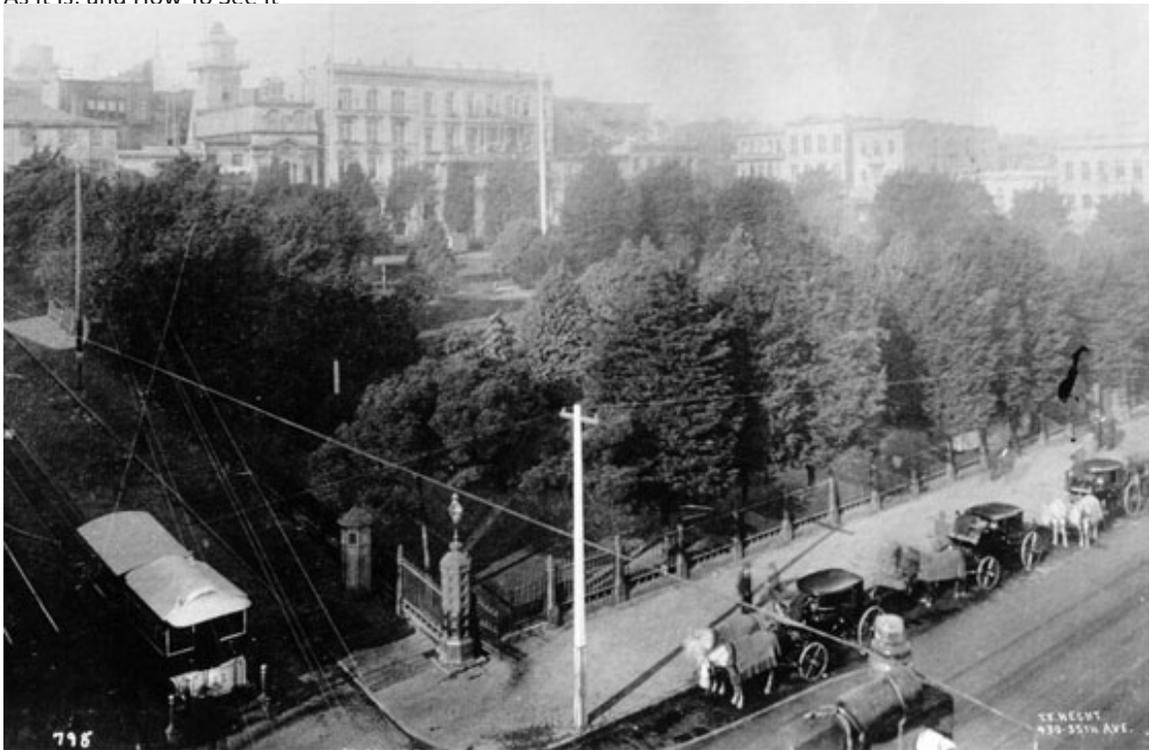
1879 During 1879-1880, Robert Louis Stevenson sat in Portsmouth Square and gathered material for his tales of foreigners who dwelt in the Latin quarter at the base of Telegraph Hill and of sailors attracted to the Barbary Coast and from Chinatown. He sat in the Square “watching that strange life ebb and flow about him, and in listening to sailor yarns, received the inspirations of some of his later tales.”<sup>59</sup>

56 Chinatown Historic District Article 10 Draft

57 City of San Francisco, Portsmouth Square History

58 Architecture of San Francisco Chinatown City of San Francisco

59 Robert Louis Stevenson, Andrew Smith Hallidie and Portsmouth Plaza; San Francisco: As It Was, As It Is, and How To See It



1876 photograph of Portsmouth Square from the corner of Kearny and Clay streets looking northwest. By this time the trees planted in the early to mid 1860s have matured (Courtesy San Francisco Public Library)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

1880 Around 1880, Portsmouth Square becomes the heart of the Chinese community as the nucleus of Chinatown centered on Sacramento Street and Grant Avenue expands to include area around Portsmouth Square. The Chinese call the Square Fa Yuhn Gok, or the garden corner.<sup>60</sup>

1891 Around 1891, Vera (Imbruglia) Votta was baptized in St. Peter and Paul's Church near the convent that was across the street from Portsmouth Square. The church burned down in 1906.<sup>61</sup>

1897 In October, a new monument to author Robert Louis Stevenson was erected in Portsmouth Square. The 13' granite monument was designed by Bruce Porter and Willis Polk. Sculptor George Piper made a bronze galleon that rests atop the Robert Louis Stevenson monument. The galleon is a model of the Hispaniola of Treasure Island.<sup>62</sup>

### 1906 EARTHQUAKE AND FIRE

1905 Writer Will Irwin described scene of Portsmouth Square before the 1906 earthquake "...school was out by four o'clock. That was the brightest hour of all the day in those streets... chinese youths... frisked along Dupont Street (now Grant Street) or over into Portsmouth Square"... to play shuttlecock. Mothers took babies to the Square for picnics. Toddlers surrounded a balloon man or toy peddlers. Older

60 Historical and Architectural Guide to San Francisco's Chinatown; Historic Resources Inventory; Alleyways; Chinatown Historic District National Register Inventory Form

61 Oral History: Vera Votta

62 Robert Louis Stevenson, Andrew Smith Hallidie and Portsmouth Plaza; Guide to the Britton and Rey, Lithographers. Artotypes: Artistic homes of California



1897 illustration of the dedication of the Robert Louis Stevenson Monument and a 1902 photograph of the monument in Portsmouth Square (Illustration courtesy California Historical Society, Photograph courtesy of University of California Berkeley Bancroft Library)

**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**



1905 photograph of Portsmouth Square looking southwest. By this time the trees seen in the earlier photographs have been cleared and the park is much more open. The Robert Louis Stevenson Monument is placed in the center of the park (Courtesy San Francisco Public Library)



1905 postcard of Portsmouth Square looking west. The Robert Louis Stevenson Monument is placed in the center of the park (Courtesy San Francisco Planning Department)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

children were entertained by Daaih Ngauh Chuhng (Big Pine), a medicine man who would give double sword Kung Fu demonstrations for a nickel.<sup>63</sup>

1906 On April 18, 1906 a devastating earthquake struck San Francisco at 5:12 a.m. The earthquake caused a great deal of damage, but it was the fire that swept through the city in the hours and days afterwards that caused even more destruction.

1906 "I took a car on Clay Street about 5 o'clock on Wednesday morning, and when we were just opporite the old Plaza, now known as Portsmouth Square, we felt the first trembling of the earth."<sup>64</sup>

1906 "On Portsmouth Square the panic was beyond description. This, the old Plaza about which the early city was built, is bordered now by Chinatown, by the Italian district, and by the "Barbary Coast," a lower tenderloin. A spur of the quake ran up the hill upon which Chinatown is situated and shook down part of the crazy little buildings on the southern edge. It tore down, too, some of the Italian tenements. The rush to Portsmouth Square went on almost unchecked by police, who had more business elsewhere."<sup>65</sup>

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63 Historical and Architectural Guide to San Francisco's Chinatown

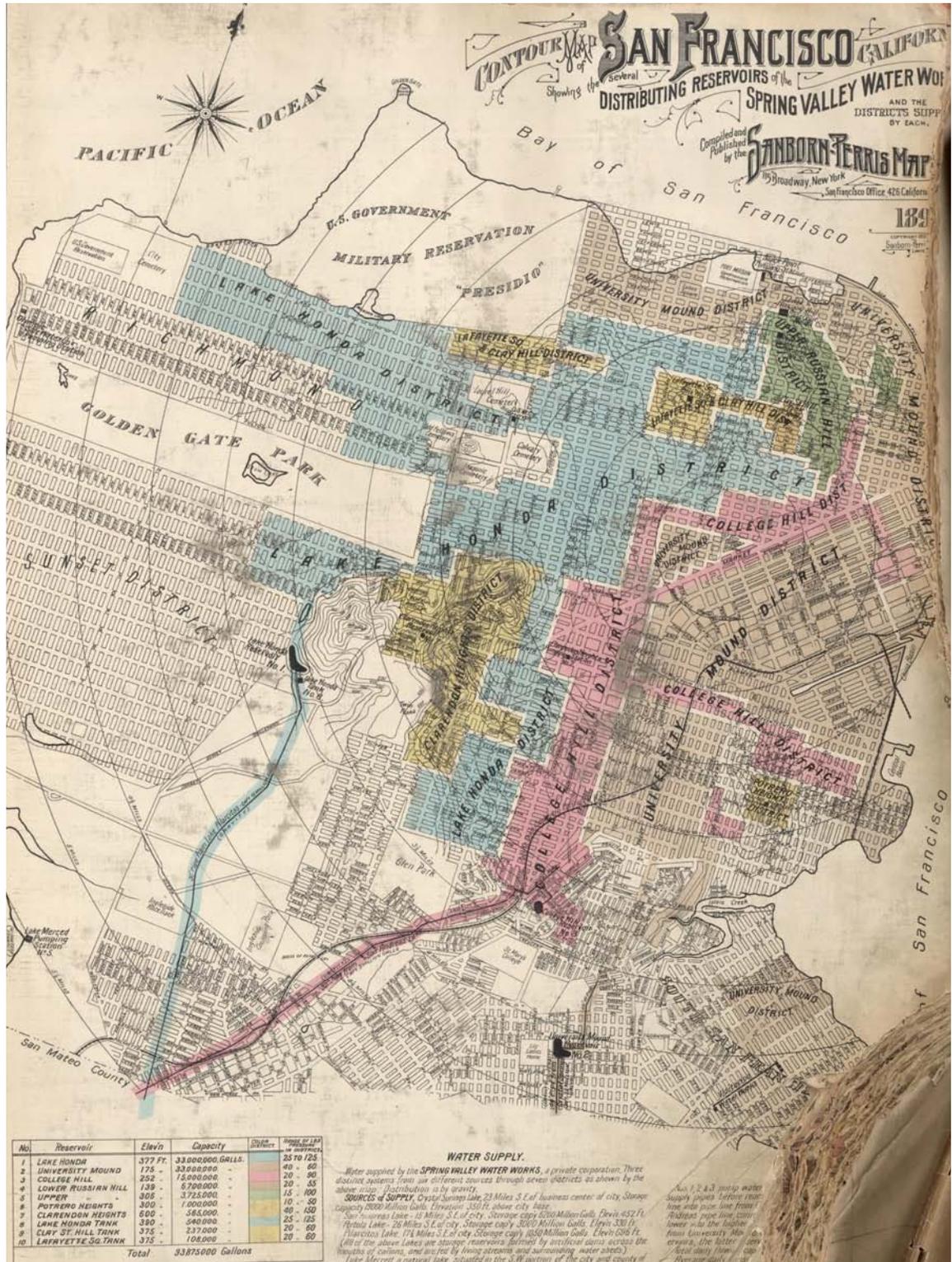
64 San Francisco's horror of earthquake and fire: terrible devastation and heart-rendering scenes

65 San Francisco's horror of earthquake and fire: terrible devastation and heart-rendering scenes



1905 photograph of Portsmouth Square looking northwest. The Robert Louis Stevenson Monument is visible at the end of the river stone lined pathway (Courtesy University of California Berkeley Bancroft Library)

PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION



1905 Sanborn Insurance map of San Francisco that provides record of the city prior to the 1906 Earthquake and Fire. According to this key map, Portsmouth Square is located in the northeast tip of the College Hill District, though according to accounts of the era Portsmouth Square was being further incorporated into Chinatown (Courtesy David Rumsey Collection)



## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

1906 "Terror and the presence of troops kept most of these people penned up in the Portsmouth Square with the Chinese on the first day. Then a policeman shot one of them, and this had a good effect. But to-day they broke loose, and, joining with the rescuers, began to go through the buildings."<sup>66</sup>

1906 Enrico Caruso, part of a traveling company of New York's Metropolitan Opera and considered a great tenor, sings arias from various operas in his repertoire to people in Portsmouth Square after the earthquake and fire. It should be noted that other sources quote him as leaving San Francisco for Oakland by nightfall and boarding a train east.<sup>67</sup>

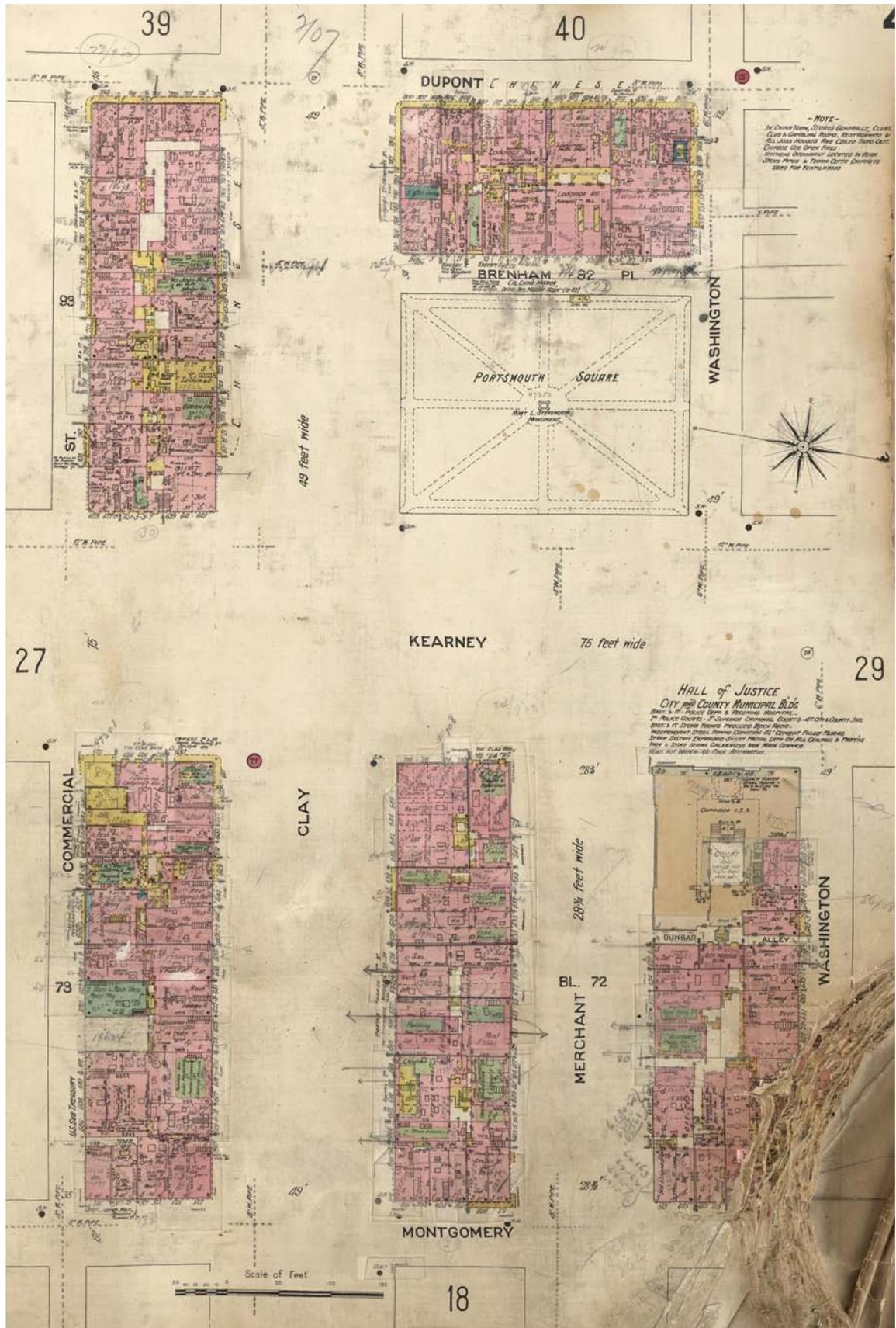
1906 "When it became evident that the city was threatened with destruction, a number of public-spirited citizens, moved as by a common impulse, sought out Mayor Schmitz to offer aid. As the Mayor's office in the City Hall was in ruins, they made their way, one by one, to the badly damaged Hall of Justice at the east [side] of Portsmouth Square, and here they commenced to plan for the relief of the stricken city. Suddenly some one called out: 'It's time to get out of here, gentlemen!' The air was growing oppressive and stifling. Buildings were being dynamited all about them, and the meeting adjourned to the historic

66 San Francisco's horror of earthquake and fire: terrible devastation and heart-rendering scenes  
67 Sunset Cinders: Grand Opera in San Francisco. Enrico Caruso survives the San Francisco earthquake



Photograph taken just over a month before the 1906 Earthquake and fire on March 13 shows a portion of Portsmouth Square and the Hall of Justice in the background (Courtesy University of California Berkeley Bancroft Library)

**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**



1905 Sanborn Insurance map of Portsmouth Square and its environs. The block along Washington Street is illustrated on the following page (Courtesy David Rumsey Collection)



1905 Sanborn Insurance map of the blocks located north of Portsmouth Square along Washington Street (Courtesy David Rumsey Collection)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

square opposite, where, beside the Robert Louis Stevenson drinking fountain they continued their deliberations. Presently Portsmouth Square became untenable and they moved again, this time going up through Chinatown to the Fairmount Hotel on the summit of Nob Hill."<sup>68</sup>

1906 "This morning, when the fire reached the Municipal Building on Portsmouth Square, the nurses, helped by soldiers, got out fifty bodies in the temporary morgue and a number of patients in the receiving hospital. Just after they reached the street a building was blown up, and the flying bricks and splinters hurt several of the soldiers."<sup>69</sup>

1906 "Portsmouth Square was surrounded by fire, buildings were consumed, its trees were scorched, their leaves shriveled - ruin was all around. The Fountain alone spoke of hope and peace; still offering its cup of cold water, still admonishing us 'to be honest, to be kind.' Soon under its shadow appeared a long row of temporary graves; a little later the square, hospitable alike to the living and the dead, was filled with the tents of refugees and of the soldier guard."<sup>70</sup>

1906 By the next day "there were twenty-seven corpses lying in Portsmouth Square gathered from

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68 San Francisco Through Fire and Earthquake

69 San Francisco's horror of earthquake and fire: terrible devastation and heart-rendering scenes

70 San Francisco: As It Was, As It Is, and How To See It



Crowd of people watching fire that followed the 1906 earthquake from Portsmouth Square (Courtesy California Historical Society)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

various sections" of the City and the square became a public morgue. When flames threatened the square the bodies were removed to Columbia Square where they were buried..<sup>71</sup>

1906 "Bodies were scattered all over the city. They were being buried by gangs of men impressed by the soldiers. In three days thirty-two Chinese and whites were buried in Portsmouth Square alone. Few of the bodies were identified, most of them being burned beyond recognition."<sup>72</sup>

1906 By April 21, "the Hall of Justice stands in ruins, its tower toppled over, its brick walls fallen off, and part of its heavy steel cells crashed from the top floor into the basement. The Stevenson Monument remains unscathed, a long row of temporary graves hard by, and a camp of soldiers and refugees round about - a shelter for the living and the dead."<sup>73</sup>

1906 "In Portsmouth Square an attendant in one of the Joss houses in a nearby street had erected a temporary altar to one of the many deities of the Chinese, and this was for the moment the Mecca for all the faithful."<sup>74</sup>

1906 The U.S. Army stationed at Portsmouth Square were under the command of Col. Marion P. Maus

71 San Francisco's horror of earthquake and fire: terrible devastation and heart-rendering scenes

72 San Francisco's horror of earthquake and fire: terrible devastation and heart-rendering scenes

73 San Francisco Through Fire and Earthquake

74 San Francisco's horror of earthquake and fire: terrible devastation and heart-rendering scenes



Writer Henry Lafler types a story about the 1906 Earthquake and Fire in Portsmouth Square in the days following the event (Courtesy California Historical Society)

PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION



Map of San Francisco showing where the fire spread following the 1906 earthquake (Courtesy California Historical Society)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

who led the 20th infantry, which included six companies. Portsmouth Square served as the headquarters for the U.S. Army's 3rd District. The U.S. Army at Portsmouth fed 1,000 people in the first days after the earthquake.<sup>75</sup>

1906 William H. Chapman is one of the U.S. Army soldiers stationed at Portsmouth Square. Based on Chapman's letters it appears the soldiers weren't particularly busy and finally got orders to leave on June 20.<sup>76</sup>

1906 Within a week of the earthquake, on April 23, a committee appointed by the San Francisco Board of Supervisors recommended relocating Chinatown to Hunter's Point. Chinese merchants responded that any attempt to relocate their community would be bitterly opposed.<sup>77</sup>

1906 On December 30, Camp No. 30 was opened at Portsmouth Square. By around this time (January 1, 1907) 14,245 people were living in camps established around the city, including Portsmouth Square. This was down from the 17,968 people living in camps on August 1, 1906. Camp No. 30 was overseen by E.W. Alexander, M.D.<sup>78</sup>

75 Earthquake in California, Special Report of Major General Adolphus W. Greely, U.S.A., Commanding the Pacific Division

76 Letter from William H. Chapman to Margaret; Postcard from William H. Chapman to Mrs. Wm. S. McCaskey

77 Chinatown Historic District Case Report

78 San Francisco Relief and Red Cross Funds Department Reports; James D. Phelan Papers:



1906 aerial view of San Francisco from Nob Hill looking towards the Bay (Courtesy University of California Berkeley Bancroft Library)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

1906 Portsmouth Square served as a sewing center and social camp. The residents of the camp formed an improvement club and were assisted in preparing a room for headquarters.<sup>79</sup>

1907 By March 19, Camp No. 30 has 150 2-room cottages and a population of 378 people, and by May 17 it had a population of 384 people with no vacancies.<sup>80</sup>

1907 By December, all 150 cottages were still occupied at Camp No. 30 in Portsmouth Square, though camps in other parks throughout the city were being removed.<sup>81</sup>

1908 On February 3, a disbursement of \$847 was made for gas installation at Portsmouth Square.<sup>82</sup>

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### Department Reports as submitted to Board of Directors at Regular Monthly Meeting

79 Report of Industrial Bureau

80 James D. Phelan Papers: Department Reports as submitted to Board of Directors at Regular Monthly Meeting, March 19, 1907

81 San Francisco Relief & Red Cross Funds, Condensed Report of Receipts & Disbursements, April 23, 1906 to November 30, 1908; City of San Francisco Planning Department

82 San Francisco Relief and Red Cross Funds: Accounting Reports Figures Audits, Department E Report of Audit



U.S. Army tents set up in Portsmouth Square - aerial view looking west (Courtesy California Historical Society)



Sites of temporary graves in Portsmouth Square immediately following the earthquake and fire (Top Courtesy University of California Berkeley Bancroft Library, Bottom Courtesy California Historical Society)

**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**



Looking east at Portsmouth Square and the Hall of Justice from the corner of Washington Street and Brenham Place (Courtesy California Historical Society)



Looking northeast at Portsmouth Square and the Hall of Justice from the corner of Clay Street and Brenham Place (Courtesy University of California Berkeley Bancroft Library)



U.S. Army and refugee tents in Portsmouth Square including areas set up to be outdoor kitchens (Courtesy California Historical Society)



U.S. Army and refugee tents in Portsmouth Square and a collection of belongings stored in the open (Courtesy California Historical Society)



Looking east at U.S. Army tents in Portsmouth Square with the Hall of Justice in the background. This photograph was possibly taken in the months after the earthquake. The camp appears more orderly and less crowded (Courtesy University of California Berkeley Bancroft Library)



Looking west at U.S. Army tents in Portsmouth Square from Kearny Street. This photograph was possibly taken in the months after the earthquake. The camp appears more orderly and less crowded (Courtesy California State Library)



1907 photograph looking northeast at Camp No. 30 in Portsmouth Square from Clay Street (Courtesy California State Library)



1907 photograph looking northwest at Camp No. 30 in Portsmouth Square from Kearny Street (Courtesy California State Library)



**MEMORIALIZATION OF PORTSMOUTH SQUARE**

1909 In the years following the earthquake and fire, many began reminiscing about San Francisco before that major turning point. "San Francisco was the back eddy of European civilization--one end of the world. The drifters came there and stopped, lingered a while to live by their wits in a country where living after a fashion has always been marvellously cheap. These people haunted the waterfront and the Barbary Coast by night, and lay by day on the grass in Portsmouth Square. The square, the old plaza about which the city was built, Spanish fashion, had seen many things. There in the first burst of the early days the vigilance committee used to hold its hangings. There, in the time of the sand lot troubles, Dennis Kearney, who nearly pulled the town down about his ears, used to make his orations which set the unruly to rioting. In later years Chinatown lay on one side of it and the Latin quarter and the "Barbary Coast" on the other. On this square the drifters lay all day long and told strange yarns. [Robert Louis] Stevenson lounged there with them in his time and learned the things which he wove into "The Wrecker" and his South Sea stories; and now in the centre of the square there stands the beautiful Stevenson monument. In later years the authorities put up a municipal building on one side of this square and prevented the loungers, for decency's sake, from lying on the grass. Since then some of the peculiar character of the old plaza has gone."<sup>83</sup>

1912 The "most interesting of the small parks (in San Francisco) is Portsmouth Square, the oldest improved square in the city and the center of Yerba Buena, the little settlement on the cove of that name which was the forerunner of the city of San Francisco. The early history of this square is the early history

83 The City That Was: A Requiem of Old San Francisco



October 1915 photograph of police officers in Portsmouth Square with a river stone lined path in the foreground (Courtesy University of California Berkeley Bancroft Library)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

of the city, and it has not ceased to play its part in subsequent years. It lies between Kearny Street and Brenham Place (now Walter U. Lum Place), Washington and Clay streets, a small half-square, crowded with associations, historical and literary."<sup>84</sup>

1912 Portsmouth Plaza is a tract of land bounded on the north by Washington Street, Clay on the south, Kearny on the east and Brenham Place (now Walter U. Lum Place) on the west. The streets are named for Charles J. Brenham, a pioneer steamboat captain and early day mayor. Kearny is named after General Stephen Watson Kearny who was a military and civil governor in 1847. Clay is named after Henry Clay, an American Statesman Orator, who lived in 1777 and died in 1852, and Washington Street is named after George Washington.<sup>85</sup>

1912 By 1912, an iron post with inscription and supporting a bell stood in the SE corner of Portsmouth Square, at the intersection of Kearny and Market streets, and in front of Mission Church on Dolores Street, to mark important points on El Camino Real (old royal highway linking mission to mission).<sup>86</sup>

1912 By 1912, the Custom House, School and Post Office were no longer present.<sup>87</sup>

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- 84 San Francisco: As It Was, As It Is, and How To See It  
85 Robert Louis Stevenson, Andrew Smith Hallidie and Portsmouth Plaza  
86 San Francisco: As It Was, As It Is, and How To See It  
87 San Francisco: As It Was, As It Is, and How To See It



July 9, 1921 photograph of the Diamond Jubilee, one of many celebrations and community gatherings in Portsmouth Square (Courtesy University of California Berkeley Bancroft Library)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

1926 Between 1926 and 1928, Portsmouth Square was renamed Portsmouth Plaza.<sup>88</sup>

1937 Suffragist and Poet Sara Bard Field reminisced about her friendship with sculptor Beniamino Bufano who created a "great statue of Sun Yat-Sen which stood in (Portsmouth Plaza)... It was of huge dimensions, a dimension which kept increasing all the time as he continued his work." Sara and her husband C.E.S. Wood offered to provide Bufano studio space in their house on Russian Hill. "He always lived in poverty and what money he was ever paid for anything (except bare living expenses) would go into his materials" Note: the statue is now in St. Mary's Square.<sup>89</sup>

1942 The first cable street car, which commenced in 1873 near Portsmouth Square, ceased operations on February 15.<sup>90</sup>

1950 "I am Portsmouth Plaza - a small, public square hidden away in a somewhat neglected portion of a great, busy city.... Once, one hundred years ago, I was the center of life in this community - the heartbeat of a new-born city.... But now I am old and have only memories to live by - and, yet, what memories do the years bring back to me!<sup>91</sup>

1952 Around 1952, the California Centennial Celebration (which was celebrated on September 9, 1950)

88 Historic Resources Inventory; Historical and Architectural Guide to San Francisco's Chinatown

89 Oral History: Sara Bard Field

90 City of San Francisco, Portsmouth Square History

91 Portsmouth Plaza Speaks



March 1924 photograph of the Portsmouth Square looking northwest from the corner of Kearny and Clay streets (Courtesy San Francisco Public Library)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

exhibit building was removed. It's not clear what the building looked like or where it was located in the Plaza.<sup>92</sup>

1953 A plaque honoring Andrew Smith Hallidie, the inventor of the cable car, was placed in Portsmouth Plaza by the California State Park Commission. The plaque, Registered State Landmark No. 500, was imbedded on a granite table. Money raised by the Friends of Andrew S. Hallidie funded the plaque, which states "Andrew Smith Hallidie/Site of Eastern Terminus First Street/Cars in World Propelled by Cable. Commenced operation August 1, 1873, Ceased February 15, 1942 invented and installed by Andrew S. Hallidie, Born London, England March 16, 1836. Died San Francisco April 24, 1900 Pioneer manufacturer of wire cables; Regent University of California; twice member Board of Freeholders for drafting proposed city charter; served on first Board of Trustees, 1878 of the San Francisco Public Library Tablet placed by California State Park Commission Base furnished by friends of Andrew S. Hallidie Registered State Landmark No. 500."<sup>93</sup>

1957 A monument to the first school in San Francisco is dedicated in Portsmouth Square by the Grand Lodge of Free and Accepted Masons of the State of California. It is designated California Historical Landmark 587.<sup>94</sup>

1957 "What Boston Common is to Boston, the Plaza is to San Francisco, the cradle of its local history."<sup>95</sup>

92 City of San Francisco, Portsmouth Square History

93 Robert Louis Stevenson, Andrew Smith Hallidie and Portsmouth Plaza

94 City of San Francisco, Portsmouth Square History

95 Robert Louis Stevenson, Andrew Smith Hallidie and Portsmouth Plaza



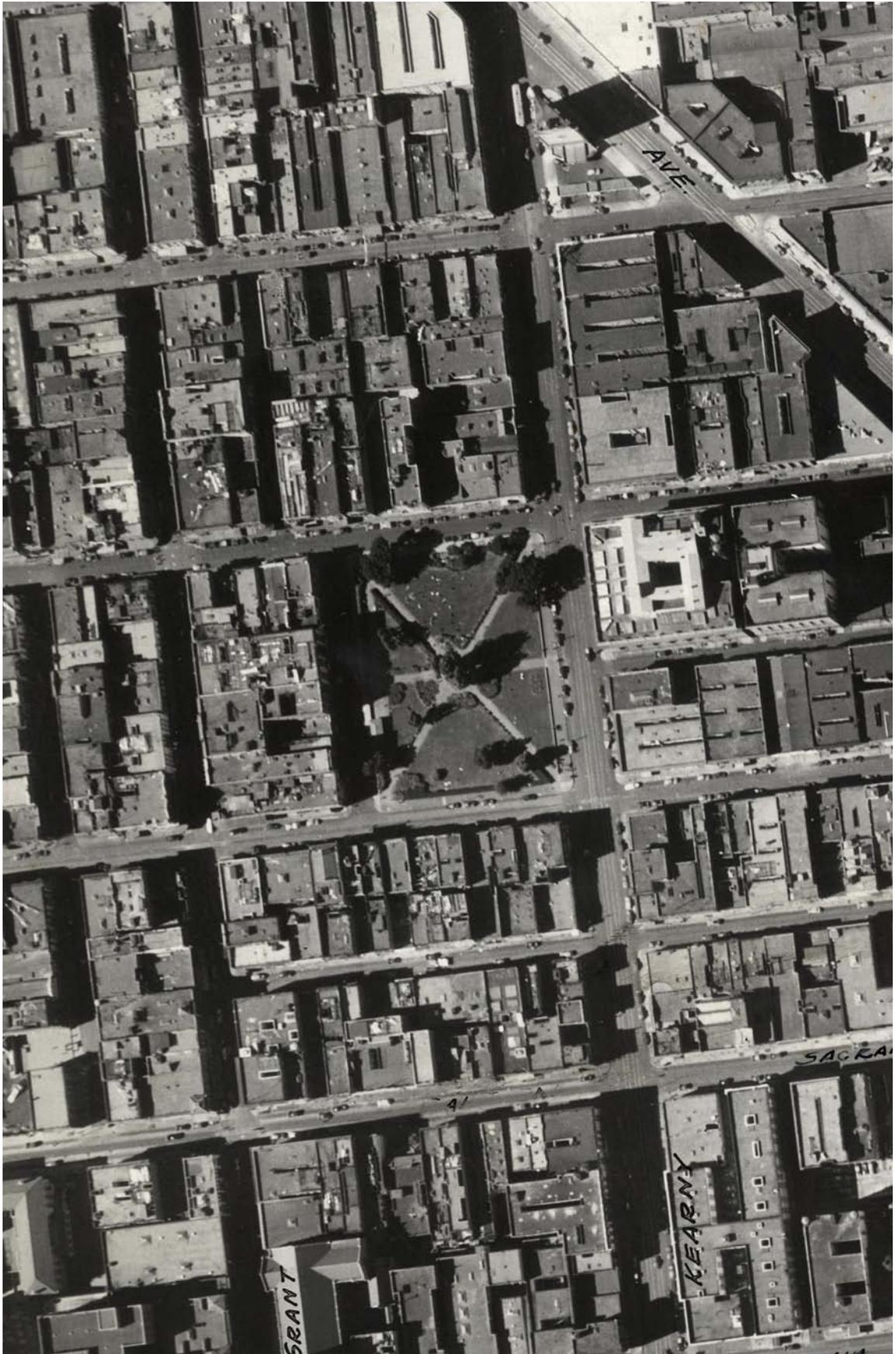
March 1924 photograph of the Portsmouth Square looking northwest from the corner of Kearny and Clay streets (Courtesy San Francisco Public Library)



1927 photograph of the Portsmouth Square looking east from Washington Street near the corner of Brenham Place (now Walter U. Lum Place) (Courtesy Chinese Historical Society)



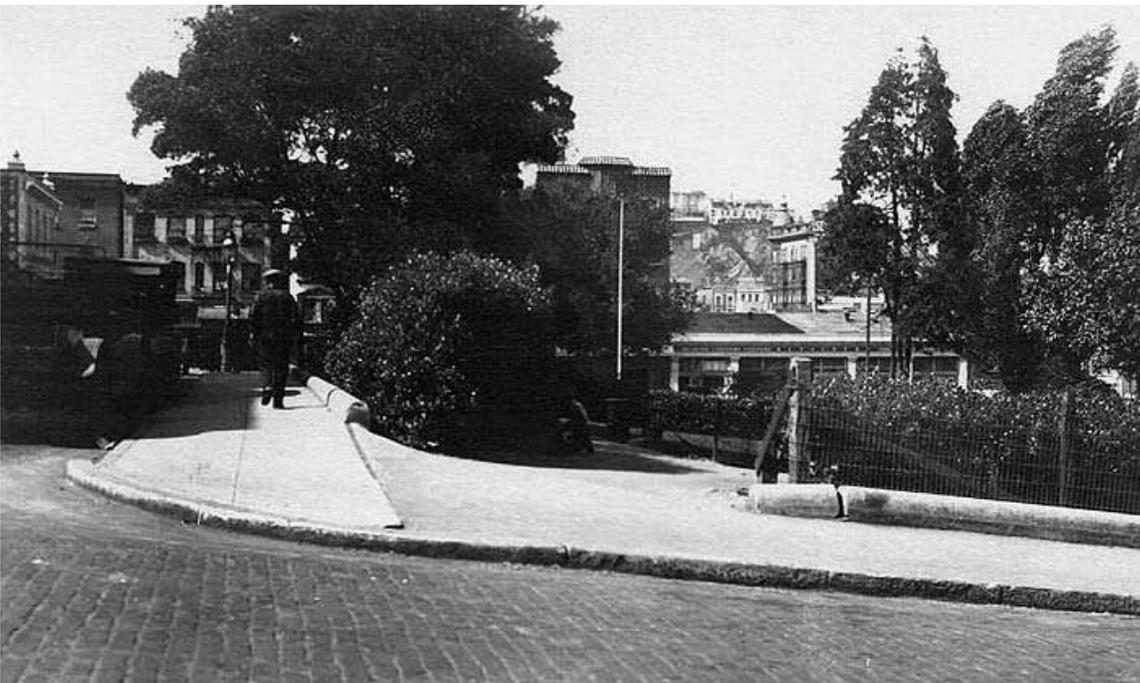
1945 photograph of a portion of Portsmouth Square looking southwest at Brenham Place (now Walter U. Lum Place) (Courtesy San Francisco Public Library)



Portion of 1938 aerial photograph of Portsmouth Square (Courtesy David Rumsey Collection)



1948 photograph of Portsmouth Square from Kearny Street looking southwest towards Clay Street and Walter U. Lum Place) (Courtesy San Francisco Planning Department)



1950 photograph of Portsmouth Square from Clay Street looking north, Brenham Place (now Walter U. Lum Place) is on the left (Courtesy San Francisco Planning Department)



1950 photograph of monument base being constructed in the park. Though it's not clear this could be the stone beginnings of the carving dedicated to the first school on Portsmouth Square (Courtesy San Francisco Public Library)



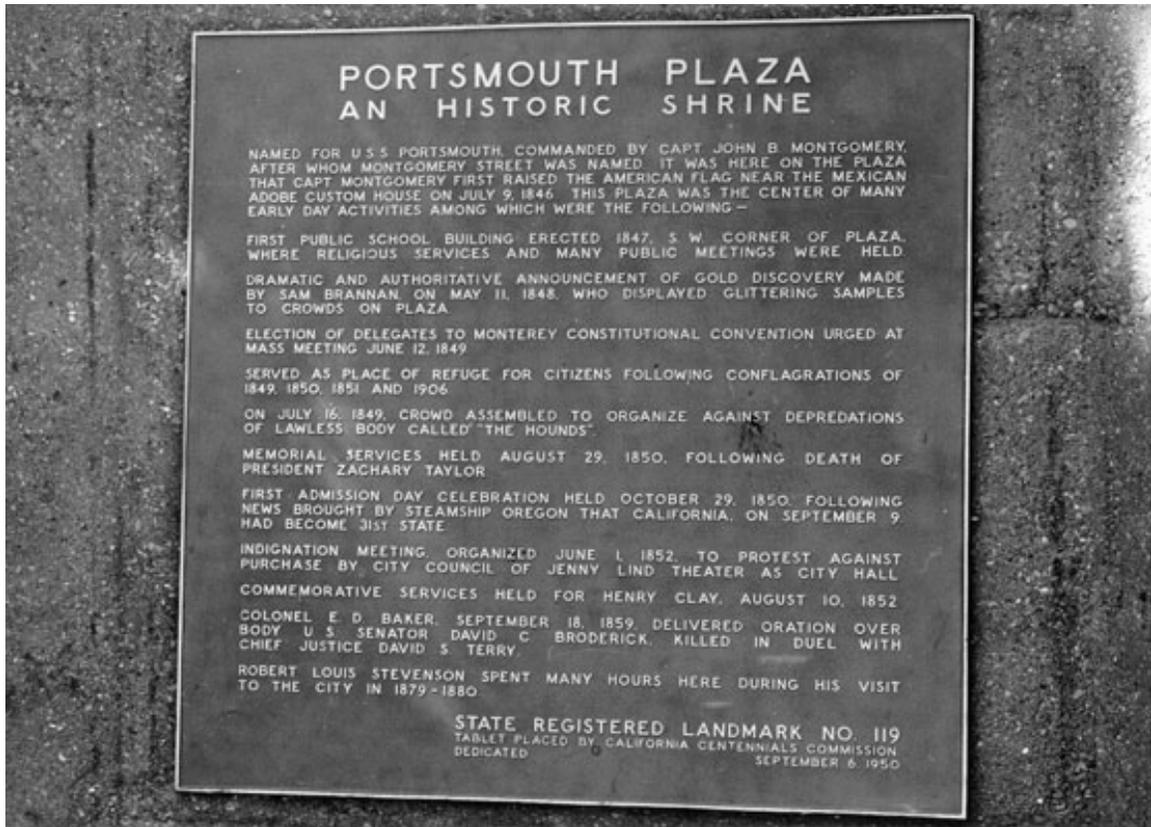
Undated photograph of completed monument located along the south side of Portsmouth Square (Courtesy San Francisco Public Library)



1952 photograph of children playing and people gathering in Portsmouth Square along the park's eastern side (Courtesy San Francisco Public Library)



1957 dedication of the plaque recognizing Portsmouth Square as the site of the first school house (Courtesy San Francisco Public Library).



Top and bottom. 1951 close-up photograph of plaque memorializing the many historic events that have taken place in Portsmouth Square (Courtesy San Francisco Public Library). Plaque recognizing the site of the first U.S. flag raised in San Francisco (Courtesy San Francisco Public Library).

**PORTSMOUTH SQUARE GARAGE**

1959 In early October, the Board of Supervisors approve the construction of the Portsmouth Square Garage. The media and the citizens of San Francisco are split in terms of their support of the project. An October 8 one editorial states, "The supervisors have approved, provided the square is restored to its present character as a park as much as possible. The Square is necessary and so is the garage. Fortunately, San Francisco can have both. In dealing with the Portsmouth Square situation, the supervisors should note a recent policy statement by the City Planning Dept. which says that in such cases the result must be a park with a garage under it (like Union Square), not a garage with a roof garden (like St. Mary's)... Do not destroy the park, we say; keep it - with a garage underneath. San Francisco is vibrant with growth and historic old Portsmouth Square, spruced up, should join the march of progress."<sup>96</sup>

1959 Also on October 8 another editorial knocks the Board of Supervisors, "In their efforts to temper the unseemly haste in which the Portsmouth Square garage project is being tamped down the public throat, Supervisors Zirpoli, Ferdon and Blake may count on wide and strong support. The proposal, involving an 800-car underground garage surmounted by a redesigned, elevated "modern' park, has mysteriously acquired momentum that abruptly put it far along the road toward an accomplished fact while protests and objections have been denied a hearing.... City officials must now be aware that the public is no longer in a mood to sacrifice all the city's community values - its landmarks and historic buildings and vistas and open spaces - to the accomodation of the insatiable automobile."<sup>97</sup>

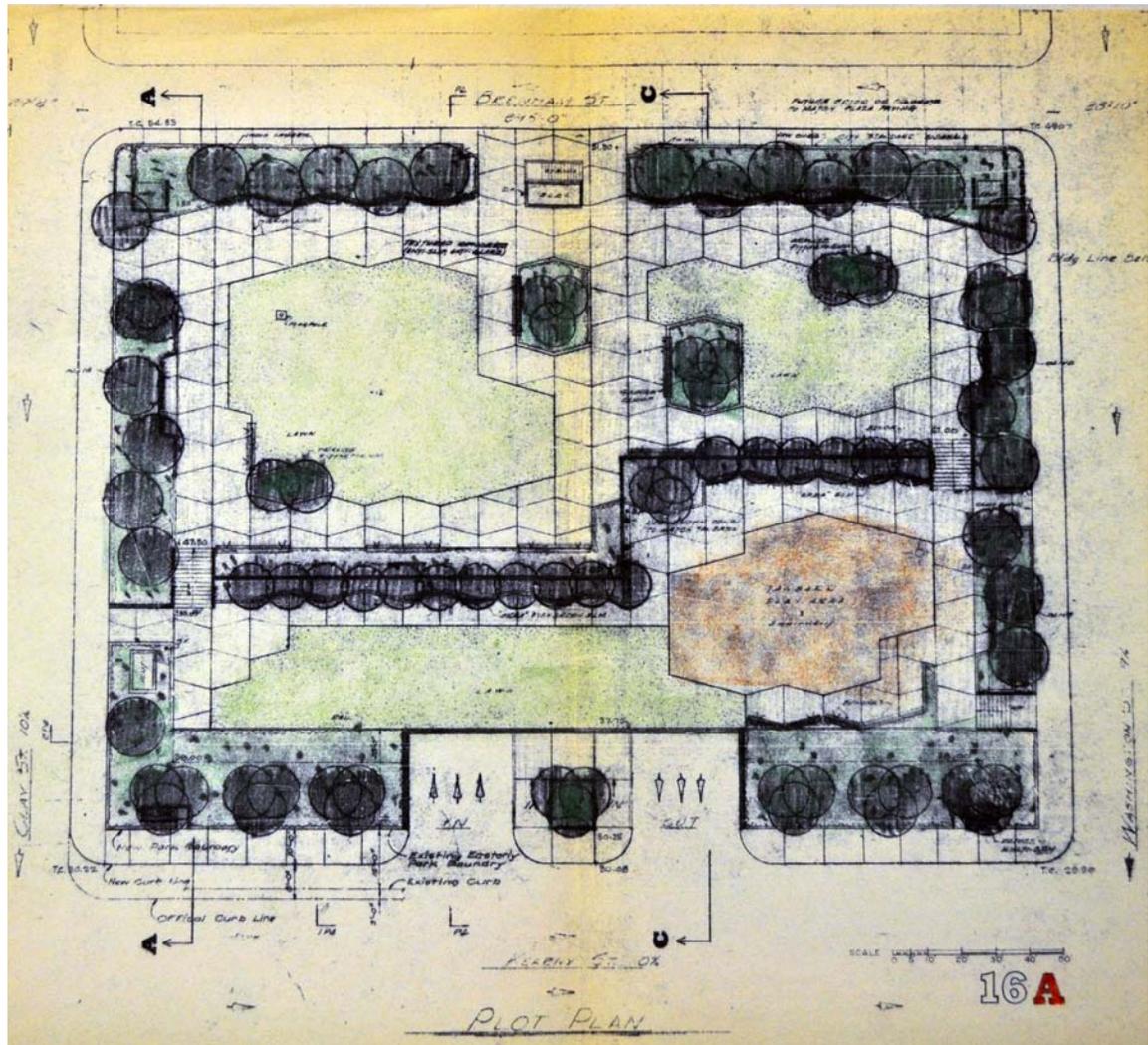
1959 The issue continues to be debated in the press on October 12. "Like most San Franciscans, we feel a pang when changing times bring their inevitable change to some familiar part of San Francisco's features. But we know we would feel a much greater pang if there were no changes - if, instead, the city slipped into decay and decline. So it is with the proposal to alter the surface features of Portsmouth Square by building a garage beneath it. Ours is the trouble that afflicted Professor Higgins: We've grown accustomed to that face. But not so accustomed we want to mummify it and hold it forever inviolate.... Space-hungry San Francisco must guard its taxable land jealously. The Portsmouth Square proposal of a garage below, a park above, is multiple use of land proved sound by experience."<sup>98</sup>

1959 On October 15 the project is debated further with adamant opposition. "To further the desecration of our city, as was accomplished by the erection of the concrete EMBARCADERO MONSTER, the money hungry city officials working hand-in-pocket with greedy parking concessionists are now aiming their great shovels at the very heart of early San Francisco history. Their Plan. Famous Portsmouth Square, where the Stars and Stripes were first flown over San Francisco. The location of our first custom house... Portsmouth Square, the beautiful bud from which our city blossomed. Robert Louis Stevenson spent many hours in the square leisurely meditating and watching his fellow men." followed by call for letters of indignation to City Hall and plan to print handbills, car stickers and posters to rally for cause. "THERE IS A PLACE TO DRAW THE BATTLE LINE..."<sup>99</sup>

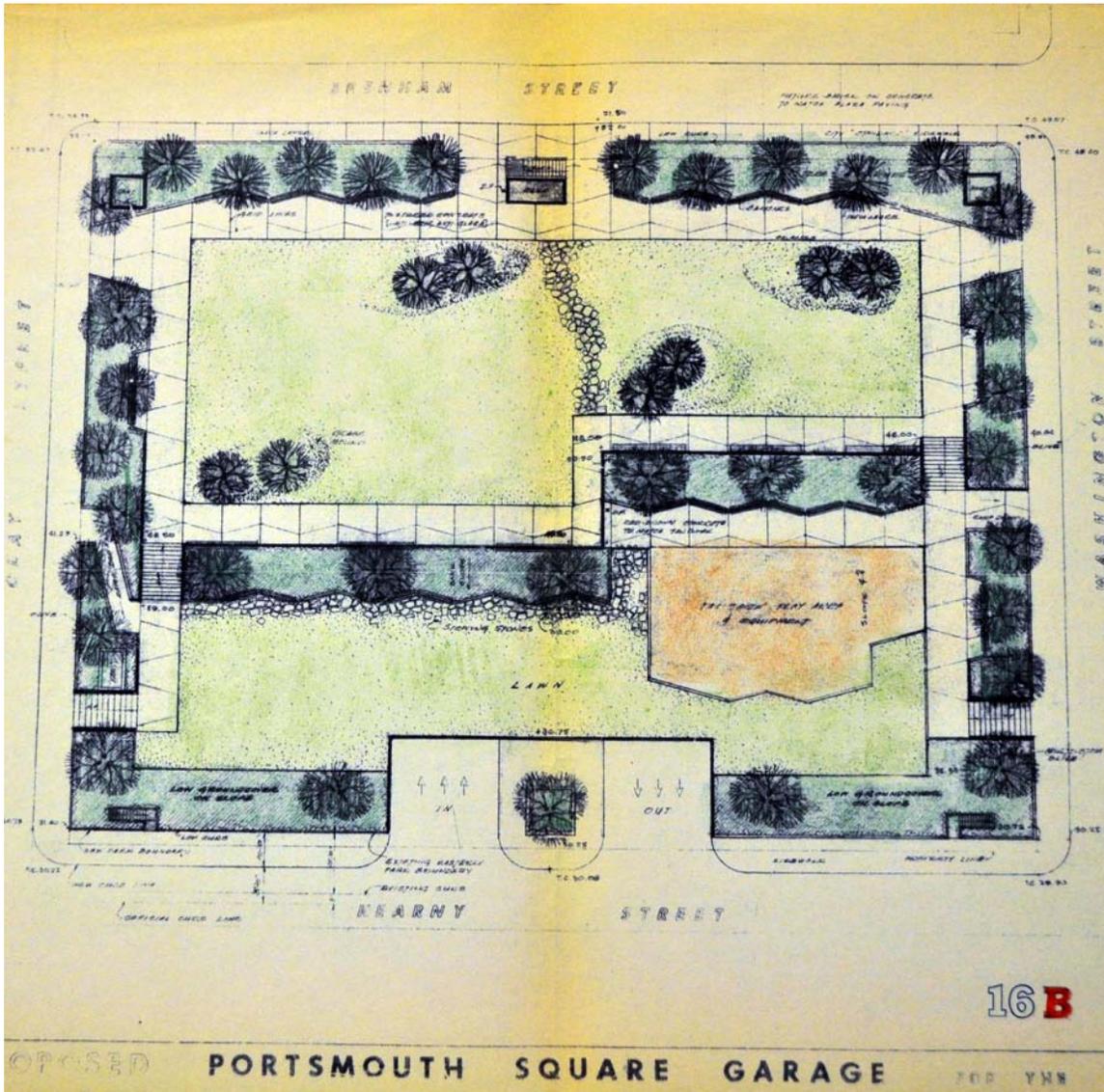
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96 Portsmouth Square  
 97 Why Such Haste To Build Garage?  
 98 Park Garage Plan Is Good Land Use  
 99 Historic Square... Nearly Doomed

PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION



Circa 1959 plan for Portsmouth Square designed by landscape architect Douglas Baylis, known as Plan 16A (Courtesy University of California Berkeley College of Environmental Design Archives)



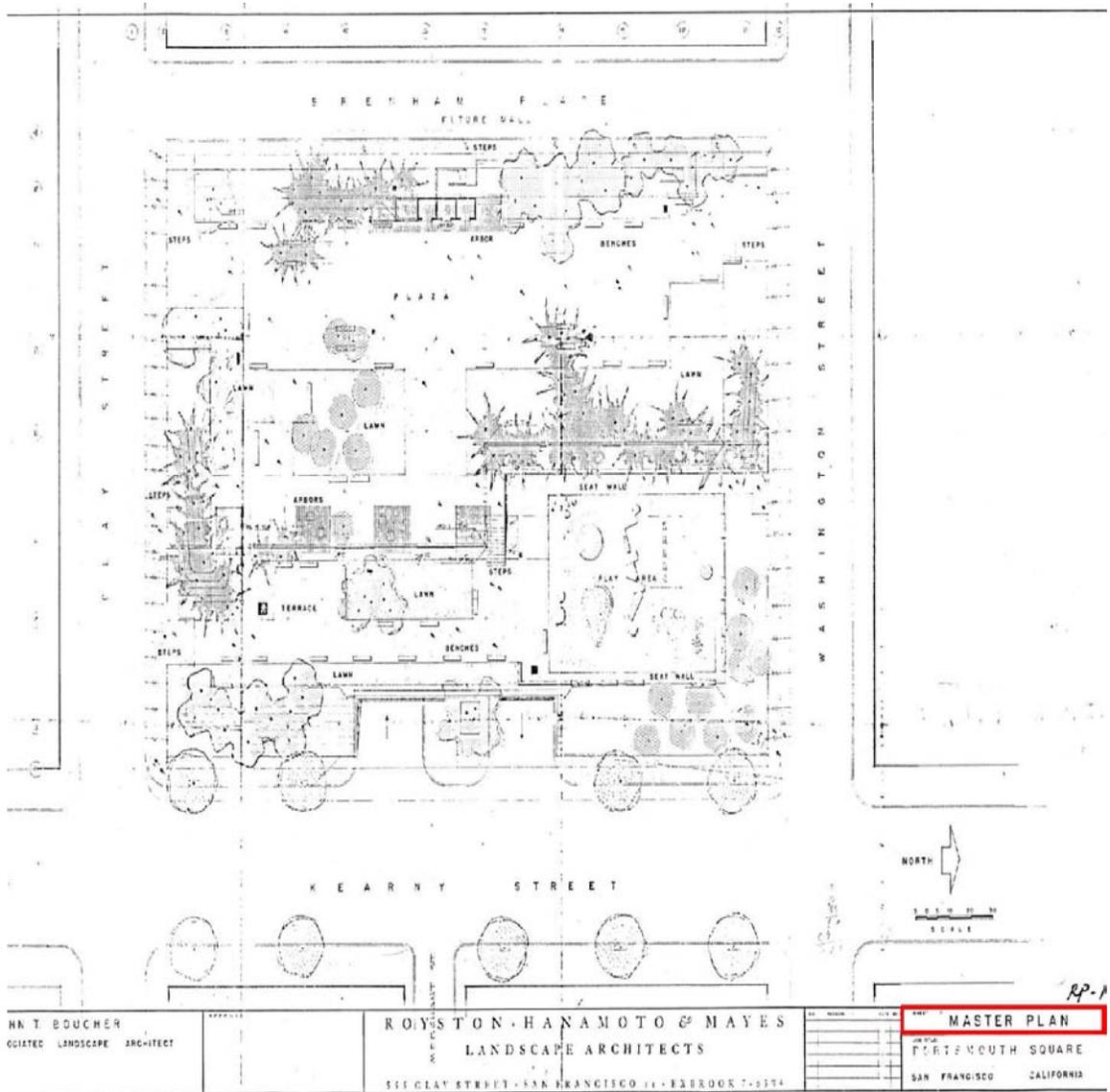
Circa 1959 plan for Portsmouth Square drafted but not designed by landscape architect Douglas Baylis following a request from his client, known as Plan 16B (Courtesy University of California Berkeley College of Environmental Design Archives)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

1959 The controversy didn't end there. By the end of November, Landscape Architect Douglass Bayliss was dissatisfied with the work being requested of him in relation to the Portsmouth Square design. On November 24 he presented four conditions for his future involvement with Portsmouth Square project due to the fact that the work required had been more substantial than his current agreement stipulated and he didn't feel he was being adequately compensated for his work.<sup>100</sup>

1959 On or around November 25, John Gould, a structural engineer from the firm Gould/Degenkolb and working for the Corporation leading the Portsmouth Square Parking Garage project, requested that landscape architect Douglas Bayliss make modifications to his landscape design for Portsmouth Square, which will be referred to as Design 16A. A marked up plan, known as Design 16B, is provided to Bayliss with the request to make the changes shown based on feedback John and his partners received from Parks and Recreation Commission members. In particular, more lawn area and less paved areas were to

100 Letter to Gentlemen



Circa 1960 plan of Portsmouth Square by landscape architect Robert Royston of Royston, Hanamoto and Hayes (Courtesy San Francisco Planning Department)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

be included. Bayliss understood that the modified plan (known as Design 16B) would be presented at the Mayor's Conference along with the original design (16A) on November 30.<sup>101</sup>

1959 According to Douglas Bayliss, "the decision to submit a phony drawing... was made on Dec. 1, 1959 in the office of Haas & Haynie, the construction firm building the underground garage. The drawing, Baylis said, was falsified 'to make it appear there was more grass and the slope was gentler....' Baylis quit as Portsmouth Plaza landscape architect in protest against a plan he said was 'the world's worst.' He said the plan was not his. Baylis says Plan 16B was done by the Portsmouth Plaza Corporation and that "any landscape architect would laugh himself sick at it." This came about when City Supervisors wanted to have as much of the historic park restored after the garage was built. "I'm not going to kid anybody, Baylis said yesterday. That park could never be restored." Baylis said he counted on the Art Commission to reject disputed plan, but they approved it. In the end Plan 16B was approved by the Park and Recreation Commission, the Board of Supervisors and the Art Commission and written into the contract. Baylis designed and favored Plan 16A.<sup>102</sup>

1959 In December Plans 16A and 16B were submitted to various boards and committees for comment and approval. The chain of events was somewhat disputed, but it was generally understood that the

101 Letter to Douglas Bayliss from John Gould

102 Fraud Charged in Plan for Plaza Landscaping



1962 aerial photograph of Portsmouth Plaza during the early stages of garage construction, looking north east towards Kearny Street (Courtesy San Francisco Public Library)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

Arts Commission initially approved of Design 16A and the Parking Authority and Parks and Recreation Commission approved of Design 16B.

1959 On December 14, the Art Commission reaffirmed their approval of Portsmouth Square Design 16A and did not consider the new layout, Design 16B.<sup>103</sup>

1959 By December 16, the Finance Committee disapproved a plan for Portsmouth Square Garage. It's not clear which plan they rejected.<sup>104</sup>

1959 By December 23, Design 16B was submitted to the Parking Authority and the Park and Recreation Commission, both of which approved it.<sup>105</sup>

1959 By December 23, the Art Commission had somewhat reversed their stance and recommended changes including less lawn and more plaza surface in the area adjacent to Brenham Place (now Walter U. Lum Place) and a pierced wall be constructed from Washington to Clay streets through the center of the park in place of planted slopes.<sup>106</sup>

1959 On December 28 at a meeting to discuss the Portsmouth Square Garage, Clarissa McMahon, a member of the Board of Supervisors, approved the need to increase parking in the area, but objected to the plan based on its cost which was estimated at \$6000 per square foot. McMahon also believes Portsmouth Square has historical significance and voices a concern over the desing from that perspective.<sup>107</sup>

- 103 Letter to Editor: San Francisco Chronicle
- 104 Letter to Editor: San Francisco Chronicle
- 105 Letter to Board of Supervisors
- 106 Letter to Board of Supervisors
- 107 Portsmouth Square Garage Meeting Minutes



Left to right. 1961 photograph of Portsmouth Plaza during the early stages of garage construction, looking northwest towards Washington Street and Brenham Place (now Walter U. Lum Place) (Courtesy San Francisco Public Library) 1964 aerial photograph of Portsmouth Square from the corner of Kearny and Washington streets looking southwest (Courtesy San Francisco Public Library)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

1959 On December 28 at a meeting to discuss the Portsmouth Square Garage, the American Institute of Architects objected to design since the park was broken into two levels, saying the size of Portsmouth Square has been greatly reduced, tall trees are lost, the structure will rise above street level, and there are four structures (elevators and ventilators) on top of the garage that impact park.<sup>108</sup>

1959 On December 28 at a meeting to discuss the Portsmouth Square Garage, the Writer Harold Gilliam objected to Portsmouth Garage project since the historical significance of Portsmouth Square would disappear with the project; there would be impacts to traffic congestion due to the single entrance; and it would cost \$1 million more than the garage at 5th and Mission, but have less capacity.<sup>109</sup>

1959 By the end of 1959, Board of Supervisor Ian Zirpoli refused to accept the Art Commission's endorsement for the modern park design (16A), stating he would meet with landscape architect Douglas Baylis, engineer John Gould and City Parking Authority officials to discuss options. Both Zipoli and Supervisor Ferdon felt that much of the present design of Portsmouth Square should remain in place.<sup>110</sup>

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- 108 Portsmouth Garage Meeting Minutes
  - 109 Portsmouth Garage Meeting Minutes
  - 110 New Plan for Garage Stirs Row



1964 photograph of Portsmouth Square looking northeast, with the former Hall of Justice in the background and the monument to the first school house on the left (Courtesy San Francisco Public Library)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

1959 Bayliss's Plan 16A for Portsmouth Square was generally abandoned following the Mayor's Conference and concerns voiced by the Finance Committee. Critics of the modern design and changing Portsmouth Square from a grassy slope to an underground garage were placated when opponents were assured that preliminary plans would be modified as much as possible to retain the park's present appearance.<sup>111</sup>

1959 According to Douglas Bayliss, lawyers bypassed the Art Commission and Portsmouth Plaza Design 16B was approved by the Board of Supervisors, though both plans were shown to them.<sup>112</sup>

1960 Nearly a year later, on December 6, 1960, landscape architect Douglas Bayliss resigned from the project when Engineers Gould and Degenkolb instructed him to proceed with working drawings of Design 16B, which his office had previously drafted, but not designed and without any opportunity to make changes according to his professional expertise. Bayliss wrote in a letter to John Gould, "You must understand... that it would have been unethical, improper and personally upsetting for me to proceed with any drawings or planting layouts for an anonymous plan which, in my judgement, is inept and inadequate for such an important project." In a letter to the Editor of the San Francisco Chronicle, Bayliss describes Plan 16B as a new plan developed out of "seeming necessity" by an unknown designer and handed to Bayliss to "draw up" as an alternate. The plan features a vast amount of lawn, planted slopes, stepping stones, and plant materials. In his view it's an amateur's attempt at park design for a suburban location, but completely unsuitable for this urban area. In a letter to the Finance Committee, Bayliss states that another concern is that consultation with the Art Commission was bypassed for expediency by the financiers of the project. Bayliss believed that Attorney Edward Keil was the "mastermind of the controversial garage" and accused Keil of forcing him to draw the 'world's worst plan.' Bayliss had almost quit year ago when Keil was trying to steer it through hostile Board of Supervisors. Keil said he was unaware of any issues or that Bayliss had resigned. Bayliss countered that he not only did he know of the resignation, but had hired successor. Bayliss was hoping the Art Commission would reject Plan 16B, but they didn't.<sup>113</sup>

1960 In a letter to the editor of the San Francisco Chronicle addressed to the new landscape architect for Portsmouth Square (who was not yet chosen by this date) landscape architect Douglas Bayliss points out numerous faults with Design 16B. The aesthetics of the hard and softscape elements need to work together, that there will likely be mechanical problems related to the grading and drainage, and problems will likely arise due to structural load and proper soil depths for trees to grow on top of the garage. Bayliss goes on to write, "The differences in plan are subtle and do not lend themselves to visual comparison.... Let me emphasize that I have no intent to be reinstated as the designer for the Plaza.... I like lawyers as fellow collaborators, but not as elements of force." Plan 16A was the product of ten months of studies and conferences and Commission approvals that reviewed upwards of 15 valid plans and multiple sketches. He reiterates that the Arts Commission initially approved this plan and feels its viable to move forward. However

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111 Letter to Editor: San Francisco Chronicle; Tempest Over Garage Plan Blows Self Out

112 Letter to Editor: San Francisco Chronicle

113 Letter to John Gould; Letter to Editor: San Francisco Chronicle; Letter to Finance Committee; Portsmouth Landscaper Angry, Quits



1973 photographs of Portsmouth Square (Courtesy San Francisco Public Library)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

it was effectively abandoned on November 25, 1959 after the Mayor's Conference when the Finance Committee objected to various phases of the Plaza proposal.<sup>114</sup>

1960 Mayor asks City attorney to determine who has final say in design approval - parks and recreation or arts commission. Baylis has quit by this point.<sup>115</sup>

1960 On December 15th an editorial comments, "Historic Portsmouth Square, now under the bulldozer to permit construction of an underground garage, is to be 'restored' on plans that - in the verdict of the man who best knows them - are 'the world's worst' and 'absolutely unsuitable.' Thus barring some miracle of revision and repair, the garage will inflict upon this community precisely those injuries feared and warned against by this newspaper when the project was insinuating its way through some city agencies and around others.... We wish he could have spoken sooner, when a knowledge of their deficiencies would have enlarged the opposition and stayed the dogged determination of the City Hall to hurry up and start digging. But now the horse has been stolen, the courts indicate, and there is no way to unsteal it."<sup>116</sup>

1960 In late December, during Bayliss's testimony on fraud charges, he said that plans were changed without his consultation. That John Gould forbade Bayliss from showing his plans to the Board of Supervisors. The Parks and Recreation Manager said he was not aware of major changes to the design.<sup>117</sup>

1960 "I do not feel that the courage Mr. Baylis has exhibited in denouncing this common practice (alteration of landscape plans by promoters of underground garage project) is properly appreciated; Mr. Baylis (and almost all landscape architects and architects in our society) is an uneasy combination of business man and artist, constantly reminded by his clients and his trade journals that an architect must, in order to survive, be a combination of Leonardo da Vinci, Jay Gould, and investment counsel, with an eye perhaps turned to beauty, but both hands firmly engaged in enriching his clients."<sup>118</sup>

1961 On January 5, a joint meeting of the Parks and Recreation Commission and Art Commission was scheduled to review the Portsmouth Square design.<sup>119</sup>

1961 Structural Engineer John Brisbin Rutherford writes to Douglas Bayliss, "What you did takes a great deal of courage; win or lose you have my admiration for daring to blow the whistle on the ravisher of San Francisco"<sup>120</sup>

1961 Douglas Bayliss' actions are further celebrated in a letter to the editor of the San Francisco Chronicle which stated that he "recently resigned his commission in protest against what he termed

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114 Letter to Editor: San Francisco Chronicle

115 Mayor Steps into Portsmouth Row

116 Hurry Up and Get the Job Botched

117 Portsmouth Protest Killed

118 An Artist At War with Profit Motive

119 Letter to Finance Committee

120 letter to Douglas Baylis from structural engineer John Brisbin Rutherford

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

fraudulent alteration of landscaping plans by promoters of the underground parking garage project. As with many projects these days the promoters had apparently secured approval of their scheme by promising more than they were prepared to deliver, and thereupon ordered Mr. Bayliss to draw up an inferior set of plans and alter the perspective sketches to make them look good."<sup>121</sup>

1961 John Gould died of a heart attack while on the way to his office on Bush Street.<sup>122</sup>

1961 On June 27, Douglas Bayliss reaches an agreement with Gould and Degenkolb for the sum of \$800 to be paid to Douglas Bayliss for services rendered on the Portsmouth Square Garage project which released both parties from obligations previously entered.<sup>123</sup>

1961 Beginning in 1961 the Portsmouth Square Garage project was under construction. The previous plaza was completely razed to accommodate a four level underground parking garage.<sup>124</sup>

1963 The Portsmouth Square Parking Garage and split level park, whose design and construction was finalized by Royston, Hanamoto and Mayes, was finished in 1963.<sup>125</sup>

1968 A protest was held at Portsmouth Square against the Chinatown establishment for promoting tourism instead of addressing social problems in the community.<sup>126</sup>

### PORTSMOUTH SQUARE PLAYGROUND

1968 On November 18, Charles Slutzkin of Justice Enterprises requests landscape architecture services from Robert Royston to determine what modifications should be made to Portsmouth Square as a result of the Chinese Cultural Center Bridge.<sup>127</sup>

1970 About a year and a half later, on March 26, 1970, Robert Royston wrote Charles Slutzkin saying that he checked the proposed playground design and felt it was necessary to enlarge the present play space by 800 to 1000 feet. They will present two additional play spaces more or less as originally placed; one space will contain a split level climbing structure about 14' tall, and the other will include a geodesic dome.<sup>128</sup>

1970 Charles Slutzkin authorized Royston to proceed with the Portsmouth Square playground design

121 Letter to Editor: San Francisco Chronicle

122 Engineer John J. Gould Dies at 62

123 Mutual Release

124 Property Listing for c. 751 Kearny Street (Portsmouth Square); Historic Resources Inventory

125 Historical and Architectural Guide to San Francisco's Chinatown

126 San Francisco's Chinatown

127 Justice Enterprises letter

128 letter from Robert Royston to Charles Slutzkin

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

on March 30, but asked him to keep costs to a minimum since the bridge had greatly exceeded cost projections. Slutzkin suggested he contact Degenkolb for information on the garage structure.<sup>129</sup>

1970 Royston's office contacted the Recreation and Parks Department on April 14 regarding the possibility of widening the sidewalk along Kearny Street under the bridge, though it was noted that that work is not part of the playground design they were working on.<sup>130</sup>

1970 Bridge Beardslee provided a preliminary scope of work for for the playground structure on May 18. The play structure was scoped to be 18' high, and primarily constructed of wood and metal. It would cost \$7,500.<sup>131</sup>

129 letter from Charles Slutzkin to Robert Royston

130 letter from Louis Alley to Charles Slutzkin

131 Bridge Beardslee letter



1987 photograph of the playground located on the east side of Portsmouth Square and the Kearny Street garage entrance (Courtesy San Francisco Planning Department)

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

1970 By July 30, the cost for the playground structure had risen to \$9,500. The scope of work now included shop drawings (which had been approved by Royston, Hanamoto, Beck and Abbey), fabrication, delivery and installation of a wood and metal play structure for Portsmouth Square. The approximately 18' sculpture would contain cast aluminum screens with Chinese motifs and provisions for lighting, resemble the approved model and be installed on base provided by the contractor in a new location in the center of the park.<sup>132</sup>

1970 Justice Enterprises noted on December 21, that under the terms of their agreement with the Recreation and Park Department they must provide two pieces of play equipment on the grass area south of the playground prior to the time the existing play area is fenced off for construction. They needed a play geodesic dome and two swings or children's slide and signs in English and Chinese explaining project and reason for the inconvenience.<sup>133</sup>

1970 The Chinese Cultural Center Bridge, a pedestrian walkway built over Kearny Street that connected the park to the Holiday Inn, was completed in 1970. The bridge was designed and built by Clement Chan and John Carl Warnecke and Associates. Some comment that the bridge "puts much of the park in shadow."<sup>134</sup>

132 Bridge Beardslee letter

133 letter from Justice Enterprises to Robert Cahill

134 City of San Francisco, Portsmouth Square History; Historical and Architectural Guide to San Francisco's Chinatown



Undated (though likely in late 1980s/early 1990s) photograph of a portion of the playground located in the northeast corner of Portsmouth Square (Courtesy San Francisco Planning Department)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

1971 Justice Enterprises contracting with Bridge Beardsley on behalf of Redevelopment Agency of San Francisco for play sculpture.<sup>135</sup>

1971 Work on the play structure began in October. The proposed list of materials included Medium Density Overlay for siding and flooring, kiln-dried Douglas fir for structural members, and stainless steel for slide bottom, which was changed from galvanized steel.<sup>136</sup>

1971 As of December 16, the playground structure was 60% complete. An article written about six months later describes the Portsmouth Square Children's Playground as a wooden climbing tower, built like a series of six tree houses, one on top of the other, off of which ran a slide. Designed by Royston, Hanamoto, Beck and Abey it had a geodesic dome, cement tunnels, bridges and hills, four swings and a merry-go-round.<sup>137</sup>

## CHINATOWN HISTORIC DISTRICT

1971 A scene from Dirty Harry was filmed in Portsmouth Square.<sup>138</sup>

1978 Historic Resources Inventory completed for Portsmouth Square<sup>139</sup>

1978 By the late 1970s, interest was growing to formally recognize the history of the area, namely Chinatown and Portsmouth Square. Over the years many monuments had been erected in the Square pointing to the site's history and significance. Documented at the end of 1978, four monuments and plaques existed in Portsmouth Square: the Robert Louis Stevenson Monument was in the NW corner; the First Public School Monument was in the SW corner, though the plaque was missing; plaque is missing; the Andrew Smith Hallidie Plaque was in the SE corner, and the Portsmouth Plaza plaque was located on the side of the stairs the connecting upper and lower levels of the plaza.<sup>140</sup>

1979 According to studies completed as part of the Chinatown Plan, the blocks around Portsmouth Square were predominantly filled with "compatible" as opposed to "significant" buildings. The blocks surrounding Portsmouth Square were primarily zoned Visitor Retail (CVR) and Community Business (CCB).<sup>141</sup>

1979 The Chinatown Plan made many recommendations for the area including taking steps to protect residents' access to sunny and windfree environments, which was particularly appropriate for Portsmouth

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- 135 letter from Justice Enterprises to Bridge Beardsley
  - 136 letter from Bridge to Robert Royston; letter from Bridge to Robert Royston
  - 137 letter from Robert Royston to William Chandler; Greening the Playgrounds
  - 138 City of San Francisco, Portsmouth Square History
  - 139 Historic Resources Inventory
  - 140 Historic Resources Inventory
  - 141 Chinatown Plan

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

Square. They also made recommendations related to the area's need for parking and to reduce barriers for pedestrians.<sup>142</sup>

1981 Following on the heels of the Chinatown Plan, a Public Improvements Plan was developed that included many recommendations for seizing opportunities and recognizing issues. The authors felt that Brenham Place would benefit from landscape treatments that would expand its open space quality without reducing its utility as a street.<sup>143</sup>

1981 The Chinatown Public Improvements Plan noted that the pedestrian bridge linking Portsmouth Square to the Chinese Cultural Center was underutilized and could accommodate more facilities and activities. It's possible they envisioned something like Florence, Italy's Ponte Vecchio or Bath, England's Pulteney Bridge.<sup>144</sup>

1981 The Chinatown Public Improvement Plan noted that Portsmouth Square had various renovation needs including furniture additions and replacements, irrigation and water system repairs, painting, tiling, waterproofing of the shelter, and concrete repairs.<sup>145</sup>

1984 Proposition K passes, which provided sunlight protection for Parks and Recreation properties by preventing the creation of more shadow than now exists between one hour after sunrise and one hour before sunset all year round in city parks and public squares, such as Portsmouth Square.<sup>146</sup>

1985 In 1985, efforts were underway to designate Chinatown as a historic district. Though controversy ensued and the district was never formally listed in the National Register of Historic Places, the area's history was well-documented through these efforts. The 1985 draft of the National Register nomination by the San Francisco Landmarks Preservation Advisory Board is the most up-to-date draft. A 1997 Section 106 consultation letter concurred with the findings of the 1985 draft nomination and effectively established the eligibility of the district. This Landmarks Preservation Advisory Board included Portsmouth Square in the proposed historic district.<sup>147</sup>

1985 On October 16, the San Francisco Landmarks Preservation Advisory Board held a hearing to consider a proposal to designate an area of Chinatown as a historic district.<sup>148</sup>

1985 On November 15, the Board of Supervisors adopted Resolution No. 979-85 initiating the designation of a historic district in Chinatown generally bounded on the west by Waverly, Ross, Spofford and Old Chinatown Lane; on the east by Quincy, Walter U. Lum Place (Brenham), Wentworth and Beckett;

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142 Chinatown Plan

143 Chinatown Public Improvements Plan

144 Chinatown Public Improvements Plan

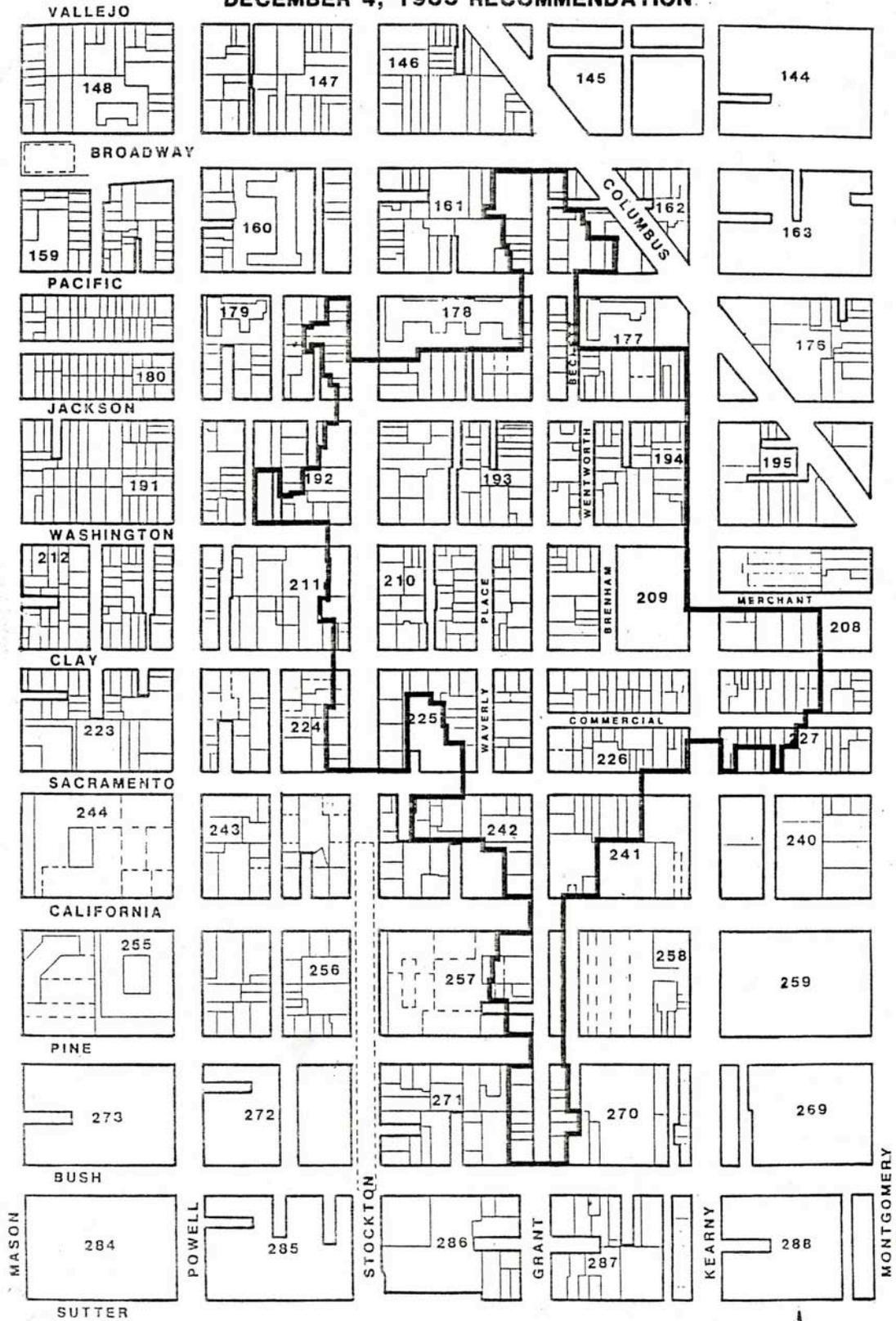
145 Chinatown Public Improvements Plan

146 Urban Design, Preservation, Open Space, Social Services in Chinatown: Issue Paper #5

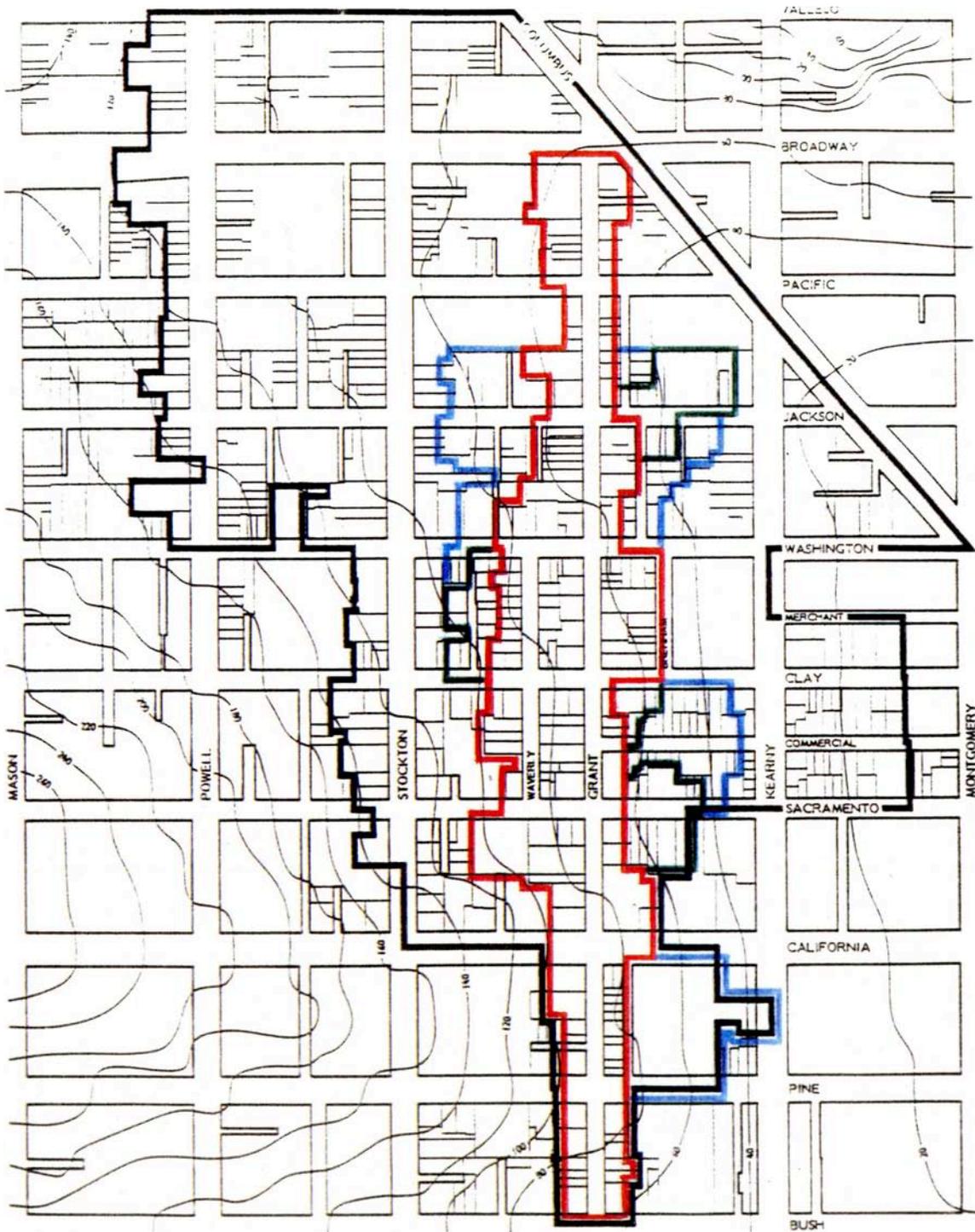
147 Letter to Property Owner; Memo to Elizabeth Skrondal

148 Letter to Property Owner

LANDMARKS BOARD CHINATOWN HISTORIC DISTRICT  
DECEMBER 4, 1985 RECOMMENDATION



1985 San Francisco Landmarks Preservation Advisory Board Recommended Chinatown Historic District Boundary (Courtesy San Francisco Planning Department)



Original McGrew Proposal with Additions

KOTAS / PANTALEONI  
ARCHITECTS

Undated comparison of several boundaries that were recommended for the Chinatown Historic District  
(Courtesy San Francisco Planning Department)

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

on the north by Broadway; and on the south by Bush, including portions of Jackson and Sacramento Streets. This boundary did not include Portsmouth Square.<sup>149</sup>

1985 On November 25, the Chinese Historical Society of America voiced their support for a Chinatown Historic District that would encompass an area between Bush and Broadway streets and Kearny and Stockton streets, a roughly 12 block area that included Portsmouth Square. They recommended a period of significance that would extend to World War II.<sup>150</sup>

1985 On December 9, the Parks and Recreation Department is studying possible changes to Portsmouth Square. Alternative schemes were reviewed by the CNIRC Land Use Committee.<sup>151</sup>

1985 On December 9, the San Francisco Landmarks Preservation Advisory Board voted to recommend historic district boundaries that generally conform to those proposed by the Resources Center, Asian Neighborhood Design, Chinese Chamber of Commerce, American Institute of Architects (San Francisco Chapter), Chinese Historic Society, and Foundation for San Francisco's Architectural Heritage. The San Francisco Department of Planning is unwilling to support these boundaries and a smaller district was currently in place.<sup>152</sup>

1986 Though Proposition K passed in 1984 which protected access to sunlight, the AIA took action on January 28, 1986 to recommend that current open space in Chinatown (which includes Portsmouth Square) should have sunlight access.<sup>153</sup>

1986 On February 28, the AIA voiced support for the San Francisco Landmarks Preservation Advisory Board action to expand the boundaries of the proposed Chinatown Historic District.<sup>154</sup>

1986 On May 8, the California Heritage Council urged the Landmarks Preservation Advisory Board to include Portsmouth Square in the boundaries of the Chinatown Historic District saying "while we are aware that many significant historical events occurred in Portsmouth Square prior to the Square's absorption in Chinatown, there is no dispute that today the square is the center of Chinese activity and one of the few open spaces in Chinatown."<sup>155</sup>

1986 On July 16 the "Proposal for a Chinatown Historic District" and "Individual Buildings Survey" were approved by the San Francisco Landmarks Preservation Advisory Board. However, the issue was far from settled and actions to establish the historic district were stalled through the rest of 1986 and 1987.<sup>156</sup>

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149 Resolution No. 979-85

150 Letter to Patrick McGrew from Chinese Historical Society of America

151 CNIRC Land Use Committee Meeting Minutes

152 CNIRC Land Use Committee Meeting Minutes

153 Letter to Dean Macris from AIA

154 Letter to Planning Commission

155 Letter to Patrick McGrew from California Heritage Council CCSF Dept of Planning

156 Chinatown Historic District Article 10 Draft

## HISTORICAL BACKGROUND & DEVELOPMENT HISTORY

1987 As the issue of establishing a historic district in Chinatown developed, it was stalled in some ways by sentiments felt by some in the Chinese community that the preservation of buildings was taking precedent over the preservation of lives at the City, especially in terms of needed seismic upgrades to buildings. It was that issue and the economic impact of a historic district designation that dominated the discussion of the issue throughout the late 1980s and early 1990s.<sup>157</sup>

1988 On August 28 an editorial stated, "San Francisco's Chinatown must be preserved, but this does not mean a large majority of its 30,000 residents should continue to live in extraordinary unsanitary, overcrowded conditions."<sup>158</sup>

1988 Architectural ratings of structures in San Francisco Master Plan: Chinatown Area Plan showed that there was only one significant building adjacent to Portsmouth Square along Brenham Place (now Walter U. Lum Place). Nearly all of the other buildings on adjacent blocks were considered compatible.<sup>159</sup>

1988 On October 19, a Chinatown Historic District Economic Study by the City's Planning Department was presented to the Landmarks Preservation Advisory Board.<sup>160</sup>

1988 On November 2, David Prowler, Planning Commissioner and Director of the Mayor's Office of Economic Development, gave a presentation to the Landmarks Preservation Advisory Board on unreinforced masonry buildings in San Francisco, in particular how to balance safety, history and housing.<sup>161</sup>

1988 On November 12, author and historian Philip Choy gave a slide show and walking tour of the proposed Chinatown Historic District.<sup>162</sup>

1988 On December 14, an archaeological site was uncovered in Chinatown about two blocks south of Portsmouth Square at the corner of Kearny and Sacramento streets. The discovery was picked up by the national press.<sup>163</sup>

1989 On January 4 a community meeting was held to discuss the Chinatown Historic District designation and the 1988 economic study. The designation drew fire from residents and business people who said they desperately needed renovations which they deemed more important than preserving old buildings.<sup>164</sup>

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157 Letter to Dean Macris

158 Chinatown In Crisis

159 Chinatown: An Area Plan of the Master Plan of the City and County of San Francisco

160 Notice of Meeting of Landmarks Preservation Advisory Board

161 Notice of Meeting of Landmarks Preservation Advisory Board

162 Notice of Meeting of Landmarks Preservation Advisory Board

163 Chinatown's Birthplace unearthed in S.F.

164 Press Release: Community Meeting on Chinatown Landmarks Designation; Chinatown Historic District Stirs Opposition

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

1989 Jean Kortum, a member of the Landmarks Preservation Advisory Board, expressed offense at Supervisor Tom Hsieh's remarks at the January 4 community meeting that boundaries of the Chinatown Historic District "represent a lot of arm twisting and politics" stating that no boundaries were ever determined through a political process but by nationally recognized and accepted guidelines used by similar landmarks boards throughout the United States. Kortum requested that he read the report knowing that he "will recognize the historical and architectural thought process that went into setting the boundaries."<sup>165</sup>

1989 On January 28 issues in the debate over designating Chinatown a historic district were voiced by various city leaders. Supervisor Tom Hsieh felt that the designation would add another layer of bureaucracy. Historian Phil Choy, felt Chinatown should be protected. Both David Prowler, Planning Commissioner and Director of the Mayor's Office of Economic Development, and Deputy Planning Director George Williams said that nothing in the historic landmark provision that would prevent making seismic improvements to historic buildings.<sup>166</sup>

1989 In May 1989, an economic impact report on the Chinatown Historic District found that the primary benefits of a historic designation would come from tax credits including a 20 percent tax credit for money spent on rehabilitation, plus a 30 percent state tax credit and an up to 90 percent tax credit if a building contains low-income housing. As economist Chester McGuire wrote, "in the best possible case you could get a 140 percent tax credit... or \$1.40 for every dollar you invest."<sup>167</sup>

1989 A July draft of the Chinatown Historic District Article 10 report stated that "in no other ethnic community of the City can there be found such a concentration of landmarks where the continuity of its history dates back to the Gold Rush." The purpose of this ordinance was to recognize and encourage protection, enhancement and continued use of historic buildings in area, but not inhibit necessary repairs or reinforcement.<sup>168</sup>

1990 A letter to the editor was published on August 29 which stated that Chinatown was in decline due to a decrease in authenticity and the "gradual destruction of Chinatown's unique architectural features."<sup>169</sup>

1991 The debate over whether to designate Chinatown as a historic district continued in early 1991. Thomas Eng, a board member of the Chinese Six Companies stated, "If we're a historic district, nobody will do anything to improve their buildings, None of the buildings will look historic, they'll just look like slums." A supporter of the historic district countered with this statement, "The intention of the historic district is not to freeze a neighborhood in history - turning it into a museum like Williamsburg, Va. - but rather to assure that change will be orderly and compatible with the district's historic character." The point

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165 Letter to Tom Hsieh

166 Chinatown: Safety vs. Preservation

167 Quake Fears at S.F. Chinatown

168 Chinatown Historic District Article 10 Draft

169 Mark Ryser Letter to Editor

was furthered by mentioning that tax credits come with historic designation.<sup>170</sup>

1993 On March 10, 1993, the California State Historic Preservation Office (SHPO) writes that they can't comment on the precise boundary of the historic district, but feel it should be as large, if not larger, than the boundary proposed in Choy report.<sup>171</sup>

2009 In 2009 an observation was made about Portsmouth Square. "Visiting this two-tiered plaza today, framed on three sides by Chinatown and a fourth by office towers, it's hard to believe the space held San Francisco's original town square - a clearing that predates the Gold Rush and was a stone's throw from the bay. Now it's the hard deck of a parking garage and a gathering place for elderly Asians, as well as their grandchildren who run around with glee."<sup>172</sup>

### PORTSMOUTH SQUARE RENOVATIONS

1986 News that the Parks and Recreation Department was considering alterations to Portsmouth Square reached landscape architect Robert Royston who wrote on February 19, "If Portsmouth Square is to be redesigned, etc., we would like to be part of the effort. We designed the original." All drawings associated with the three phases of the project were completed by the City of San Francisco Department of Public Works. There is no mention of a consulting landscape architect in any documentation.<sup>173</sup>

1987 A three-phase renovation project is started at Portsmouth Square, which is the "second major renovation in park's history." As part of the renovation, new elevators and bathrooms were part of the design for the top level of the Square.<sup>174</sup>

1991 A schematic plan for Portsmouth Square Phase II improvements was approved on November 21. The plan included a complete redesign and reconstruction of the upper plaza area including: raised planting areas with benches around the perimeter, retention of as many existing trees as possible with the exception of poplar trees that have shallow roots which were posing a safety risk.

1994 The second phase of the Portsmouth Square project was initiated which included the installation of a children's play structure, chess tables, benches and landscaping.<sup>175</sup>

2001 The third phase of the Portsmouth Square project was completed, which included construction of a new community room and two new play areas.<sup>176</sup>

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- 170 Chinese Spit on Historic District
  - 171 Letter to Vincent Marsh
  - 172 Portsmouth Square, Kearny and Clay streets
  - 173 letter from Robert Royston to Mary E. Burns
  - 174 City of San Francisco, Portsmouth Square History
  - 175 City of San Francisco, Portsmouth Square History
  - 176 City of San Francisco, Portsmouth Square History

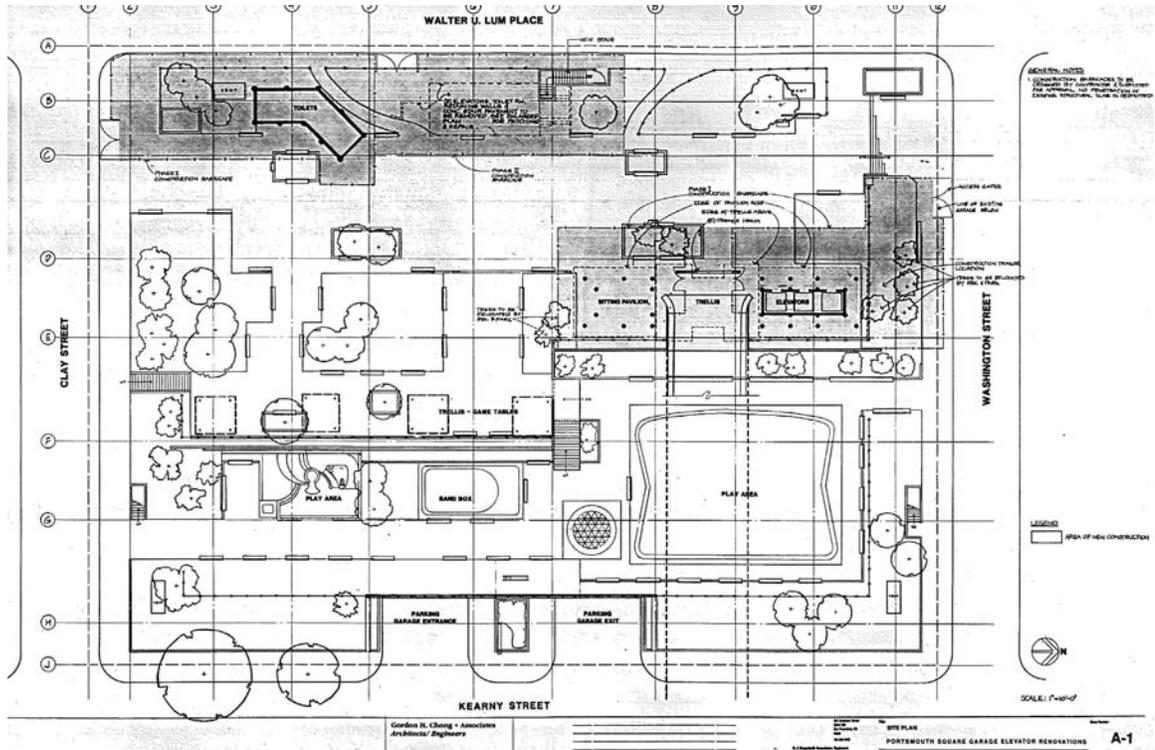


Circa 1982 Aerial of Portsmouth Square (bottom center of image) before the three phase renovation occurs (Courtesy San Francisco Planning Department)

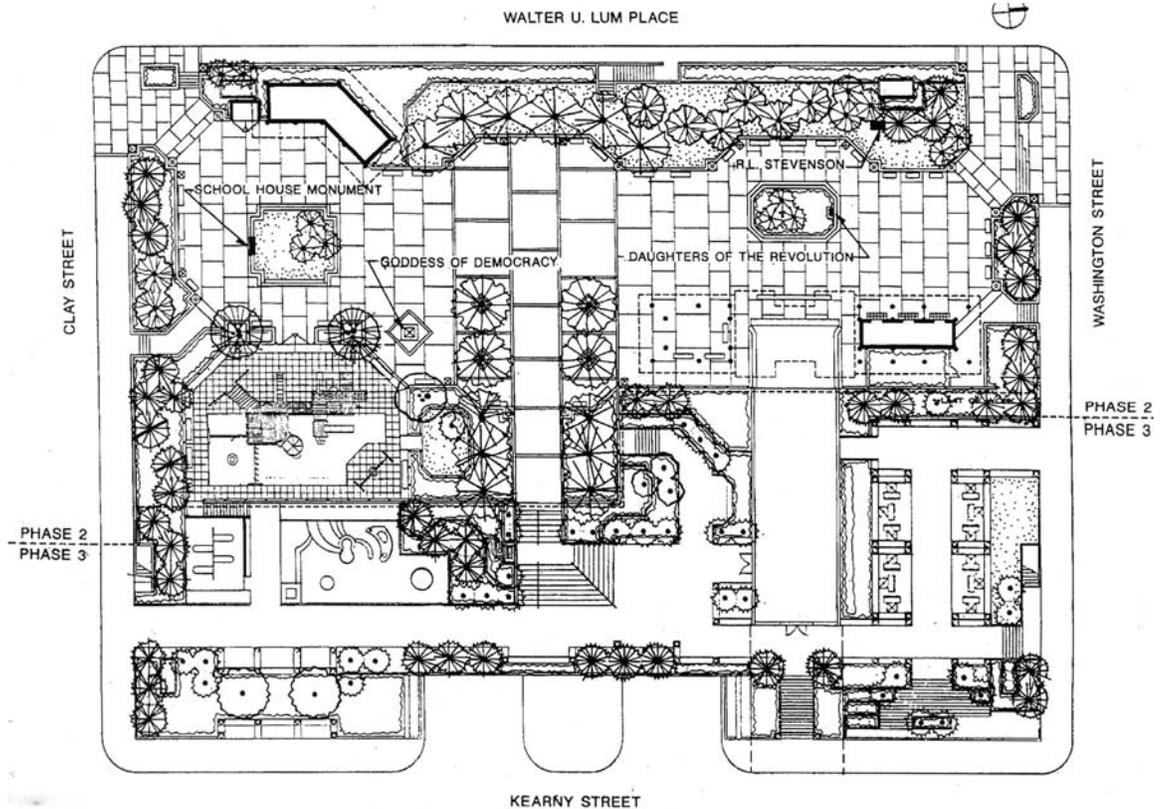


Circa 1986 Aerial of Portsmouth Square (center of image) before the three phase renovation occurs (Courtesy San Francisco Planning Department)

**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**

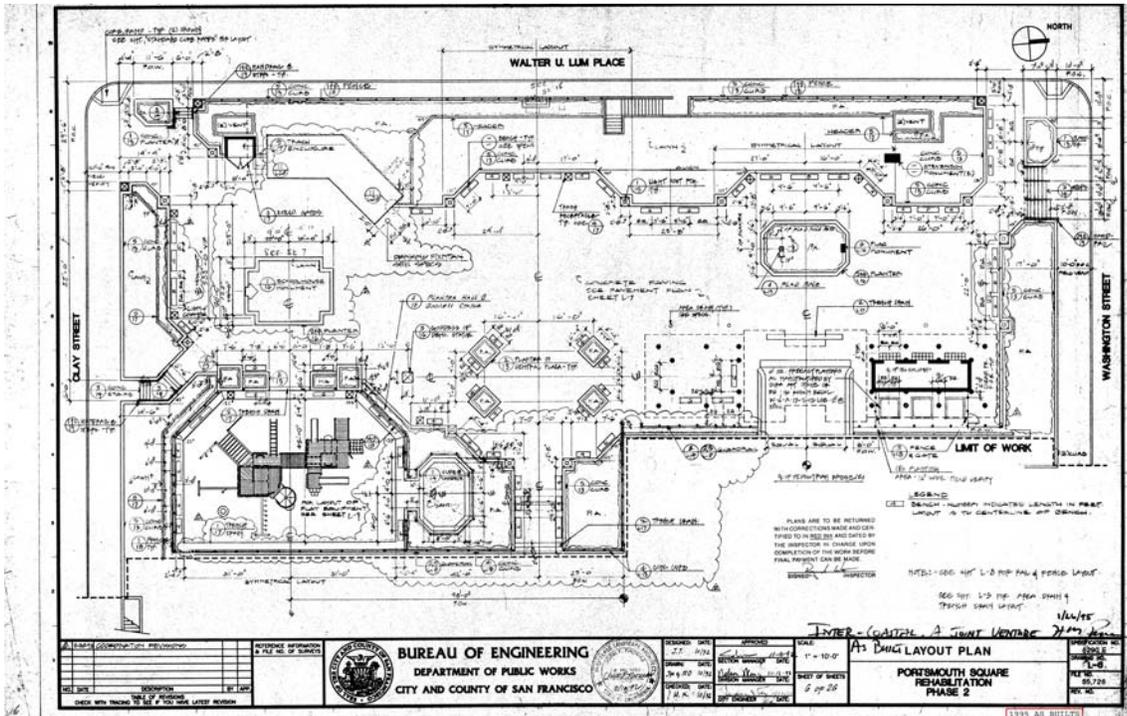


Circa 1992 plans of Phase I renovations to Portsmouth Square which focused on changes to two areas in the park that are highlighted on this plan; the new restroom in the SW corner of the park and the garage elevators in the north central part of the park (Courtesy San Francisco Planning Department)

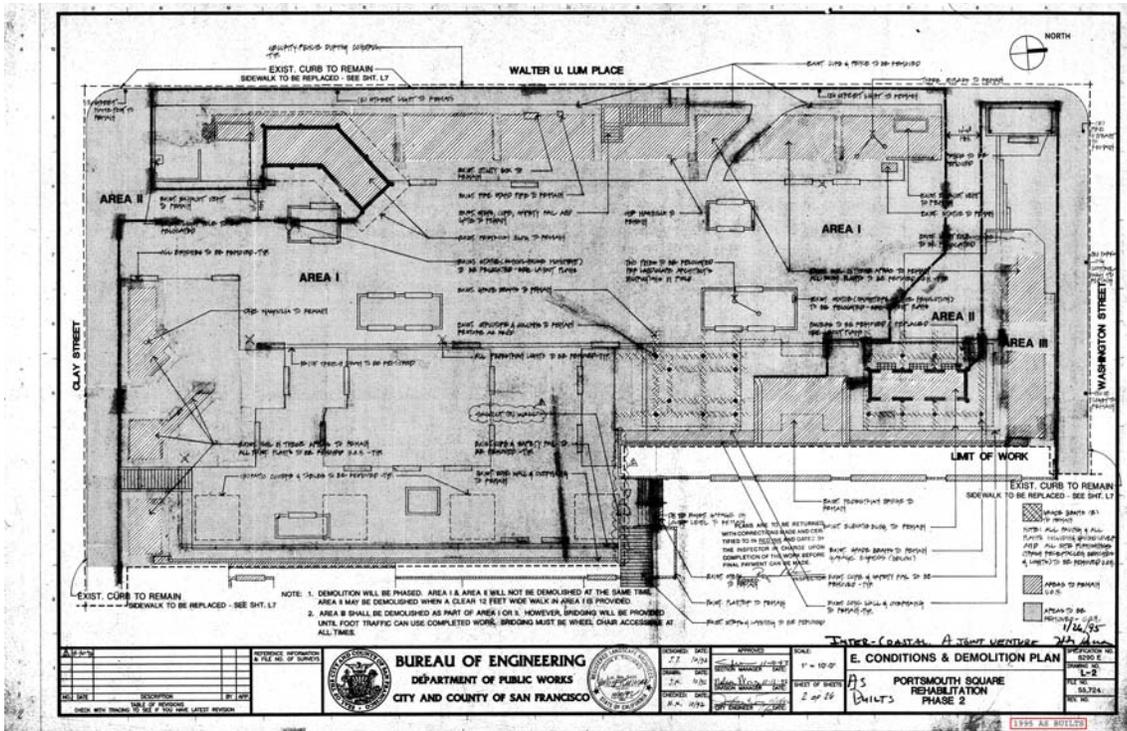


Circa 1991 plan of Portsmouth Square noting the location of monuments in relationship to the new design that will be implemented in two phases. Neither the Andrew Smith Hallidie or Portsmouth Plaza plaques are noted, but the Portsmouth Plaza one remains extant today on a wall near the central staircase. (Courtesy San Francisco Public Works Department)

HISTORICAL BACKGROUND & DEVELOPMENT HISTORY



1995 as-built plan of the upper level of the park for Phase 2 renovations of Portsmouth Square (Courtesy San Francisco Public Works Department)



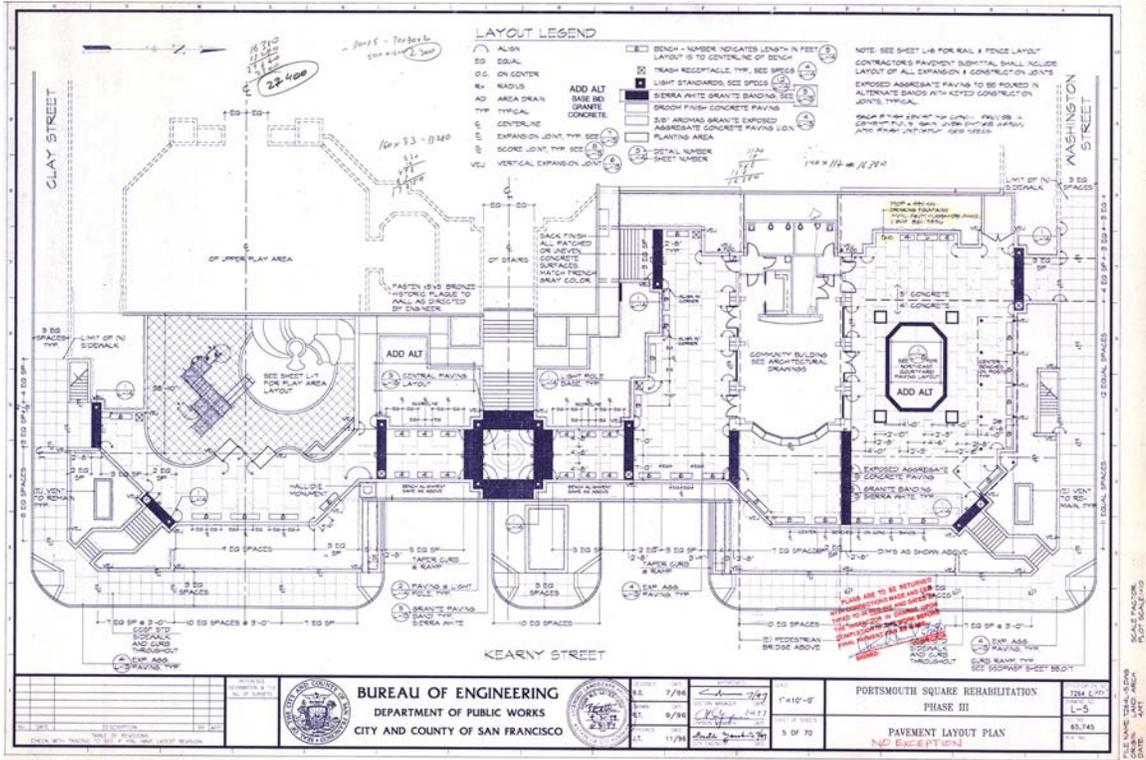
1995 as-built demolition plan of the upper level of the park for Phase 2 renovations of Portsmouth Square. The first phase involved building the new restroom and elevators. (Courtesy San Francisco Public Works Department)

**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**

2013 Planning for new restroom in Portsmouth Square was initiated.<sup>177</sup>

2014 On February 11, a Historic Resource Evaluation was completed for the restroom (convenience station) in Portsmouth Square which found that the replacement bathroom would not affect a historic resource.<sup>178</sup>

177 City of San Francisco, Portsmouth Square History  
 178 HRE for Portsmouth Square Convenience Station



1996 plan of the lower level of the park for Phase 3 renovations of Portsmouth Square (Courtesy San Francisco Public Works Department)

## FEDERAL, STATE AND LOCAL SIGNIFICANCE CRITERIA

This section provides an overview of the federal, state and local regulations associated with historic properties. Following this, an evaluation of the historical significance of Portsmouth Square according to the National Register Criteria for the Evaluation of Historic Properties will be completed. That will include a review of any existing documentation completed for the National Register of Historic Places and National Historic Landmarks programs, and the City of San Francisco Planning Code, Article 10.

### FEDERAL CRITERIA

The National Register of Historic Places is the nation's inventory of historic properties of five types: buildings, structures, sites, objects and districts. In order to be listed, a property must possess historic, architectural, engineering, archaeological, or cultural significance at the national, state or local level. In addition, the property must also possess integrity to the period of time associated with its significance. This process is outlined in more detail in National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation.

For a property to be considered significant it must be "associated with an important historic context."<sup>179</sup> The National Register of Historic Places has four criteria for to determine if a property is significant.

- Criteria A: Property is associated with events that have made a significant contribution to the broad patterns of our history
- Criteria B: Property is associated with the lives of persons significant in our past
- Criteria C: Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- Criteria D: Property has yielded, or is likely to yield, information important to prehistory or history<sup>180</sup>

For a property to possess integrity, it must retain a majority of "features necessary to convey its significance."<sup>181</sup> While a property's significance relates to its role within a specific historic period or context, its integrity refers to the extant physical features of a property and how well they represent the historic character of that period. To determine if a property retains integrity, the National Register has seven aspects to consider.

- *Location* is the place where the historic property was constructed or the place where the historic event occurred.
- *Setting* is the physical environment of a historic property.
- *Design* is the combination of elements that create the form, plan, space, structure and style of a property.

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179	National Park Service, National Register Bulletin 15
180	National Park Service, National Register Bulletin 15
181	National Park Service, National Register Bulletin 15

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

- *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time.
- *Association* is the direct link between an important historic event or person and a historic property.

Since integrity is based on a property's significance, an evaluation of a property's integrity can only occur after historic significance has been established.<sup>182</sup>

## STATE CRITERIA

The California Register of Historical Resources is the authoritative guide to the State's significant historical and archaeological resources. It serves to identify, evaluate, register and protect California's historical resources. The California Register encourages public recognition and protection of resources of architectural, historical, archaeological and cultural significance; identifies historical resources for state and local planning purposes; determines eligibility for historic preservation grant funding; and affords certain protections under the California Environmental Quality Act (CEQA). All properties listed in or formally determined eligible for listing in the National Register of Historic Places are automatically listed in the California Register. In addition, properties designated under municipal or county ordinances are eligible for listing in the California Register.

The California Register criteria are modeled on the National Register criteria which were outlined in the previous section. An historical resource must be significant at the local, state or national level under one or more of the following criteria.

- Criteria 1: It is associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States
- Criteria 2: It is associated with the lives of persons important to local, California or national history
- Criteria 3: It embodies the distinctive characteristics of a type, period, region or method of construction, or represents the work of a master, or possesses high artistic values
- Criteria 4: It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, state or nation<sup>183</sup>

Like the National Register, evaluation for eligibility in the California Register requires an establishment of historic significance before integrity is considered. California's integrity threshold is slightly lower than the federal threshold. As a result, some resources that are historically significant, but do not meet the National Register integrity standards may be eligible for listing in the California Register.

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182 National Park Service, National Register Bulletin 15

183 California Office of Historic Preservation, Technical Assistance Series 6

## FEDERAL, STATE AND LOCAL SIGNIFICANCE CRITERIA & CURRENT HISTORIC STATUS

California's list of special considerations is shorter and more flexible than the National Register. It includes some allowances for moved buildings, structures or objects, and has lower requirements for proving the significance of resources that are less than 50 years old. The California Register also provides a more elaborate discussion of eligibility of reconstructed buildings.

The California Register has a series of ratings or codes that facilitate the quick and easy identification of a resource's historic status. There are seven major codes.

- Properties listed in the National Register or California Register
- Properties determined eligible for listing in the National Register or California Register
- Appears eligible for listing in the National Register or California Register through Survey Evaluation
- Appears eligible for listing in the National Register or California Register through other evaluation
- Properties recognized as historically significant by a local government
- Not eligible for listing or designation
- Not evaluated for listing in the National Register or California Register or needs reevaluation

### LOCAL CRITERIA

Article 10 of San Francisco's Planning Code discusses the Preservation of Historical Architectural and Aesthetic Landmarks. The ordinance contains goals and policies that address the identification and preservation of historic structures and sites. Section 1001 outlines the purpose of the ordinance:

"It is hereby found that structures, sites and areas of special character or special historical, architectural or aesthetic interest or value have been and continue to be unnecessarily destroyed or impaired, despite the feasibility of preserving them. It is further found that the prevention of such needless destruction and impairment is essential to the health, safety and general welfare of the public. The purpose of this legislation is to promote the health, safety and general welfare of the public through:

- 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;
- The development and maintenance of appropriate settings and environment for such structures, and in such sites and areas;
- 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;

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

- 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
- 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.<sup>184</sup>

## CURRENT HISTORIC STATUS

Portsmouth Square is not currently listed as a site or as part of a district in any local, state or national registers of historic places. As part of Chinatown, the site has been studied peripherally through evaluations of the Chinatown Historic District dating back to the 1970s. On December 4, 1985, the San Francisco Landmarks Board recommended a boundary for the district which included Portsmouth Square, though other studies of the historic district from that time did not include it. As part of that effort a nomination was prepared, but was never formally submitted. In 1997, the Chinatown Historic District was determined eligible for listing in the National Register of Historic Places through a Determination of Eligibility issued by the federal department of Housing and Urban Development (HUD) when they completed a study for a project located at 848-868 Kearny Street. That study found Portsmouth Square to be a non-contributing site within the eligible historic district based on a lack of historic integrity.

In the early to mid-1990s a three-phase renovation project occurred in Portsmouth Square that changed nearly all of the physical fabric that was associated with the 1960 design attributed to master landscape architect Robert Royston of Royston, Hanamoto and Mayes.

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184 San Francisco Municipal Code, Article 10, Section 1001

## EVALUATION OF SIGNIFICANCE & INTEGRITY

### HISTORICAL SIGNIFICANCE

Though a great deal of research, analysis and evaluations have been completed for the Chinatown Historic District, there have been no prior surveys or historic evaluations of Portsmouth Square itself. The prior efforts associated with the Chinatown Historic District, completed primarily in the late 1970s through mid 1980s focused on buildings in the historic district. Portsmouth Square is referenced in terms of its place in the district, but the focus was not placed on it or any other open spaces or landscape resources.

As the site history attests, Portsmouth Square has been the location of numerous significant historic events, especially during the 19<sup>th</sup> and early 20<sup>th</sup> centuries. That is indisputable.<sup>185</sup> However, the Portsmouth Square that existed during that period ceased to exist when the open space was redesigned in the early 1960s by the landscape architecture firm of Royston, Hanamoto and Mayes in association with the construction of a four level underground parking garage. Works of that era, namely those attributed to the mid-century modern design aesthetic, are just recently being evaluated for their significance. Though the contextual research into that area of significance is sparse, in many cases there is enough information to make a determination regarding a property dating to that era. In particular, for properties such as Portsmouth Square, the focus would rest on if the design was completed by a master architect/landscape architect and if the design was a significant expression of his or her canon of work. However, the Portsmouth Square design that has been attributed to master landscape architect Robert Royston of Royston, Hanamoto and Mayes ceased to exist when the park was redesigned in the early to mid 1990s in three phases.

Even if the circa 1960 design remained, it would likely not be considered an excellent example of Royston's work since his office picked up the design after landscape architect Douglas Baylis resigned the commission in protest. The controversy surrounding the design process appears to have compromised the design itself. Due to that it would not accurately reflect Royston's work or his design principles. By comparison, Royston's design for nearby St. Mary's Park, a similar urban park over a built structure more accurately reflects his design acumen and the modernist style of design he was known for.

Though it is the recommendation of this Historic Resource Evaluation that Portsmouth Square is not eligible for listing in the National Register, State Register or Local Register, it is important to summarize the criteria and their relationship to Portsmouth Square.

### NATIONAL REGISTER CRITERIA A/CALIFORNIA REGISTER CRITERION 1

Portsmouth Square was associated with many events important to the founding of the Yerba Buena settlement and the founding and development of the City of San Francisco. Many of those events are memorialized in the park through monuments that are extant including the Robert Louis Stevenson Monument, the Schoolhouse Monument, the Daughters of the American Revolution plaque marking the first raising of the U.S. flag, and the Portsmouth Square plaque. Another event that was memorialized, but the memorial has since been removed, is the area's association with the city's first cable car. Other notable events that occurred in Portsmouth Square include: the announcement of the discovery of gold signifying the start of the Gold Rush; the announcement of California entering the Union; providing refuge for numerous fires that swept the area in the mid 19<sup>th</sup> century; providing services and refuge for survivors

185 Please refer to Cultural Significance discussion at the end of this section.

## **PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**

and victims of the 1906 Earthquake and Fire; and the site of many community gatherings for residents of Chinatown. No extant fabric remains from this historic period.

### **NATIONAL REGISTER CRITERIA B/CALIFORNIA REGISTER CRITERION 2**

Portsmouth Square was associated with many people important to the founding of the Yerba Buena settlement, including Captain Don William Antonio Richardson, who laid out the first settlement; the first Alcade of Yerba Buena, Francisco de Haro; and surveyor Captain Jean Jacques Vioget. It is associated with people important to the founding and early development of San Francisco including Captain John Berrien Montgomery, of the USS Portsmouth who hoisted the first U.S. flag in the Square; surveyor Jasper O'Farrell; Samuel Brannan, whose announcement in Portsmouth Square of his gold discovery is credited with starting the Gold Rush; Mayor John W. Geary; distinguished Chinese citizens Norman As-sing and A-he; and cable car inventor Andrew S. Hallidie. It is also associated with noted author, Robert Louis Stevenson, who spent time in Portsmouth Square and used his observations in his novels and short stories.

The circa 1960 Portsmouth Square design was associated with Robert Royston (1918-2-008), who is considered one of California's most notable modernist landscape architects, and helped define California modernism. He worked for master landscape architect Thomas Dolliver Church while getting his degree in landscape architecture from the University of California at Berkeley and then worked full time for Church before entering military service during World War II. While with Church's office, Royston worked on such noteworthy projects as Parkmerced and Vallencia Gardens, both in San Francisco. Following the war, Royston joined with another master landscape architect Garrett Eckbo to found his first design firm – Eckbo, Royston and Williams. In 1958, he left the firm he founded with Eckbo and Edward Williams to form a firm with Asa Hanamoto, which still exists today as Royston, Hanamoto, Alley and Abbey. Royston's design work was influenced by the principles of modernism, but also his talent as an artist and painter. His work is typified by the use of stripped down elements; wood and concrete materials; texture and patterns that are layered into the design often in the form of fences, pergolas and walls; and simple, but bold geomorphic forms that work to create spaces that are both public in scope and intimate in expression. He was designated a Fellow of the American Society of Landscape Architects in 1975, the American Institute of Architects Medal in 1978 and the American Society of Landscape Architects Medal in 1989 – all of which are the highest honors of those professional organizations. No extant fabric remains from this historic association. No extant fabric remains from this historic period.

### **NATIONAL REGISTER CRITERIA C/CALIFORNIA REGISTER CRITERIA 3**

Portsmouth Square is not associated with any master works of architecture or landscape architecture.

### **NATIONAL REGISTER CRITERIA D/CALIFORNIA REGISTER CRITERIA 4**

Given the numerous landscape developments since the founding of Portsmouth Square as an open space in 1833, especially the excavation associated with the construction of the extant four level parking garage, it is highly unlikely that any resources exist that have potential to yield information important to the prehistory or history of our nation, state, or city.

## INTEGRITY

Integrity is the ability of a property to convey its significance through the extant characteristics and features that date from the historic period, which in this case extends from the late 18th century to the mid-20th century. The National Register recognizes seven aspects or qualities that, in various combinations, define integrity. The seven aspects of integrity are location, design, setting, materials, workmanship, feeling, and association. To retain historical integrity, a property will always possess several, and usually most, of the aspects of integrity. As stated above, Portsmouth Square does not retain integrity to the historic period due to the numerous changes that have occurred during the historic period.

### *Location*

Location is the place where the historic property was constructed or where the historic event occurred. Portsmouth Square retains its historic location and the full extent of its historic acreage as a public open space.

### *Design*

Design is the combination of elements that create the form, plan, space, structure, and style of a property. Nothing pertaining to the form, plan, space or style of any evolutions of Portsmouth Square during the historic period remains. Therefore, Portsmouth Square does not retain integrity of design.

### *Setting*

Setting is the physical environment of a historic property that contributes to the character of the place. Though the setting from the late 18th century through the late 19th century was lost as a result of the 1906 Earthquake and Fire, the setting of Portsmouth Square from the early to mid-20th century remains generally intact. Therefore, Portsmouth Square retains integrity of its historic setting from the 20th century.

### *Materials*

Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. Only a miniscule percentage of materials from Portsmouth's historic period remain. These include memorials and monuments to Robert Louis Stevenson, the first school in San Francisco, the first American flag that was raised, and other historic events that occurred in and around the square. Therefore, Portsmouth Square does not retain integrity of materials.

### *Workmanship*

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. Nothing pertaining to the workmanship of Portsmouth Square during the historic period remains. Therefore, Portsmouth Square does not retain integrity of workmanship.

### *Feeling*

Feeling is a property's expression of the overall aesthetic or historic sense of a particular period. Portsmouth Square does not express the aesthetic of the open space from any historic period in its history

## **PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**

spanning from the late 18th century early settlement era through the mid-20th century modern period. Therefore, Portsmouth Square does not retain integrity of feeling.

### *Association*

Association is the direct link between an important historic event or person and a historic property. Portsmouth Square does possess a strong association with multiple periods of its history, including the early settlement, the 1906 earthquake and fire. It's strongest association is with the district and community of Chinatown and its residents who continue to actively use the park and open space as they have done for decades. Portsmouth Square retains its integrity of association.

### *Integrity of the Property as a Whole*

The overall historical integrity of Portsmouth Square is not intact as only three of seven aspects of integrity are present. Therefore, Portsmouth Square does not retain integrity to the historic period.

## **CONCLUSION**

Therefore, it is the recommendation of this Historic Resource Evaluation that Portsmouth Square is not eligible for listing in the National Register, California Register or Local Register as a site due to its lack of integrity. Only a few monuments remain extant that date to the historic period: the Robert Louis Stevenson Monument (1897), the Schoolhouse Monument (1957), the Daughters of the American Revolution Plaque (unknown date), and the Portsmouth Square Plaque (circa 1960). With that said the fact that it's been an open space and served the community as a gathering place since 1833 until the present should be recognized in terms of its relationship to the neighborhood's history. There are few open spaces that have such a long history and have borne witness as community spaces to such a wide array of significant events, for the United States, California and San Francisco.

## **CULTURAL SIGNIFICANCE**

Through the course of completing the Historic Resource Evaluation for Portsmouth Square it became evident that the plaza may be eligible for inclusion in the National Register as a Traditional Cultural Property (TCP) for its long intricate association with the San Francisco Chinese community even though it is not eligible for inclusion in the National Register as a site (see conclusion of historic significance evaluation above). Completing a full evaluation of this property and its eligibility is beyond the scope of this project, but it's important to note that cultural significance was observed and should be studied in more depth. Though much is known and has been documented in this HRE about the history and significance of Portsmouth Square, determining whether a property is eligible for listing as a TCP requires consultation with members of the cultural group that ascribes meaning to and uses the subject property. In addition, there may be other places within Chinatown that should be evaluated for their inclusion in a TCP that focuses on the Chinese community in San Francisco.

A Traditional Cultural Property, as defined by National Register of Historic Places Bulletin 38, is a property "that is eligible for inclusion in the National Register because of its association with cultural practices or beliefs of a living community that (a) are rooted in that community's history, and (b) are important in maintaining the continuing cultural identity of the community."<sup>186</sup> Establishing a TCP provides recognition for established "elements of a culture that are still practiced and valued in the present day and that

maintain the vitality of a cultural community.”<sup>187</sup> This recognition can help a community protect resources valuable to their history and current use. “Establishing that a property is eligible means that it must be considered in planning Federal, federally assisted, and federally licensed undertakings, but it does not mean that such an undertaking cannot be allowed to damage or destroy it.”<sup>188</sup> In addition to recognition at the federal level, any TCP listed in the National Register of Historic Places is afforded the same status at the state level according to the California Register of Historical Resources and the local level according to Article 10 of the San Francisco Planning Code. A TCP does more than just identify a property with value to a cultural group and afford some level of protection. It can provide access to resources such as grants and tax credits that are solely designated for historic properties, which can be used for the preservation, rehabilitation, maintenance and interpretation of the TCP.

Traditional Cultural Properties must be rooted in a physical place and the connection between a cultural group and the property be established in terms of its relationship to the group’s cultural heritage, uses, customs, and beliefs. This is why consultation with the ethnic group is so important. In some cases a TCP is unrecognizable to those outside the cultural group. For example, though the relationship between San Francisco’s Chinese community and Portsmouth Square was noted through the development of this HRE, a comprehensive understanding of the community’s relationship to the property can not be discerned without consultation with members of the community. In addition, there may be other properties in Chinatown that possess a similar connection and use to the San Francisco Chinese community that was not studied through this HRE.

Though tangible physical elements must be part of a TCP, it’s critical to recognize that intangible aspects also give a property significance, such as their association with historical events. “Such attributes cannot be ignored in evaluating and managing historic properties; properties and their intangible attributes of significance must be considered together.” The key here in terms of Portsmouth Square, which has been the scene of many historic events, is that the intangible aspects must be associated with the cultural group that actively uses the property. Therefore, only intangible aspects related to the Chinese community’s historic association and use of Portsmouth Square would be evaluated as part of the TCP Bulletin 38 “is meant to encourage its users to address the intangible cultural values that may make a property historic, and to do so in an evenhanded way that reflects solid research and not ethnocentric bias.”

“Though TCPs can be studied, understood and documented by individuals outside of the subject cultural group, they are defined and validated by the cultural group that interacts with the property in a traditional manner and ascribes cultural value to it. A trained historian, ethnographer, anthropologist or other professional applies a filter to the community input to verify that a property possesses community-wide significance; however, the elements of a TCP do not need to have significance outside of the cultural group in order to be eligible for designation.... The evaluation of a property to determine if a TCP is present can be undertaken without input from the cultural community, but cannot be validated without the community’s verification that the property is indeed important to their traditional cultural [practices].”<sup>189</sup> This is the main reason that it’s not possible to evaluate Portsmouth Square as a TCP through this HRE since it was outside the scope to engage San Francisco’s Chinese community at the level necessary.

Four steps for determining the eligibility of a TCP are included in Bulletin 38, which should be consulted for more detail about the process and its requirements. A summary of how the steps may apply to Portsmouth

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187 San Francisco Japantown Traditional Cultural Property Evaluation  
188 National Register of Historic Places Bulletin 38  
189 San Francisco Japantown Traditional Cultural Property Evaluation

## PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION

Square is below.

1. Ensure that the entity under consideration is a property
2. Consider the property's integrity
3. Evaluate the property with reference to the National Register Criteria
4. Determine whether any of the National Register Criteria Considerations make the property ineligible.

*Is Portsmouth Square a property?*

"The entity evaluated must be a tangible property—that is, a district, site, building, structure, or object. The relationship between the property and the beliefs or practices associated with it should be carefully considered, however, since it is the beliefs and practices that may give the property its significance and make it eligible for inclusion in the National Register.... The National Register defines a "site" as "the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure. Thus a property may be defined as a "site" as long as it was the location of a significant event or activity, regardless of whether the event or activity left any evidence of its occurrence."<sup>190</sup> Based on this definition Portsmouth Square could be considered a TCP

*Does Portsmouth Square possess integrity?*

"In order to be eligible for inclusion in the Register, a property must have 'integrity of location, design, setting, materials, workmanship, feeling, and association' (36 CFR Part 60). In the case of a traditional cultural property, there are two fundamental questions to ask about integrity. First, does the property have an integral relationship to traditional cultural practices or beliefs; and second, is the condition of the property such that the relevant relationships survive? Like any other kind of historic property, a property that once had traditional cultural significance can lose such significance through physical alteration of its location, setting, design, or materials. For example, an urban neighborhood whose structures, objects, and spaces reflect the historically rooted values of a traditional social group may lose its significance if these aspects of the neighborhood are substantially altered."<sup>191</sup> There is more latitude with TCPs than with other types of properties listed in the National Register and the evaluation process must take this into account. Bulletin 38 discusses the nuances associated with the evaluation of integrity in terms of TCPs. "In some cases a traditional cultural property can also lose its significance through alteration of its setting or environment. For example, a location used by an American Indian group for traditional spirit questing is unlikely to retain its significance for this purpose if it has come to be surrounded by housing tracts or shopping malls. A property may retain its traditional cultural significance even though it has been substantially modified, however. Cultural values are dynamic, and can sometimes accommodate a good deal of change."<sup>192</sup> Though consultation with the Chinese community is necessary to definitively answer this question, based on the information gathered and observations made through the development of this HRE Portsmouth Square likely retains integrity due to the retention of the site's location, setting and association (see the evaluation of integrity above for more details).

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*How does Portsmouth Square relate to National Register Criteria?*

"Assuming the entity to be evaluated is a property, and that it retains integrity, it is next necessary to evaluate it against the four basic National Register Criteria set forth in the National Register regulations (36 CFR Part 60). If the property meets one or more of the criteria, it may be eligible; if it does not, it is not eligible."<sup>193</sup> Through this HRE, Portsmouth Square was evaluated in relationship to National Register Criterion A, B, C and D in terms of its listing as a site (see appendix A), but that evaluation must be adapted to evaluate this property's significance as it relates to a cultural group, which was outside the scope of this effort. An evaluation of Portsmouth Square as a TCP must be completed in consultation with the San Francisco Chinese community. Criterion A (association with events that have made a significant contribution) and Criterion B (association with the lives of significant persons) are most likely to be applicable in the evaluation of Portsmouth Square as a TCP. Criterion C (embodiment of distinctive characteristics of type, period or method of construction) and D (likely to yield information important to prehistory or history) are less likely to be applicable due to the many changes over time that have affected the physical fabric and design of Portsmouth Square.

*Do any of the National Register Criteria Considerations make Portsmouth Square ineligible as a TCP?*

"Generally speaking, a property is not eligible for inclusion in the Register if it represents a class of properties to which one or more of the six "criteria considerations" listed in 36 CFR 60.4 applies, and is not part of a district that is eligible. In applying the criteria considerations, it is important to be sensitive to the cultural values involved, and to avoid ethnocentric bias."<sup>194</sup> The six criteria considerations evaluate if a property is a religious property, moved property, birthplace or grave, cemetery, reconstructed property, commemorative property, or property that has achieved significance within the last 50 years. Like the evaluation of Portsmouth Square as a TCP in relationship to National Register Criterion A, B, C and D, this task was outside the scope of this effort due in large part to the fact that it must be done in consultation with the San Francisco Chinese community. However, based on the information gathered and observations noted as part of this HRE, criteria considerations F (commemorative property) and G (property that has achieved significance within the last 50 years), should be evaluated in relationship to Portsmouth Square. Criteria consideration A (religious properties) does not likely apply since Portsmouth Square is not a church or temple. Criteria consideration B (moved property) does not likely apply since Portsmouth Square has not been moved and retains its integrity of location. Criteria consideration C (birthplace or grave) and Criteria consideration D do not apply since no births or permanent burials have been documented as taking place in Portsmouth Square, and it is not a cemetery. Criteria consideration D (reconstructed property) does not likely apply since there is no evidence of elements dating from a previous point in history being reconstructed.

**CONCLUSION**

Therefore, it is the recommendation of this Historic Resource Evaluation that Portsmouth Square be evaluated for its potential as a Traditional Cultural Property due to the cultural significance that was documented and observed through the development of this HRE. Portsmouth Square has served and continues to serve as an active community gathering place for the Chinese community since they began establishing a neighborhood in this area of San Francisco in the late 19th century.

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194 National Register of Historic Places Bulletin 38



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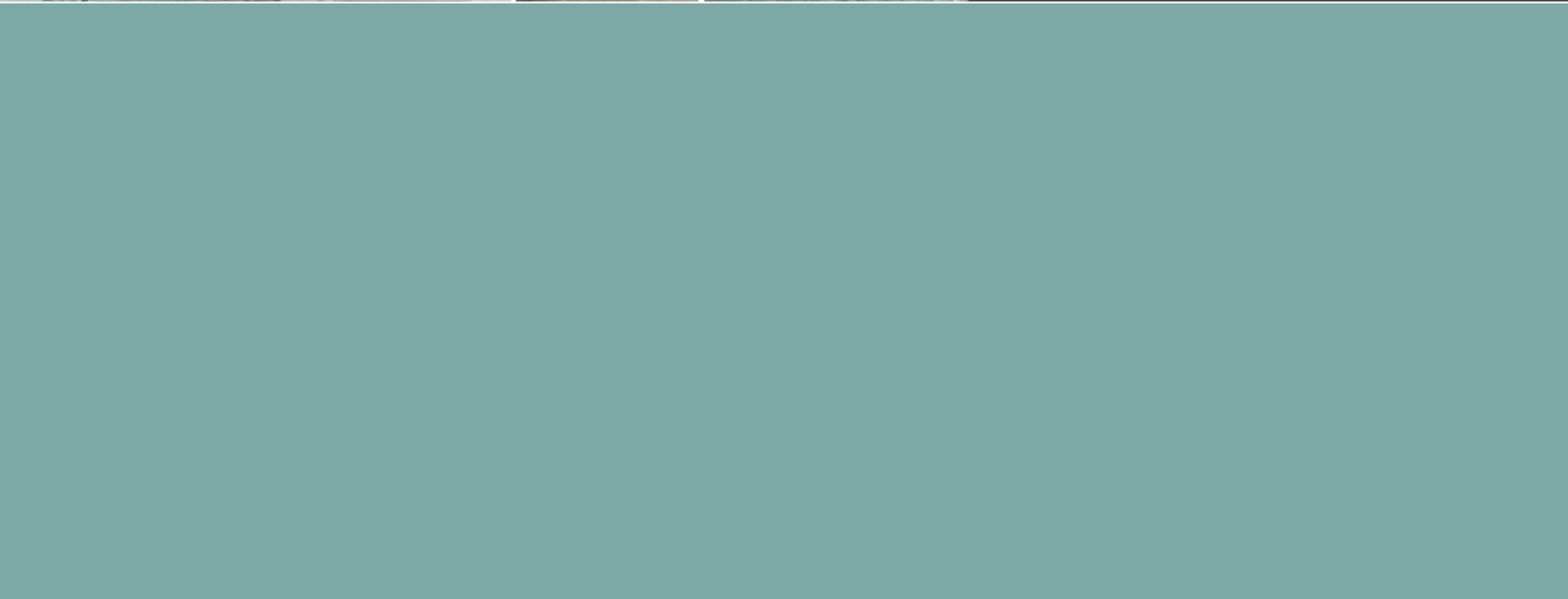
**PORTSMOUTH SQUARE HISTORIC RESOURCE EVALUATION**

Waugh, Dexter	Chinatown: Safety vs. Preservation	San Francisco Examiner	1/28/1989
Waugh, Dexter	Chinatown's Birthplace Unearthed in S.F.	San Francisco Examiner	12/14/1988
Wax, Mel	Letter to Douglas Baylis		12/22/1960
Wax, Mel	Portsmouth Landscaper Angry, Quits	unknown	1960 (circa)
Widell, Cherilyn, SHPO	Letter to Tom Azumbrado, U.S. Department of Housing and Urban Development re: development of International Hotel Senior Housing, San Francisco	SHPO	9/15/1997
Wilson, James Russel	San Francisco's horror of earthquake and fire: terrible devastation and heart-rendering scenes	Memorial Pub. Co.	1906 (circa)
Wilson, James Russel	San Francisco's Horror of Earthquake and Fire: Terrible Devastation and Heart-rendering Scenes	Memorial Pub. Co.	3/20/1905
Winegarner, Beth	Campus Plans Arise Amid Lawsuit Talks	San Francisco Examiner	4/1/2008
Yung, Judy and the Chinese Historical Society of America	San Francisco's Chinatown	Images of America	





1871 THE PARK



**Attachment C:**  
**Historic Resource Evaluation**  
**Hilton Hotel San Francisco**

HISTORIC RESOURCE EVALUATION

# Hilton Hotel

## San Francisco, California

San Francisco Planning Department | Final - March 2019

*Architecture  
Planning  
Conservation*



Architectural  
Resources Group



**Hilton Hotel**  
**Historic Resource Evaluation**  
San Francisco, California

**Final – March 2019**

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## 1. INTRODUCTION

### 1.1 Project Background

At the request of the San Francisco Planning Department, Architectural Resources Group (ARG) prepared this Historic Resource Evaluation (HRE) report for the Hilton Hotel at 750 Kearny Street (Block 0208, Lot 024) in San Francisco, California. The subject property consists of a 27-story hotel building and a pedestrian bridge spanning Kearny Street and terminating at Portsmouth Square. Both were completed in 1971 and designed by Clement Chen and Associates in partnership with John Carl Warnecke and Associates. The Taiwanese architect and artist Chen Chi-kwan finalized the design of the bridge. The building housed the Holiday Inn from 1971 to 2005, followed by the Hilton Hotel from 2005 to the present. Additionally, the Chinese Culture Center has leased the third story since the building was constructed. This report includes a physical description and historical summary of the subject property and an evaluation of its significance under the California Register of Historical Resources (California Register) criteria.

### 1.2 Current Historic Status

The subject property is classified by the San Francisco Planning Department as “Category B – Unknown/Age Eligible” in the San Francisco Property Information Map and has not been formally evaluated for individual listing in the National Register of Historic Places (National Register) and California Register or as a San Francisco Landmark under Article 10 of the San Francisco Planning Code. Additionally, the property was not surveyed as part of previous historic resources surveys completed by the Junior League of San Francisco in 1968, the San Francisco Planning Department from 1974 to 1976, and San Francisco Heritage over the past three decades.<sup>1</sup>

The hotel building is located adjacent to the eastern boundary of the potential Chinatown Historic District as delineated by the San Francisco Landmarks Advisory Board in 1985. In 1997, the U.S. Department of Housing and Urban Development (HUD) issued a determination that the potential historic district is eligible for listing in the National Register. While a portion of the pedestrian bridge extends into the historic district boundary, it is a non-contributing feature to the potential Chinatown Historic District.<sup>2</sup>

Lastly, the subject property is the location of California State Landmark No. 192 in recognition that it was the former location of the third Jenny Lind Theater constructed in 1851 and converted to San Francisco’s City Hall in 1852. The theater/city hall building is no longer extant and has no historical connection to the current hotel building and pedestrian bridge constructed at 750 Kearny Street in 1971.

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<sup>1</sup> San Francisco Planning Department, San Francisco Property Information Map, 750 Kearny Street, accessed March 12, 2019, <https://sfplanninggis.org/pim/>.

<sup>2</sup> MIG, “Portsmouth Square Historic Resource Evaluation, San Francisco, California,” prepared for the San Francisco Planning Department, August 2014, 8.

### 1.3 Methodology

To complete the HRE for the hotel building and pedestrian bridge, ARG:

- Conducted a site visit to examine and photograph the subject property and its surroundings on January 17, 2019;
- Completed archival research at repositories including the San Francisco Department of Building Inspection, San Francisco Recorder's Office, and San Francisco Public Library History Center;
- Obtained copies of historic photographs and newspaper clippings from the Chinese Culture Center;
- Contacted the Chinese Historical Society of America, which did not have information on the subject property in its archives;
- Reviewed online repositories, including the *San Francisco Chronicle* Historical Database, Newspapers.com, Ancestry.com, Internet Archive, Online Archive of California, Avery Index to Architectural Periodicals, and Pacific Coast Architecture Database; and
- Reviewed primary and secondary sources regarding the history of the Chinese American community in San Francisco, brutalist architecture, as well as the careers of architects Clement Chen and John Carl Warnecke.

## 2. PHYSICAL DESCRIPTION

The following section provides a physical description of the hotel building/pedestrian bridge at 750 Kearny Street and the immediate setting. Additional photographs of the subject property are presented in Appendix A.

### 2.1 Site Description

The subject property at 750 Kearny Street occupies the western half of the block bounded by Kearny Street to the west, Washington Street to the north, Montgomery Street to the east, and Merchant Street to the south (Figure 1). It is located at the eastern edge of Chinatown where the neighborhood transitions to the Financial District. Portsmouth Square (bounded by Washington, Kearny, and Clay streets and Walter U. Lum Place) is located immediately to the west and physically connected to the subject property via the pedestrian bridge. The surrounding blocks contain mixed-use buildings with varying heights, architectural styles, and construction dates. Buildings to the west within Chinatown range from one- to four-stories in height, while taller buildings are located to the north, east, and south of the subject property. These include the following:

- The 14-story City College of San Francisco Chinatown campus (808 Kearny Street, completed in 2012) to the north;
- the 26-story Montgomery Washington Tower (611 Washington Street, constructed in 1984) occupying the eastern portion of the block;

- the 48-story Transamerica Pyramid (600 Montgomery Street, completed in 1972) located immediately east of the Montgomery Washington Tower; and
- the 20-story office building (601 Montgomery Street, constructed in 1978) to the south.

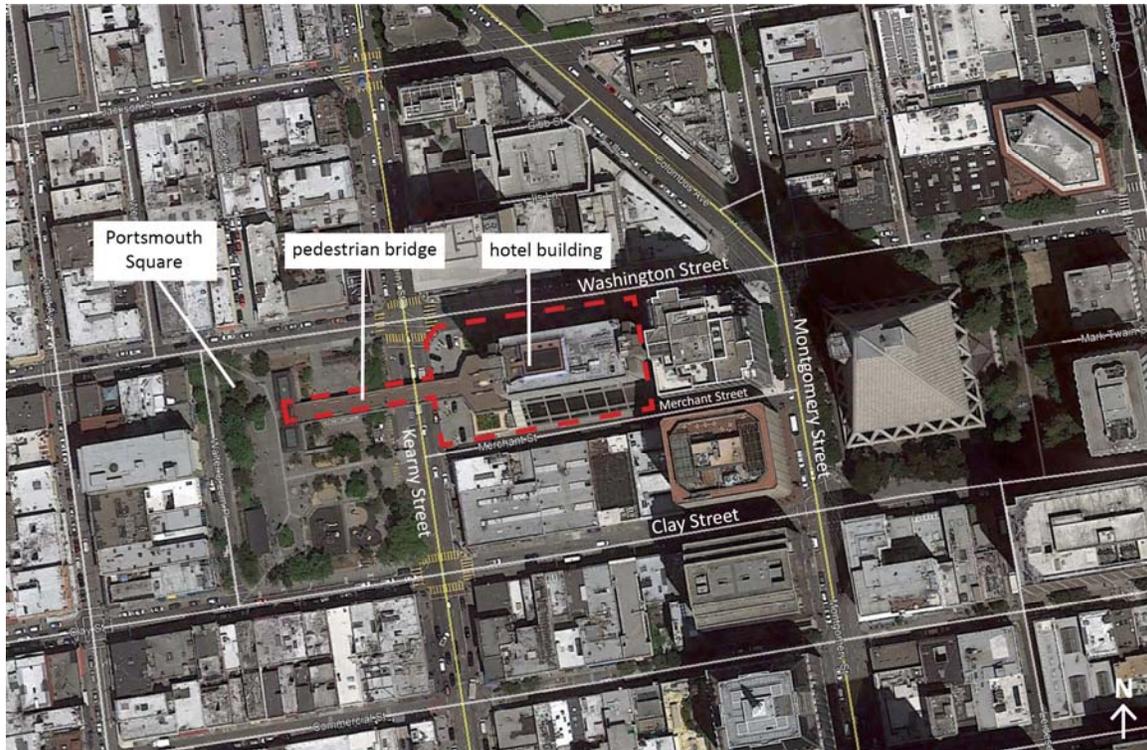


Figure 1. Location of the subject property (boundary indicated in red)  
(Google Earth, amended by author)

## 2.2 Building Description

### Hotel Building - Exterior

The hotel building is 27 stories in height with a five-story parking garage; the lower four stories of the parking garage are situated underground. The Brutalist-style building consists of a tall, slender rectangular shaft situated on a wider, pyramidal base with sloped walls on the north and south façades. The steel-frame building is primarily clad with poured-in-place concrete imprinted with vertical lines created by wood formwork. The concrete is incised with horizontal bands aligning with smooth, precast concrete spandrels defining each floor; the spandrels also have angled ledges. Fenestration on the north and south façades of the tower consists of bands of steel-sash windows divided into six wide bays flanked by two narrow outer bays. The west and east façades have a narrower profile than the north and south façades and feature a central, full-height projection. A column of recessed windows is located centrally in the projection, and columns of narrow rectangular voids, echoing the pattern of the central windows, flank the projection. The tower is capped by a sculptural overhang punctuated by deep, rectangular voids at the capital level. A rectangular pool is located on the flat roof.



Figure 2. North and west façades, view southwest (left) and west and south façades, view northeast (right) (ARG, January 2019)

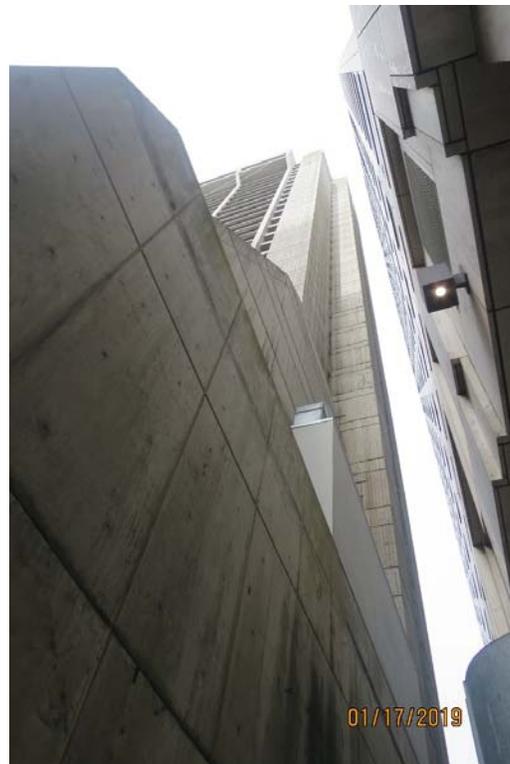


Figure 3. South and east façades, view north (ARG, January 2019)

The base of the building has large expanses of metal-sash, fixed windows on the sloped walls of the north and south façades; the windows are arranged in a similar pattern of bays as the tower. The ground story of the south façade is lined with openings to the garage that have been enclosed with chain link fencing with slats. The ground story of the north façade contains an entrance to the parking garage, service entrances for vehicles and hotel staff, and openings enclosed with chain link fencing with slats. The base of the east façade is devoid of fenestration. It faces a narrow, stepped passageway separating the hotel building with the adjacent condominium building (Montgomery Washington Tower, 611 Washington Street). Unlike the rest of the building, it is clad with smooth concrete with rectangular scoring or board form concrete with horizontal lines created from wood formwork.

The hotel lobby is accessed at the base of the west façade. Three central staircases and an adjacent ramp at the south end, each with plain metal handrails, rise to a landing spanning a glass-enclosed vestibule. The vestibule is accessed by two sets sliding glass doors set in wide aluminum frames. An entrance to the underground parking garage and a square terraced planter with small shrubs and flowers are located north of the staircases, and a similar terraced planter is located in between the staircase and ramp to the south. The staircases, ramp, and landing are covered with tile, and the walls are covered with stone veneer. A U-shaped driveway lined with freestanding signs and planters is located at the western property edge; the driveway is accessed from Kearny Street.



Figure 4. Base of the north façade, view southeast  
(ARG, January 2019)



Figure 5. Base of the west façade with entrances to the lobby, view east (ARG, January 2019)



Figure 6. Base of the south façade, view northeast (ARG, January 2019)

### **Pedestrian Bridge**

The pedestrian bridge connects with the hotel building at the second and third stories on the west façade. It extends over the exterior staircases accessing the main lobby and spans Kearny Street, terminating at Portsmouth Square. The reinforced concrete girder bridge has a deck supported by cross beams and two main girders. The girders are supported by two sets of two-column bents with tapered legs. The bridge has a closed concrete railing with a smooth concrete cap lined with hexagonal metal lights with a punched design. Short metal posts with canvas signs are interspersed among the metal lights on the railing. The outer walls of the bridge are finished with rectangular panels decorated with vertical lines from wood formwork. The bridge interior walls and deck are covered with clay brick pavers. The interior walls also are curved at the base. A series of low, rectangular, backless concrete benches line the interior north and south walls of the bridge; the benches alternate in length.

At the east end, the bridge expands to form an outdoor platform with angled walls. A central staircase with metal pipe handrails rises from the platform to the third story; it is flanked on each side by shorter staircases, also with metal pipe handrails, that descend to the second story. The second and third stories are accessed by glazed double doors aligned with the outer staircases; the third story has an additional entrance consisting of a centrally located, glazed door. A projecting metal sign for the Chinese Culture Center spans the third-story entrances. The central staircase features the brightly colored, tiled mosaic designed by artist Mik Gaspay and titled *Sunrise*. The underside of the east end of the bridge, where it extends over the lobby staircases and driveway, is clad with metal and opaque glass panels.

At the west end, the bridge terminates in Portsmouth Square at a pergola designed in the style of traditional Chinese architecture. A metal gate with hinged doors spans the width of the bridge within the pergola. The Portsmouth Square clubhouse is located underneath the west end of the bridge. It has concrete walls with buttresses and a granite-clad base that angles outward from the walls. The east façade of the clubhouse consists of a curved wall lined with metal-sash fixed windows. The north and south façades of the clubhouse feature additional metal-sash windows; glazed, metal double doors; and single metal doors, both with and without vents.



Figure 7. Pedestrian bridge spanning Kearny Street, view south (ARG, January 2019)

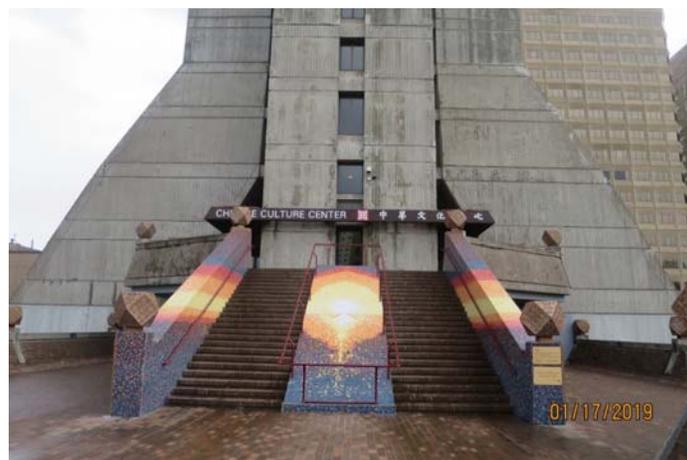


Figure 8. Pedestrian bridge, staircase ascending to the third story, view east (ARG, January 2019)



Figure 9. Pedestrian bridge, view west toward Portsmouth Square (ARG, January 2019)



Figure 10. Portsmouth Square clubhouse underneath the pedestrian bridge, view southwest (ARG, January 2019)

### **Hotel Building – First Floor Interior**

The interior of the vestibule is U-shaped to accommodate the rear of the elevator bank extending into the space. It is enclosed with glass walls and contains seating, tables, planters, and artwork. The floor is covered with tile, and the suspended ceiling is composed of metal panels. Sliding glass doors on either side of the elevator bank lead to the lobby. The reception desk is located along the south wall; a restaurant is located at the east end; and doors leading to a lounge and conference rooms are located along the north wall. The central area is occupied by an escalator encased in walls covered with wood panels; round columns are located at each corner of the enclosure. The floors of the lobby are covered with wood boards and large area rugs. The walls are either painted or covered with wood panels. The vestibule and lobby have been completely remodeled with new flooring, light fixtures, wall and ceiling treatments, and furnishings.



Figure 11. Reception desk along the south wall of the lobby (ARG, January 2019)



Figure 12. Central bar and escalators, with the restaurant to the rear, in the lobby (ARG, January 2019)

### **Hotel Building – Chinese Culture Center**

Like the first floor, the third story housing the Chinese Culture Center has been completely remodeled with new flooring, light fixtures, wall and ceiling treatments, and furnishings. It contains a large, central, carpeted open space with four round columns, similar to the lobby. The west wall features a central bank of elevators flanked by double doors leading to the pedestrian bridge. The south wall contains a short hallway leading to a stairwell accessing the upstairs offices, a separate stairwell with a spiral staircase descending to the second story, and restrooms. A large auditorium is located at the east end, and a gallery known as the Visual Art Center of the Chinese Culture Foundation is located along the north wall. A moon gate forms the main entrance to the gallery. Inside the gallery, the reception desk and gift shop is located at the west side, and the remainder of the long narrow room is composed of gallery space. The gallery floor is constructed of concrete, except for an expanse of tile at the main entrance. The walls are painted, and the drop ceiling is enclosed with acoustical tiles. The windows of the sloped wall along the north end have been covered where artwork is displayed. The Chinese Culture

Center offices are located in the mezzanine above the central open space and gallery; the enclosed mezzanine has wood floors, painted walls, and a drop ceiling with acoustical tiles. Offices, conference rooms, a kitchen, and closets line the perimeter of the space.



Figure 13. Central open space, view toward the west wall with entrances to the pedestrian bridge (ARG, January 2019)



Figure 14. Entrance to the gallery at the north end (ARG, January 2019)

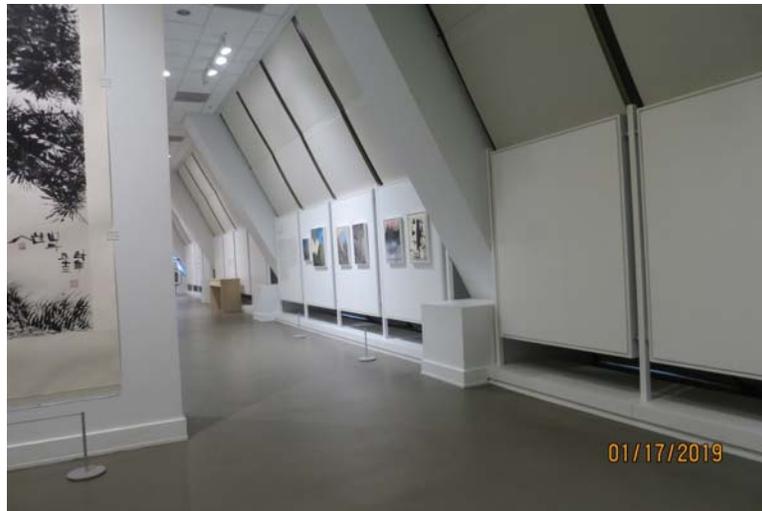


Figure 15. Gallery interior with covered windows along the north wall (ARG, January 2019)



Figure 16. Central open space with offices beyond, in the mezzanine (ARG, January 2019)

### 3. SITE HISTORY

The subject property originally housed three iterations of the Jenny Lind Theater by the mid-nineteenth century; the first two theater buildings were destroyed in fires in May and June 1851. The last version, along with the adjacent El Dorado saloon, was completed later that year. In 1852, the city acquired the theater building for use as a city hall, although it proved to be insufficient for this purpose. (The site is recognized as State Landmark No. 192 for its former use as a theater and city hall.) The remainder of the block was filled with two- to three-story commercial and apartment buildings. The theater-turned-city hall building was replaced by the Hall of Justice, housing the San Francisco Police Department and civil and criminal courtrooms, by the turn-of-the-twentieth century and destroyed in the 1906 earthquake

and fires. In 1912, the new Hall of Justice had been completed. A county jail was added at the rear in 1915; the buildings were connected by a sky bridge spanning a narrow alley.<sup>3</sup>

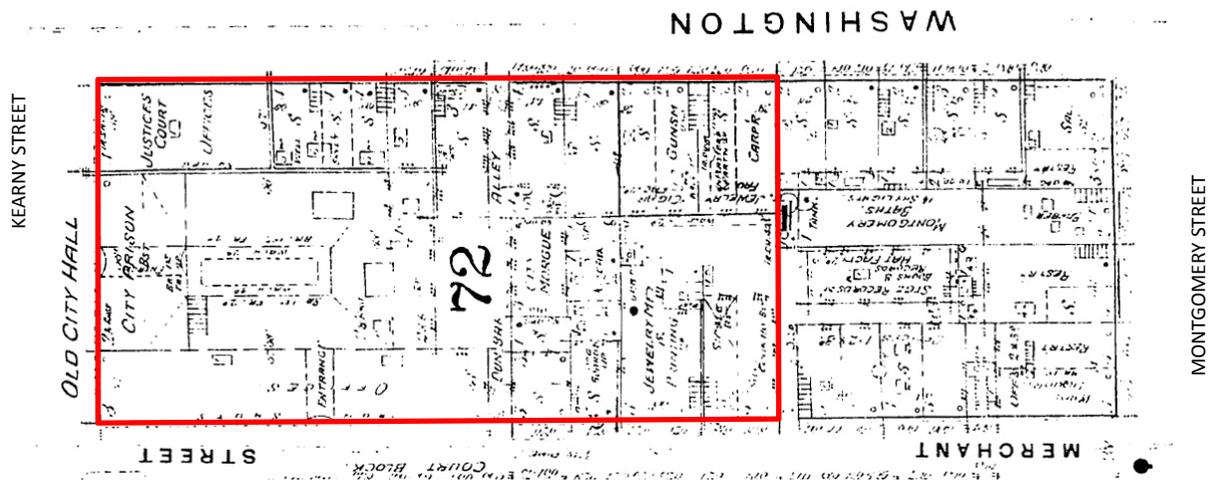


Figure 17. 1887 Sanborn Fire Insurance Map, Volume 1, Sheet 10b; the location of the subject property is outlined in red (amended by author)

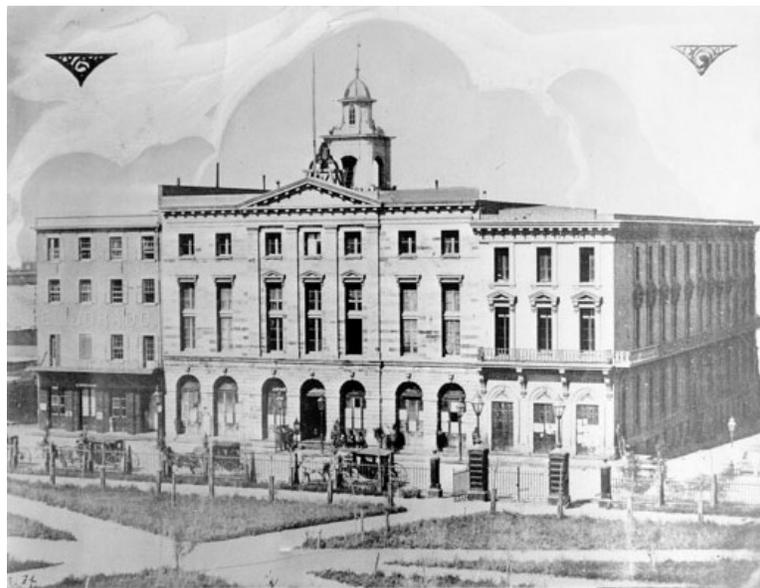


Figure 18. Jenny Lind Theater, ca. 1850s  
(San Francisco Public Library)

<sup>3</sup> Sanborn Fire Insurance Maps, San Francisco, California, 1887, Volume 1, Sheet 10b, and 1899, Volume 1, Sheet 28; James Madison, "San Francisco Theatrical Memories," *The Virtual Museum of the City of San Francisco*, accessed March 13, 2019, <http://www.sfmuseum.org/hist/theatres.html>; Michael Hennessey and Richard Dyer, "County Jail No. 1—1915 to 1961," *San Francisco Sheriff's Department Online History*, accessed March 13, 2019, <http://www.sfsdhistory.com/eras/county-jail-no.-1-1915-to-1961>.

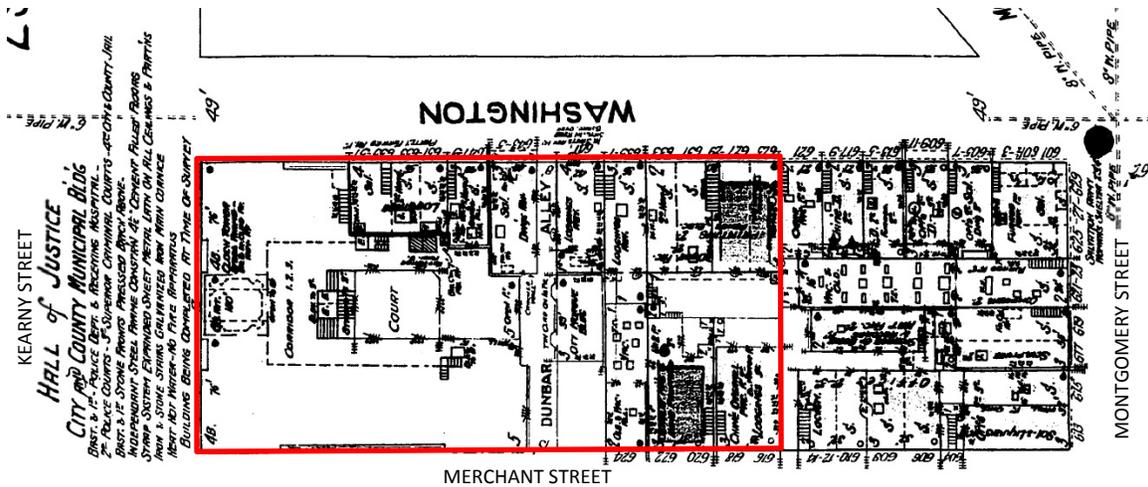


Figure 19. 1889 Sanborn Fire Insurance Map, Volume 1, Sheet 28; the location of the subject property is outlined in red (amended by author)

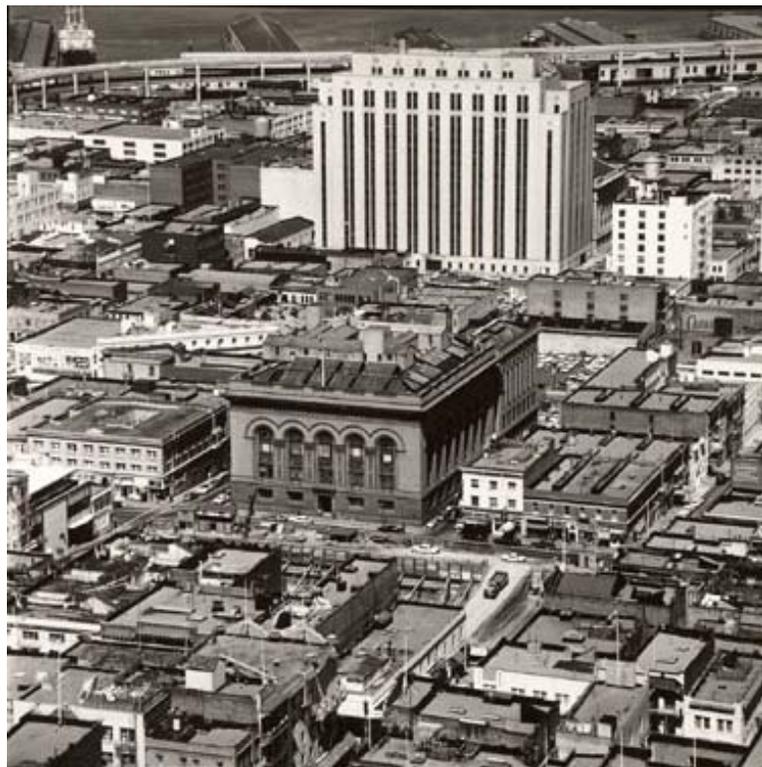


Figure 20. Aerial photograph of the Hall of Justice, view east, 1961 (San Francisco Public Library)

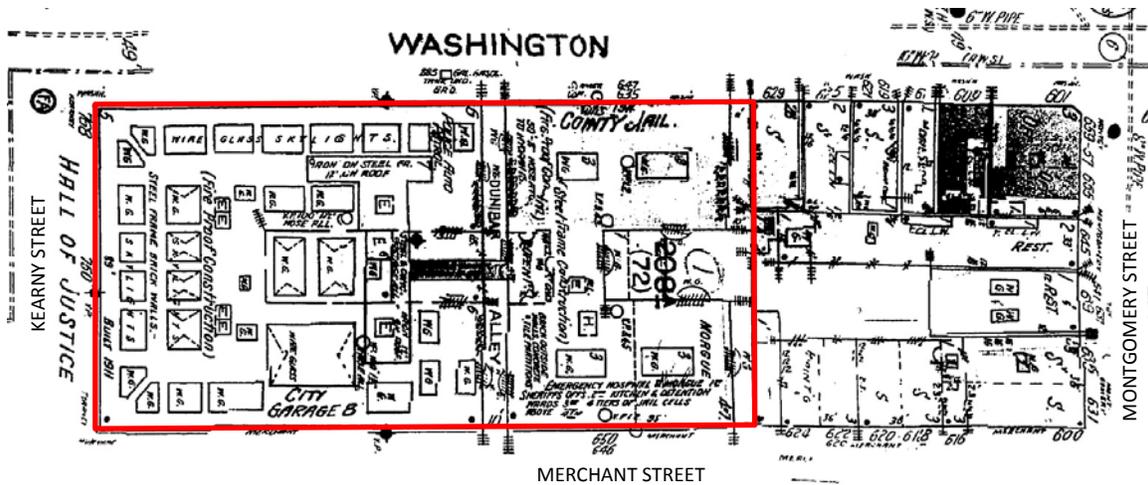


Figure 21. Detail of the 1950 Sanborn Fire Insurance Map, Volume 1, Sheet 34; the location of the subject property is outlined in red (amended by author)

By 1960, the city constructed a new Hall of Justice building at 850 Bryant Street, and the old municipal buildings were vacated and turned over to the San Francisco Redevelopment Agency. After a lengthy selection process, the agency selected the investment group Justice Enterprises to develop the site with a tall hotel building and pedestrian bridge spanning Kearny Street; both were designed by the architecture firm Clement Chen and Associates in conjunction with John Carl Warnecke and Associates. Architect and artist Chen Chi-kwan finalized the design of the bridge. In 1968, the site was cleared of the old Hall of Justice and jail buildings and in 1971, the hotel building and pedestrian bridge opened to the public. Two years later, the Chinese Culture Center celebrated its grand opening in the third floor of the hotel building. The subject property has been continually owned by Justice Enterprises and leased by the Holiday Inn (current parent corporation InterContinental Hotel Group) from 1971 to 2005 and by the Hilton Hotel (current parent corporation Hilton Worldwide Holdings) from 2005 to the present. The Chinese Culture Center has occupied the third story from 1973 to the present.

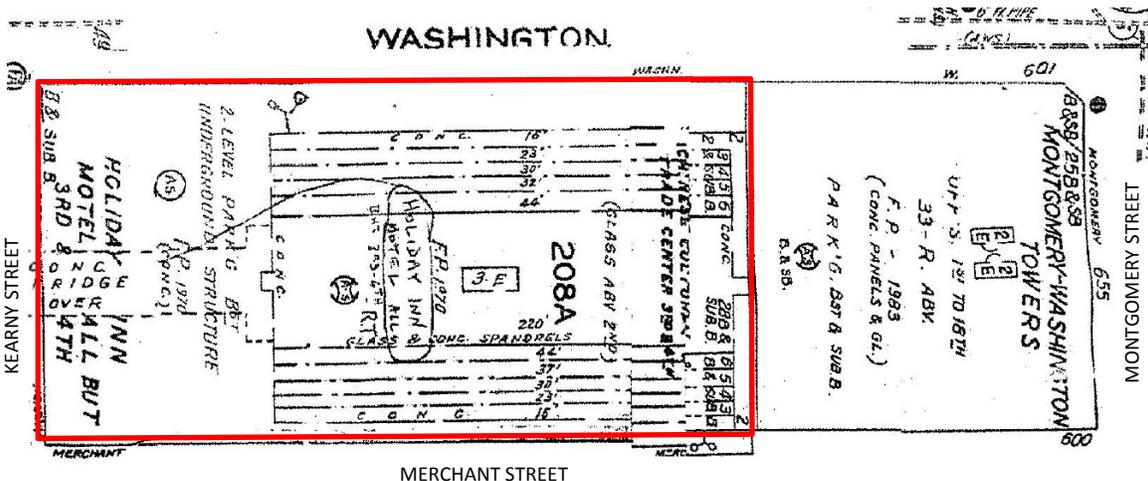


Figure 22. Detail of the 1990s Sanborn Fire Insurance Map, Volume 1, Sheet 34; the location of the subject property is outlined in red (amended by author)

Since 1971, the hotel building’s exterior has undergone minimal alterations. These alterations include the in-kind replacement of the windows on the sloped walls on the north and south façades and the redesign of the exterior entrance on the west façade, including the addition of the terraced planters, ramp, tile and stone cladding, and glazed walls and sliding glass doors of the vestibule. Overhead, the bottom of the bridge was covered with metal and opaque glass panels. The hotel interior has been continually upgraded and altered since the early 1970s. In 2005, the Chinese Culture Center, including the gallery space, was completely remodeled; the mezzanine level was infilled to create offices, the stage was removed from the auditorium, and the gallery space was redesigned. Likewise, the hotel lobby was completely remodeled the following year. No original material or furnishings remain in these spaces. Alterations to the bridge include the installation of the clubhouse in 2001, the metal gate in 2003, and the tile mosaic in 2016.<sup>4</sup> The benches, brick paving, and metal light fixtures are original to the bridge design.

Table 1 below lists the building permits on file at the San Francisco Department of Building Inspection (DBI) for exterior alterations to the building and interior alterations to the Chinese Culture Center.<sup>5</sup> Additionally, the encroachment permit issued by the San Francisco Department of Public Works (DPW) for the bridge to span Kearny Street is recorded in book 426, page 45 at the San Francisco Recorder’s Office. Full-sheet Sanborn Fire Insurance Maps showing the subject property and adjacent buildings are included in Appendix B. A copy of the building permit record and encroachment permit is included in Appendix C.

Table 1. Select Building Permits for the Subject Property

Permit Number	Date Issued	Architect/Engineer	Description
323947	Sept. 9, 1968	John Carl Warnecke and Associates (Clement Chen not listed)	Construct a 26-story hotel building and garage
351625	Jan. 4, 1971	John Carl Warnecke and Associates (Clement Chen not listed)	Construct the pedestrian bridge
346896	July 30, 1970	H.J. Degenkolb	Construct the foundation and piers for the bridge
351579	Dec. 10, 1971	-----	Certificate for Final Occupancy

<sup>4</sup> A building permit states the gate at the bridge was installed in 2003; however, the Portsmouth Square existing conditions report lists the date as 2006. See San Francisco Planning Department, “San Francisco Chinatown, Portsmouth Square and Vicinity, Existing Conditions Report,” December 2014, 50.

<sup>5</sup> The building permit record for 750 Kearny Street is approximately 1,000 pages and consists largely of permits for interior upgrades.

365104	April 5, 1972	Clement Chen and Associates	Install 100 feet of partitioning on the third floor at the Chinese Culture Center
403264	Sept. 15, 1975	Daniel Soloman	Install a stage and dressing room in the Chinese Culture Center
403955	Oct. 2, 1975	Daniel Soloman	Install drywall partitions and ceilings in the Chinese Culture Center
526602	Jan. 29, 1985	Alan MacComb and Associates	Remove existing vertical glazing on the 1st floor, replace with sloped glazing to match second through fourth floor. Provide a steel framework and a concrete slab to cover the 1st floor level of the Washington Street stair.
668898	April 4, 1991	Robert R. Wong	Remove existing window in the front elevator lobby on the 3rd floor (entrance to the Chinese Culture Center) and install new aluminum door with exit per fire department requirements
677155	July 19, 1991	Alan MacComb & Associates	Install new handrails at the porte-cochère (exterior staircases under the bridge), install new lights in the soffit of the porte-cochère, install 10 flag poles on the side of the bridge
815732	February 20, 1997	Harry Ja Wong, Asian Neighborhood Design	Modify stage in the Chinese Culture Center
954236	November 29, 2001	M-Arch Architecture & Interior Design	Build a new full-height wall between the new gallery and existing auditorium in the Chinese Culture Center
990828	March 28, 2003	L.H. Niskian	Install water tank on roof
995136	May 21, 2003	Richard R. Rutter, A. Rule Designs	Alter exterior stairs and handrails. Install planters at the corners to divert pedestrians to the central stair
995101	May 21, 2003	Zack Devito Architecture	Install new gate at the west end of the pedestrian bridge
1014006	December 31, 2003	GCI Inc.	Replace existing storefront bays (windows) on Washington and Merchant street (slope walls on the north and south façade)
1054937	May 9, 2005	Gensler	Remove non-structural interior finishes on the 1st through 5th floors

1062451	July 29, 2005	Gensler	Tenant improvements on the 3rd floor and mezzanine (Chinese Culture Center)
1289370	March 26, 2013	Alex Lau	Convert 3rd floor bathroom to storage room (Chinese Culture Center)
1294983	May 30, 2013	Alex Lau	Install partition and door for storage room on 3rd floor mezzanine (Chinese Culture Center)
1464751	June 11, 2018	none listed	Install track system for window washing equipment
1482625	Nov. 18, 2018	Tom Podesa	Remove unpermitted wood fence, deck, planters, and cooking counter on the roof

#### 4. HISTORIC CONTEXT

The following section provides a historic context for the development of the hotel building and pedestrian bridge at 750 Kearny Street.

##### 4.1 Development of the Hotel Building/Chinese Culture Center

Around 2005, the noted historian Him Mark Lai completed an expansive history of the development of the subject property and the formation of the Chinese Culture Center from the 1960s to the end of the twentieth century.<sup>6</sup> Him Mark Lai states that his essay “traces the evolution of the [Chinese Culture Foundation] and [Chinese Culture Center] and how this development was influenced and shaped by changes in American society, particularly in the Chinese American community.”<sup>7</sup> The following section is excerpted from the document and has been lightly edited for the purposes of this report. Section headers, photographs, and additional information on the design of the hotel building and bridge and developer Harold Moose have been inserted. A full copy of Him Mark Lai’s essay is provided in Appendix D.

##### **Political Backdrop**

During the exclusion period from 1882 to 1943, the oppressive atmosphere faced by Chinese in the country had fostered alienation among them toward America, and had encouraged the continued maintenance of strong sentimental ties to the ancestral land. Changes in the postwar decades such as the opening of more opportunities to Chinese Americans and tense relations between the US and mainland Chinese government however, weakened their links to China and encouraged them to identify with this country. Moreover, America’s economic prosperity during the post-war decades fostered rapid growth of a western oriented Chinese American middle class that often was more fluent in English than in Chinese.

<sup>6</sup> Gordon H. Chang, “History of the Chinese Culture Center in the 21st Century,” booklet published by the Chinese Culture Foundation, 2015, 5. Chang states the essay was published in 2000, although the document discusses the renovation of the Chinese Culture Center in 2005.

<sup>7</sup> Him Mark Lai, “A History of the Chinese Culture Foundation the Chinese Culture Center of San Francisco,” unpublished document, ca. 2005, 2, accessed March 13, 2019, [https://www.cccsf.us/wp-content/uploads/2016/06/CCF-History\\_1965-1995-Him-Mark-Lai.pdf](https://www.cccsf.us/wp-content/uploads/2016/06/CCF-History_1965-1995-Him-Mark-Lai.pdf).

The middle class comprising of businesspersons, professionals, and technical personnel with interests firmly rooted in this country had begun to forge numerous economic, political and social ties to mainstream America. As part of this development there was a strong desire among these Chinese Americans to be equal partners in American society. Within their own community a heightened sense of ethnic awareness and kindred feelings of community expressed their group solidarity to attain the common goal.

As this new middle class grew in number, it sought to play leading roles in pushing for change and modernization of the Chinese community...On October 24, 1951, San Francisco Chinatown saw the dedication of its first public housing project, East Ping Yuen, followed two weeks later by the opening of the Chinese Recreation Center. Most often the undertakings furthered and facilitated the development of Chinatown businesses. Thus in 1953 Chinese American merchants initiated the first Chinese New Year Festival, changing a traditional festival into a tourist attraction complete with parades, exhibitions, and later, queen competitions, more familiarly known as "beauty contests." By 1962 a public garage underneath Portsmouth Square opened to facilitate parking for Chinatown visitors.

Taking their cue from civil rights movement in the US that had made gains when Congress passed the Civil Rights Act in 1964, these Chinese Americans became involved in social programs in the community. They became a progressive activist faction of the new middle class in contrast to the older more conservative group.

#### **Formation of New Chinese Cultural Organizations**

In San Francisco Chinatown, members of the new Chinese American middle class founded the Chinese Historical Society of America in 1963. This was the first organized attempt in the community to research and promote the history of the Chinese in America. Shortly afterward there came a push to establish a more inclusive Chinese cultural organization that would appeal to a wider range of people. It was the members of the new Chinese American middle class in San Francisco that took the lead in establishing such an institution. A leading figure guiding the early efforts was Jun Ke Choy, commonly known as J.K. Choy.

In 1957 Choy established and became manager of the Chinatown branch of the San Francisco Savings and Loans Association...In America the civil rights movement was growing in intensity along with the demand for a renewed sense of national purpose, with an increased demand to enhance the quality of American life. This change in the national political atmosphere probably played a role in influencing Choy to convert the former office of the savings and loan into a Chinese Community Center, sometimes known as the Chinese Community House, wholly supported by his financial institution. The facility housed a small library, community bulletin board, and a meeting hall. Personnel stationed there also provided some assistance and advice on access to social welfare services. Choy probably had an idea of eventually using this as a launching pad for the social and political action in Chinatown.

Chinese Community House filled an obvious need in a Chinatown that was beginning to feel the pressure of numerous social problems. It soon attracted the attention of many individuals concerned with finding solutions to the community's needs. On February 26, 1963 Choy announced formation of the San Francisco Greater Chinatown Community Service Association Organization (SFGCCSA) "to keep pace with the times providing the maximum amount of social

and other community services, as called for by President Kennedy in extending the service of the Peace Corps to help the underprivileged in communities throughout the country.”

### **Redevelopment of the Hall of Justice Site**

Coincidentally with the founding of SFGCCSA in February 1963, the city government announced a month later that the city-owned land at Kearny and Washington Streets opposite of Portsmouth Square on the edge of Chinatown (formerly occupied by the Hall of Justice that moved out in 1956) was up for sale for a minimum price of \$850,000. The City soon received an offer from the Howard Johnson interests to buy the land for construction of a 21-story auto court and was inclined to approve the deal. Getting wind of the pending sale J.K. Choy, representing SFGCCSA, contacted City authorities regarding the possible conversion of the abandoned building into a museum, cultural center, or other public facility for use by the community.

When the City came back with the conclusion that such a project would be economically unfeasible, Choy and his associates, through the mayor’s office, persuaded a reluctant Board of Supervisors to postpone a decision on the land to allow Choy’s group to make a feasibility study and come up with a similar proposal for a Chinese cultural and trade center. In April 1964 SFGCCSA contracted the firm of J. Francis Ward who did the architectural design for the Ping Yuen public housing project to draw up preliminary plans.

Subsequently in May [1964], SFGCCSA entered into a working arrangement with San Francisco Redevelopers in a proposal to acquire and develop the site. In the meantime SFGCCSA also established a cultural committee chaired by Prof. John D. LaPlante, acting as head of Stanford University Museum, to work with the architect to formulate ideas for the facility. Committee members included representation from [the] San Francisco Redevelopment Agency, educators, experts on Chinese arts and culture as well as lay persons actively involved in such activities. There were also individuals such as Chinese Historical Society of America founders H.K. Wong, Ching Wah Lee, and Thomas Chinn. Others were SFGCCSA members.

The group came up with a conceptual plan envisioning a Chinese Cultural and Trade Center on the site that includes apartment and/or motel area, a garage, a cultural center with theater, museum and social areas, a commercial area of shops and offices. However, San Francisco Redevelopers soon ran into financial difficulties. SFGCCSA terminated the working agreement in late December and so informed the City in January 1965. The project was now left without a developer.

On March 1, 1965, the County Board of Supervisors met to consider the proposed project. A supervisor raised the objection that the long delay in developing the site was “robbing San Francisco of needed tax revenues.” However, SFGCCSA successfully lobbied the Board to pass a resolution by a vote of 7 to 2, turning over the property to the Redevelopment Agency to begin negotiating with several prospective buyers, select a design and developer and dispose of the land by December 31, 1965.

By November 30, [1965] the Agency had approved two concepts for further study. One was by Clement Chen and Dartmond Cherk, while the other was by Campbell and Wong & Associates and Chan-Rader & Associates. It was not until a year later, on November 15, 1966, before the Redevelopment Agency finally recommended the investor’s group, Justice Enterprises, Inc. to be

the developer to construct a 27-story skyscraper based on a modified version of a design submitted by Clement Chen and Associates. The structure was to be operated as a Holiday Inn. [At the insistence of the Chinese community,] Justice Enterprises was to build a 20,000-square foot facility dedicated to cultural activities within the edifice and to contribute \$70,000 toward its completion.

Justice Enterprises was headed by Harold List Moose Jr. (1914-2008), who developed several properties in San Francisco. Harold Moose was born in Portland, Oregon, and graduated from the University of California, Berkeley. In 1940, he married Lillian Brundage, shortly before serving in the U.S. Navy during World War II. They had two daughters, Jacquelyn and Shirley Moose. Harold and Lillian Moose founded Chelsea Development, which developed the Front Street building, One Holland Court, Yerba West Building, and Round House at the Port.<sup>8</sup>



Figure 23. Clement Chen’s original design for the subject property on the left (*San Francisco Examiner*, June 3, 1965) and the redesigned building as built (*San Francisco Chronicle*, January 28, 1973)

Clement Chen’s original design for the hotel building was described by a newspaper reporter as a “27-story Shinto-gate-like hotel with restaurants, shops, auditorium, and observatory” straddling a “living bridge,” akin to the bridges of Venice.<sup>9</sup> Chen replied that while Japanese and Chinese cultures are “closely related,” he drew inspiration from steles, or monuments, constructed in China during the Tang

<sup>8</sup> The information on Harold Moose has been added to the excerpt of Him Mark Lai’s essay. Harold Moose Jr. obituary, *San Francisco Chronicle*, August 19, 2008; “Vital Statistics,” *San Francisco Chronicle*, September 18, 1940; U.S. Social Security Death Index, 1935-2014, accessed via Ancestry.com.

<sup>9</sup> This paragraph on the redesign of the building has been added to the excerpt of Him Mark Lai’s essay. Paul Houston, “Soaring S.F. Center,” *San Francisco Examiner*, June 3, 1965.

Dynasty, and not from Japanese Shinto gates.<sup>10</sup> However, Chen redesigned the building after it proved to be too expensive to construct. J.K. Choy criticized the redesigned tower, stating that was less graceful and “neither fish nor fowl, neither Chinese nor anything else. To me it looks like a pyramid.”<sup>11</sup> Choy approved of the bridge, which he felt was the only Chinese element of the project. Clement Chen responded by stating, “this building is not as oriental-looking as we had planned at first, but it’s a strong, masculine shape, a wedding of traditional and modern, and I’m very proud of it. The bridge is the strongest feature of the whole design with an extremely natural integration from the Center to the park.”<sup>12</sup> Architect John Carl Warnecke also was brought on board to finalize the project by preparing construction documents and facilitating the building permit process.

### **Establishing the Chinese Culture Center**

Meanwhile advocates of the proposed center incorporated on October 15, 1965, as the Chinese Culture Foundation of San Francisco (CCF). The new non-profit corporation’s stated primary objective was “to establish a forum of Chinese culture in San Francisco by means of collection and presentation for public enjoyment and education the best historical contemporary paintings and objects of fine art and the best examples of early Chinese culture, artifacts and articles depicting the contribution of the Chinese people in the United States; and to present outstanding artistic, literary, dramatic, dance, and musical expression, and other creative and performing arts, by Chinese and Chinese American artists.” CCF will establish “a museum, library, auditorium, and other appropriate facilities for carrying out the programs and purposes of the Foundation”; i.e., a Chinese Culture Center.

After a year of intense negotiations, CCF signed a lease with Justice Enterprises on November 21, 1967, for 20,000 square feet of space including the entire third floor of the new structure plus storage and plaza areas as a cultural center for fifty years at an annual rental of \$1. The lease provided for an additional ten years at the end of fifty years if the structure continued to be operated as a hotel. The developer agreed to contribute \$650,000 for construction of the facility that would include an auditorium seating 500 persons, an eighteen-foot high exhibition hall, and lecture rooms and offices for community uses.

### **Building Completion**

As the project inched towards the start of construction the Nationalist regime on Taiwan also became increasingly interested in the Center and invited M. Justin Hermann [sic] of the Redevelopment Agency and Clement Chen, project architect, to Taipei to discuss support for and involvement in the cultural aspects of the forthcoming facility. As a result of the negotiations Dr. Paul H. C. Wang, Director of the Bureau of Cultural Affairs, Ministry of Education arranged for gifts of publications, films, artwork, etc., from the National Palace Museum, the Nation Historical Museum, city of Taipei and other Taiwan institutions. Taiwan authorities also agreed to provide the services of an architect to consult on embellishment of the pedestrian bridge connecting Holiday Inn and the Chinese Culture Center to Chinatown. Later that year they sent noted artist-architect Chi-kwan Chen (1921-2007) to assist with the final design. Ground-breaking for building construction that took place on August 20, 1968, with a projected completion date of early 1970.

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<sup>10</sup> Clement Chen, “Inspiration from the Past,” letter to the editor, *San Francisco Examiner*, June 15, 1965.

<sup>11</sup> John Burks, “Chinatown’s Bridge of 1000 Controversies,” *San Francisco Examiner*, July 27, 1971.

<sup>12</sup> Ibid.



Figure 24. Clement Chen with the subject property in the background, 1971 (*San Francisco Examiner*, July 27, 1971)

Now that the Holiday Inn with a Chinese cultural center was going to be a reality, the project became caught in the swirling political currents of the community. The late 1960s was a period of social action in America sparked successively by movements demanding civil rights for African Americans and other ethnic minorities, and an end to the Vietnam War. The tumultuous events sparked a demand for change in the Chinese American community. In 1968 street youths organized as the Wah Ching, with George Woo as their spokesperson, demanded at a meeting held at Chinese American Citizens' Alliance Hall that CCBA and the traditional organizations contribute funds to help solve the youth problems. In 1968 and 1969 activist Chinese American students participated in strikes demanding the establishment of curricula on Asian American Studies in San Francisco State College and University of California at Berkeley. The students soon combined forces with community activists pushing for change in Chinatown. When construction began on the Holiday Inn, the activists negotiated fruitlessly with the contractor to place Chinese American workers in construction jobs on the project. Their failure spurred a group to form Chinese for Affirmative Action (CAA) to promote equal opportunities for and to fight discrimination against the Chinese in America.

While construction was going on, CAA continued to press Holiday Inn to train and hire more Chinese on its future staff. As construction proceeded other dissenting voices felt that the site should have been used for public housing. Thus when the Holiday Inn sans pedestrian bridge was formally dedicated by San Francisco Mayor Alioto on January 13, 1971, not only were there firecrackers, a lion dance, speeches and two young ladies popping out from a giant fortune cookie, but present also were young activists with signs shouting "Housing for the people --not a hotel for tourists."

### **Pedestrian Bridge**

The elevated pedestrian bridge planned by the developer to span the busy arterial of Kearny Street and facilitating access between the hotel containing the proposed culture center and Chinatown became another point of connection. Opponents charged that the structure [would] obliterate some precious open space and shut out the sun on Portsmouth Square -- traditionally a place where Chinatown elders relaxed and children played. Particularly, they pointed out that

the bridge will cast a shadow over the children's play area. Thus when the City Recreation Park and Planning commissions respectively approved the bridge on November 14 and 21, 1968, soon after ground-breaking for building construction, they required that the playground be moved to another part of the park. Detailed design, however, was not approved until more than two years later on January 4, 1971, when the City issued a construction permit with the proviso that the bridge be designed to withstand the heavy traffic expected for some Culture Center events, adding some \$160,000 to the originally estimated \$480,000 construction cost.

In a 1968 *San Francisco Chronicle* article, Chen Chi-kwan stated that planned to finalize the design of the pedestrian bridge spanning Kearny Street by adding Chinese elements and integrating it with the cultural heritage of Chinatown; little else is known specifically about his contribution to the final bridge design:

The physical structure of the street bridge has already been designed. My work will be to develop the design in a Chinese spirit—not as superficial decoration, but in its whole feeling. One problem is how to lead pedestrian traffic nicely from the hotel side of the bridge into the park area, and to harmonize it all. I am reviewing old Chinese bridges, especially the oldest one of all, which was built many centuries ago in Peking. I don't like to just copy a Chinese bridge. I would like to catch the Chinese feeling in new terms of our time.<sup>13</sup>

The bridge finally opened for traffic in August 1971, but the facility for Chinese culture still remained an unrealized dream. However, anticipating its early completion, San Francisco Federal Savings and Loan Association offered to CCF use of its Chinese Community House for use as a temporary office from October 1, 1968, to January 31, 1970. As events unfolded and the opening was delayed for another three years, CCF had to move after termination of the lease successively to temporary offices at 41 Spofford Alley, 560 Pacific Avenue, the lobby of Holiday Inn, and finally in the unfinished CCC facility.

#### **Completion of the Chinese Culture Center**

The facility that Justice Enterprises had agreed to construct and turn over to CCF was originally meant to be only one floor with a twelve-foot headroom. \$70,000 was allowed for finishing the interior for occupancy. As Wu worked with the board on concrete plans for the facility it gradually became clear that there was inadequate working space in the facility as planned by the contractor. The CCF boards decided the facility should be 20-foot high with an auditorium and a mezzanine. The Foundation also requested the contractor to relocate four columns that would obstruct the audience's line-of-sight in the proposed auditorium. All these changes resulted in unforeseen additional design and construction costs. The Redevelopment Agency had to arbitrate the dispute that arose between CCF and Justice Enterprise as to the share of fiscal responsibility borne by each party. Thus after the Holiday Inn was formally dedicated on January 13, 1971, followed by the completion of the bridge in August of the same year, the Culture Center remained an unfinished cavernous vault awaiting resolution of the dispute. Even more important, CCF had not come up with its share of the construction money. It was during

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<sup>13</sup> The information on Chen Chi-kwan's design for the pedestrian bridge has been added to the excerpt of Him Mark Lai's essay. Alexander Fried, "Charm Gets a Big Chance, in Chinatown," *San Francisco Chronicle*, December 8, 1968.

this period that CCF became embroiled in the political controversy that was to affect the CCC's course of development for the next two decades.

In mid-summer 1972 CCF proponents received critical support when the San Francisco Board of Supervisors Cultural Activities Committee passed a resolution "Endorsing the Chinese Cultural [sic] Foundation and its efforts to provide a worthy cultural project" and urging the public support for the Center. Bolstered by the reaffirmation of support, the CCF board, largely through the efforts of J. K. Choy and the others, persuaded three banks -- Hong Kong Bank of California, Bank of the Orient and Bank of America to lend \$150,000, \$50,000 and \$50,000 respectively to complete construction of the Culture Center. The facility was to include an auditorium, exhibition galleries, library, audio-visual room, meeting room, and offices. Work on the Chinese Culture Center began on January 27, 1973. Despite being the target of derisive and sarcastic attacks from published articles such as Mike Miller's "Meanwhile, back in Chinatown, the Inscrutable Chinese Cultural Center -- It's a Holiday Inn" and Allan Temko's "Dr. Fu Manchu's Plastic Pagoda: San Francisco's new 'Chinese Cultural Center' has given the 'Inscrutable East' the Worst Screwing It Has Had in a Century," the facility was ready for occupancy by fall 1973. It had taken almost a decade for the Chinese Culture Center to progress from abstract concept to concrete reality. It was a facility for cultural activities that had no rival in Chinese community of that era, but CCF was also saddled with a heavy construction debt.



Figure 25. Opening of Chinese Culture Center<sup>14</sup>  
(Chinese Culture Center)

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<sup>14</sup> Katie Choy, "Culture Center Opens," *East-West* 7, no. 42 (October 24, 1973), clipping provided by the Chinese Culture Center.



Figure 26. Pedestrian bridge shortly after its completion, 1973<sup>15</sup>  
(Chinese Culture Center)



Figure 27. Entrance to the Chinese Culture Center gallery, ca.  
1970s-1980s (Chinese Culture Center)

<sup>15</sup> *The San Francisco Journal* 2, no. 36 (October 24, 1973), clipping provided by the Chinese Culture Center.



Figure 28. Central open space of the Chinese Culture Center, ca. 1995-1999 (Chinese Culture Center)

### **Defining a Chinese Culture Center**

While planning and construction of the facility was progressing, Executive Director William We and the CCF board were also tackling the monumental task of organizing and building programs for the Culture Center and defining the Center's working objectives. Since this was the first such institution among the Chinese in the United States, there were no prototypes for reference. The fact that Chinese culture itself had so many facets and had gone through many changes rendered the definition of a Chinese Culture Center that much more difficult. Thus even though there was a general consensus on the desirability to establish a Chinese Cultural Center, there were wide variations in conception and objectives.

One of the earliest CCF programs initiated around 1969 was a folklore workshop that in 1971 developed into weekly story-telling sessions by Kenneth Joe. These sessions continued until the late 1970s and was one of the CCF programs with the greatest longevity. In 1970, CCF organized in-service training workshops on Chinese music and arts and crafts for teachers in the San Francisco Unified School District. There were workshops for music, dance and shadow play in 1971. CCF also organized a moon festival celebration at Portsmouth Square. In 1972 the Foundation co-sponsored performances by the Tung Hua shadow play troupe from Taiwan. In 1973, the first film on recent archaeological finds in the People's Republic of China was presented at the Palace of Fine Arts. During this period CCF began also to play an important role presenting outstanding Chinese artists and talent to the public, especially those who had recently arrived in America.

The Chinese Culture Center formally opened in October 18, 1973 and celebrated the occasion with a village fair, an idyllic re-creation out of 12th century China. This was an approach to Chinese culture fresh to America with the emphasis on folk arts and crafts, music and dances and almost 10,000 people attended.

Under [CCC Director Shirley] Sun's direction, activities burgeoned to use the new facility to its fullest advantage. The staff organized Mandarin language classes, shadow play, painting and calligraphy, and Chinese dance workshops, as well as martial arts, culture, arts and crafts

workshops for youth. A Chinese-American youth orchestra was organized in 1974 that performed both Chinese and western musical compositions. The same year also saw the establishment of a docents program and the inaugural of Heritage Culinary Walks in which docents gave guided tours in San Francisco Chinatown. A gallery shop was established in 1975 to sell quality publications and art objects.

The walks and the gallery shop performed important functions as media for introducing Chinese and Chinese American culture and society to the public. In the process they also brought in revenue to supplement the CCF budget. With all these cultural activities CCF was becoming known as a leader in promoting Chinese culture in the American context. In 1975, the Ninth Annual Festival of America Folklife in Washington D.C. sponsored by the Smithsonian Institution invited CCC to participate as the first Chinese American group to be represented in this event.

Director Sun encouraged community organizations to use the CCC facility. During this period the Hop Jok Fair (1974) and Chinese Spring Festival (1975) saw their beginnings as annual community activities. For about a year beginnings with March 1976, CCF sponsored a series of membership nights in which community groups presented skits, musical performances, and dance programs. Periodically 21 classes and workshops for learning Mandarin, Chinese calligraphy painting, Chinese dance, folk crafts, martial arts and other aspects of Chinese culture were offered to adult and youth.

[Around 2004,] it was discovered that the center's antiquated air conditioning equipment needed to be replaced. Just at this time Justice Enterprise replaced Holiday Inn with the Hilton to operate the facility and the CCC conducted negotiations with the new hotel operator. Negotiations were completed in early 2005 in which the hotel agreed to bear the cost of replacing the air conditioning and ventilating equipment, bridging the light well in the lobby with a floor, and generally renovating the facility, in return for control of the usage schedule of the auditorium.

In the meantime the board launched a capital campaign for \$500,000 to refurbish the new facility as well as \$4 million endowment for a new beginning. Center operations moved back to remodeled facilities on schedule in early 2006, with Tzu-Chen Lee as president. In the remodeling CCF gave up management of the new grand ballroom, which includes the remodeled auditorium as well as the former community room and south wing on the third floor, to the Hilton Hotel but was allowed free use of the facility for a number of pre-scheduled days.



Figure 29. Renovation of the gallery space, 2005  
(Chinese Culture Center)

### **Into the Twenty-First Century**

In a booklet published by the Chinese Culture Center in 2015, Dr. Gordon H. Chang, a noted scholar of Asian American history, picked up where Him Mark Lai's essay ended and carries the institution's history into the twenty-first century. The following section is excerpted from the booklet:

In the early 2000s, the deferred task of completing a major renovation of CCC's facilities presented the occasion to address difficult questions about its basic mission and purpose. The remodeling of the CCC facilities that created useable and attractive space for exhibitions, large performances and gatherings, classes, and administrative use was accomplished through a 2005 lease amendment with the property developer. Importantly, the physical transformation of CCC accompanied an evaluation of the organization's fundamental mission and purpose...Even as China increasingly opened to visitors and cultural exchanges after Richard Nixon's visit to China in 1972, and especially after the death of Mao in 1976, the CCC continued to meet public interest in and curiosity about elemental Chinese cultural and social matters. The CCC faced little competition or overlap with the work of other organizations in these years.

Forty years later at the start of the 21st century, the situation in the United States was dramatically different. Americans had relatively easy access to China and schools and civic organizations could arrange exhibitions and exchanges directly with Chinese counterparts. Hundreds of thousands of Americans visited China annually. And in 2003, the eminent Asian Art Museum of San Francisco, ensconced for thirty-five years in Golden Gate Park far from Chinatown, reopened in dramatic fashion in the downtown Civic Center. It quickly established itself, with its substantial financial, artistic, and social connections and unrivaled collections, as a central hub of Asia-oriented cultural public programming.

At the same time, the arrival of millions of new immigrants from Asia transformed the profile of the Chinese community in America. Traditional Guangdong-based immigrants who had long anchored Chinatown continued to sustain the community but very large numbers of people from Taiwan, other regions of China, and Southeast Asia complicated and diversified the social

and cultural mix of Chinese America. The boom of East Asian economies also encouraged unprecedented numbers of professionals, entrepreneurs, students, scholars, and travelers to come to the United States. These and other developments posed fundamental questions of CCC's purpose, mission, and audience. What was "Chinese culture," dynamic and changing, under these circumstances? What did it mean to present "Chinese culture" in an America that too was undergoing change?<sup>16</sup>

The [CCC], under the aegis of the Chinese Culture Foundation, is one of the leading and most prominent cultural and social centers of San Francisco's Chinatown community and of the city generally. Established in the mid-1960s for the promotion of Chinese and Chinese American art and culture, the CCC has grown from ambitious aspiration to mature institution in the 21st century. With decades of hard work, sacrifice, and community support, the CCC today is an organization with a unique identity and purpose. The CCC simultaneously promotes neighborhood arts display and production as well as the presentation of cutting-edge contemporary art of international significance.

The CCC maintains its tradition of serving popular interest in well-known Chinese folk arts and crafts, Chinese language instruction, and music-training in Chinese instruments. The CCC has emerged as one of the most important venues for presenting provocative, original work that goes well outside the boundaries of what is usually considered to be Chinese art. Now, fifty years since its founding, the CCC is long past its early, tentative beginnings and is continuing to realize its dual mission of serving community interest in Chinese American and Chinese arts while venturing into the highly creative and provocative world of contemporary art and explore new modes of artistic expression that explore social, cultural, sexual, personal, and racial identities in a rapidly transforming, globalized world.<sup>17</sup>



Figure 30. Opening of the tile mosaic *Sunrise*, 2016  
(Chinese Culture Center)

<sup>16</sup> Gordon H. Chang, "History of the Chinese Culture Center in the 21st Century," booklet published by the Chinese Culture Foundation, 2015, 9-10.

<sup>17</sup> *Ibid.*, 4.



Figure 31. Viewing a parade from the pedestrian bridge, 2018  
(Chinese Culture Center)



Figure 32. Spring festival in the renovated foyer, 2018  
(Chinese Culture Center)



Figure 33. Public talk inside the renovated auditorium, 2019  
(Chinese Culture Center)

#### 4.2 Clement Chen, Architect

Architect Clement Chen (1933-1988) was born in Shanghai, China, and immigrated to the United States in 1949 after receiving a full scholarship to the University of the South in Sewanee, Tennessee. After two years, he transferred to Rensselaer Polytechnic Institute in Troy, New York, obtained an architecture degree, and moved to San Francisco. In 1955, he married June Wong; they previously had met in elementary school in Shanghai and kept in contact. They had two children, Clement Chen III and Barbara Chen.<sup>18</sup> Chen specialized in residential properties, including single-family homes and condominiums, but was particularly known for hotel design and saw a number of hotel projects, particularly for Holiday Inn, constructed in California and internationally in Beijing, Shanghai, and Hong Kong. According to his wife June Chen:

His big break came when he designed the Holiday Inn Financial District on Kearny Street on the edge of Chinatown in San Francisco, and met the founder of Holiday Inn, Kemmons Wilson. This led to Clement developing substantial ownership stakes in Holiday Inns in Palo Alto, Pasadena, Buffalo, and Orange County.<sup>19</sup>

In 1964, he received a Merit Award for superior design from the San Francisco office of the Federal Housing Administration (FHA). The award was for two homes that he and his wife owned and developed at 425-435 Shelford Avenue in San Carlos. The homes are located on a steep slope and featured a Modern design.<sup>20</sup> He also designed the O.A. Goth House in Los Altos Hills in 1964, with Bernard G. Nobler. It featured a master bedroom that opens to a small garden with sliding glass doors; the rear of the garden was enclosed by the glass wall of the shower, forming what was described as a “bathroom garden.”<sup>21</sup> Images of these and other projects designed by Chen are provided below.

Most importantly, Clement Chen was the first American architect allowed a joint venture in the People’s Republic of China, which was the 528-room Jianguo Hotel in Beijing in the early 1980s. The Jinaguo Hotel is often cited as an important development in the construction of international hotels in China in the 1970s to 1980s.<sup>22</sup> Among these hotels, which were a blend of Western-style plan and Chinese landscaping/gardens, was I.M. Pei’s Fragrant Hill Hotel completed in 1982, described as both “overtly modern and unmistakably Chinese at the same time.”<sup>23</sup> Chen’s Jianguo Hotel consisted of a 10-story tower and five-story wing arranged in “the layout of a contemporary American motel” on a narrow, urban parcel in Beijing. It was based on his design for a Holiday Inn constructed in Palo Alto, California. The Jianguo Hotel included a garden court with a water feature located toward the center of the complex that drew inspiration from “landscapes found on much larger scale in parts of southern China; it created a thematic internal visual focus for the entire complex, not unlike overseas practice at the

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<sup>18</sup> Angel Island Immigration Foundation, “June Wong Chen’s Quest to Tell the Journeys of Father Nea Woo Wong and Other Family Members,” *Immigrant Voices*, accessed February 5, 2019, <https://www.immigrant-voices.aiisf.org/stories-by-author/1030-june-wong-chens-quest-to-tell-the-journeys-of-father-nea-woo-wong-and-other-family-members/>.

<sup>19</sup> *Ibid.*

<sup>20</sup> “Two Peninsula Projects Honored,” *The Times* (San Mateo), October 22, 1964; “A Steep Challenge—Architect Wins,” *San Francisco Examiner*, October 22, 1964.

<sup>21</sup> Phyllis Seidkin, “The Quickest, Cheapest, Step to Luxury,” *San Francisco Examiner*, April 19, 1964.

<sup>22</sup> Lin Qi, “How Hotels Shaped the New China,” *The Nation* (Bangkok, Thailand), August 29, 2016.

<sup>23</sup> Peter G. Rowe and Seng Kuan, *Architectural Encounters with Essence and Form in Modern China* (Cambridge, MA: The MIT Press, 2002), 147.

time.”<sup>24</sup> He also promoted the training of Chinese hotel staff by experienced hotel managers from outside China, such that the Jinaguo Hotel’s management team eventually was composed of Chinese citizens.<sup>25</sup> In 1984, Clement Chen was appointed as an advisor to the National Committee on Hotel Development in China.<sup>26</sup> He died unexpectedly at age 55 while his 800-room hotel in Xian, China, was under construction in 1988.<sup>27</sup>

Clement Chen’s work is recognized by scholars; for example, the Jinaguo Hotel was included in the book *Architectural Encounters with Essence and Form in Modern China*, authored by Harvard University professors Peter G. Rowe and Seng Kuan, and as one of seven landmark hotels in an exhibition “Accommodating Reform: International Hotels and Architecture in China, 1978-1990,” co-organized by an associate professor of architectural history at the University of Hong Kong.<sup>28</sup> As such, he is regarded as a master architect, and the subject property is one of his signature hotel projects.



Figure 34. Clement Chen’s Jianguo Hotel in Beijing (Rowe and Kuan, *Architectural Encounters*, 149)



Figure 35. Left: 425-435 Shelford Avenue, San Carlos, 1964 (*San Francisco Examiner*, October 22, 1964); right: 425-435 Shelford Avenue, present day (Google Earth)

<sup>24</sup> Ibid., 148.

<sup>25</sup> Angel Island Immigration Foundation, “June Wong Chen’s Quest.”

<sup>26</sup> “Clement Chen Jr.; International Architect,” *Los Angeles Times*, February 25, 1988.

<sup>27</sup> Angel Island Immigration Foundation, “June Wong Chen’s Quest.”

<sup>28</sup> Lin Qi, “How Hotels Shaped the New China.”

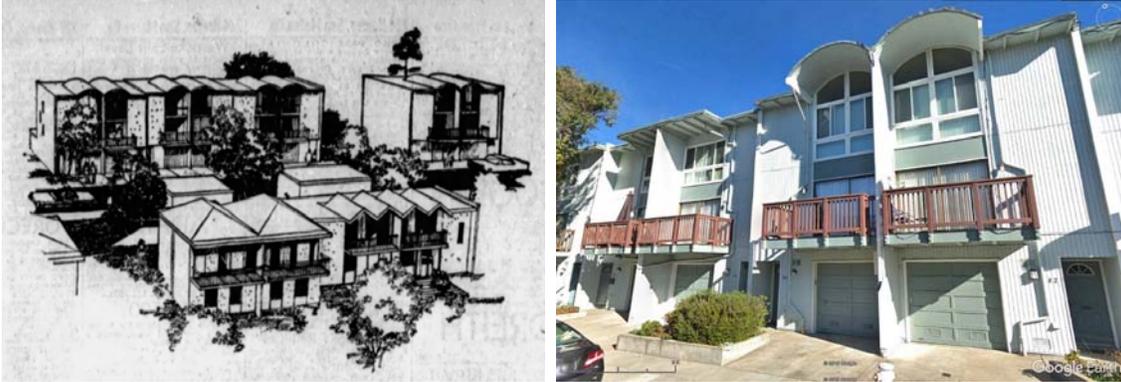


Figure 36. Left: Glenridge development, Diamond Heights, San Francisco, 1968 (*San Francisco Chronicle*, April 4, 1968); right: Glenridge development, present day (Google Earth)



Figure 37. 1700 Civic Center Drive, Santa Clara, 1972  
(*San Francisco Examiner*, December 3, 1972)



Figure 38. 1700 Civic Center Drive, present day (Google Earth)

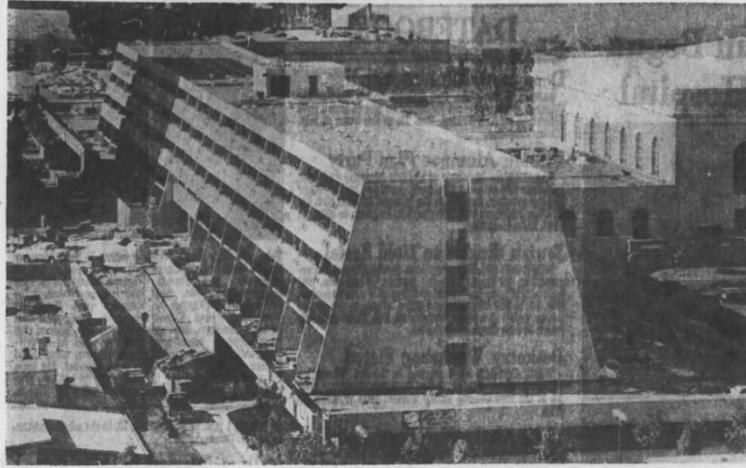


Figure 39. Pasadena Holiday Inn, 303 Cordova Street, 1975  
(*Los Angeles Times*, December 11, 1975)

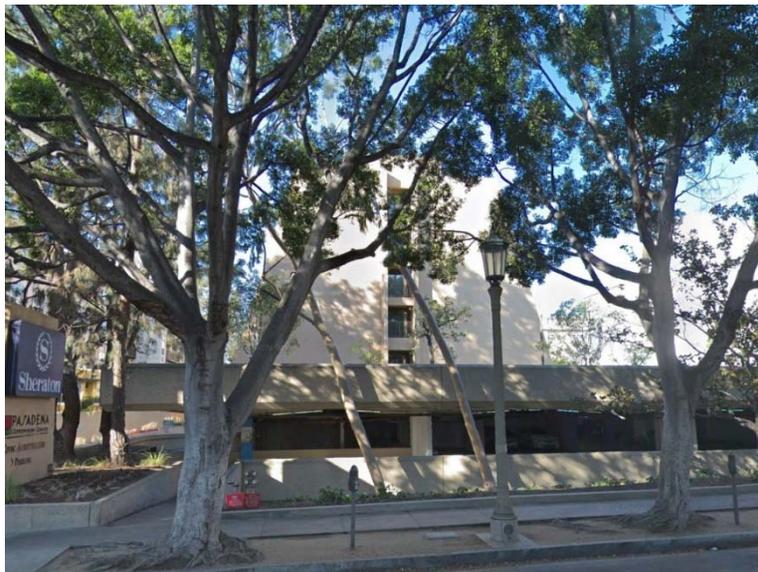


Figure 40. Sheraton Pasadena Hotel, present day (Google Earth)

#### 4.3 John Carl Warneke, Architect

John Carl Warnecke (1919-2010) was born in Oakland, California. As the son of prominent Beaux Arts architect Carl I. Warnecke, John Warnecke was exposed to architectural practice from a young age.<sup>29</sup> Warnecke attended Stanford University, where he played on the football team and met John F. Kennedy, who would later influence the course of his career.<sup>30</sup> In 1940, a football injury prevented Warnecke from conscription in the United States Armed Forces during World War II. He graduated from Stanford in 1941, and earned a master's degree in architecture under the early modernist and Bauhaus

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<sup>29</sup> His father was known for his work on San Francisco City Hall and Federal Triangle in Washington, D.C. "Carl Warnecke, Architect, Dead," *New York Times*, March 30, 1971.

<sup>30</sup> Mary Brown, "San Francisco Modern Architecture and Landscape Design, 1935-1970, Historic Context Statement Final Draft," San Francisco Planning Department, January 12, 2011, 264-265.

founder, Walter Gropius, at Harvard University. Graduating Harvard's three-year program in one year was a first glimpse at Warnecke's talents.<sup>31</sup>

After graduating Harvard in 1943, Warnecke honed his skills working as a building inspector in Richmond, California, and as a draftsman at his father's firm before striking out on his own. In 1950, he merged with his father's firm to form Warnecke & Warnecke and began cultivating the firm's portfolio in Modernism.<sup>32</sup> His earliest commissions were schools designed in the Second Bay Tradition, including: Mira Vista Elementary School, Richmond, CA (1951), White Oaks Elementary School, San Jose, CA (1954), and Frank C. Havens Elementary School, Piedmont, CA (ca. 1956).<sup>33</sup> The Second Bay Tradition was an early modernist style that developed in San Francisco in the late 1940s with architects like Henry Hill and William Wurster. Using machine-cut, post-and-beam construction, architects combined the clean lines of the International style with rustic materials, such as redwood, and construction methods indigenous to the region. Critics commended Mira Vista for the way multiple broad gabled roof structures mirrored nearby rock formations as they climbed the steep hill of the site.<sup>34</sup>

Through his school designs, Warnecke demonstrated his ability for contextual modern design, drawing upon nature, heritage, and individual site conditions. He continued this theme in the proposal for the United States Embassy in Bangkok, Thailand (1958), which incorporated both Thai building traditions and modern, Western design concepts.<sup>35</sup> Though never built, the approved design was widely publicized across major newspapers and two, multi-page spreads in *Architectural Record* and *AIA Journal* in 1958; it served as a catalyst for future federal commissions.<sup>36</sup> Architect Arthur Gensler recalled, "He wasn't around the Bay Area much in those days. He was in Washington," likening his friend to a diplomat.<sup>37</sup>

In 1962, President John F. Kennedy hired Warnecke to design a new federal building at Lafayette Square in Washington, D.C. (1969). Rather than razing the deteriorated buildings on-site, Warnecke restored them and designed his taller, new building behind them, "a turning point for both architecture and historic preservation."<sup>38</sup> The relationship with President Kennedy led to Warnecke's appointment to the Federal Fine Arts Commission in 1963; and later in the year after the President's death, he was honored with the commission for the John F. Kennedy Eternal Flame memorial gravesite in Arlington, Virginia (1967).<sup>39</sup>

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<sup>31</sup> Ibid.

<sup>32</sup> "Carl Warnecke, Architect, Dead," *New York Times*.

<sup>33</sup> AIA California Council, "School Daze: Post-War Schools Portfolio II: John Carl Warnecke, FAIA," *arcCA*, 2004, accessed March 13, 2019, <http://arccadigest.org/post-war-schools-portfolio-ii-john-carl-warnecke-faia/>.

<sup>34</sup> Allan Temko, "An Architectural Appraisal: After the City of Paris..." *San Francisco Chronicle*, August 15, 1974.

<sup>35</sup> Jane C. Loeffler, "The Architecture of Diplomacy: Heyday of the United States Embassy-Building Program, 1954-1940," *Journal of the Society of Architectural Historians* 49, no. 3 (Sept. 1990): 263-267.

<sup>36</sup> Ibid., 258.

<sup>37</sup> "John Warnecke, prominent architect, dies at 91," *San Francisco Chronicle*, May 7, 2010.

<sup>38</sup> National Park Service, "The First Neighborhood: Presidents and Preservation in Lafayette Park," January 18, 2017, accessed March 13, 2019, <https://www.nps.gov/articles/lafayette-square-preservation.htm>.

<sup>39</sup> "John Carl Warnecke, Architect to Kennedy, Dies at 91," *New York Times*, April 22, 2010.



Figure 41. Portrait of John Carl Warnecke, 1962 (San Francisco Public Library)

By the late 1960s, with the prestige of multiple government projects under his belt, Warnecke began pushing for an elevated modern vocabulary with varied success. The Phillip Burton Federal Building and U.S. Courthouse in San Francisco (1964) is an example of an early experiment. The monolithic building has a flat, unbroken façade of aluminum and glass framed by marble-clad vertical piers, fronted by an abstract portico. The odd blend of classical and modern principles drew upon Warnecke’s background but was disparaged by critics. Warnecke himself later described it as “a monster.”<sup>40</sup> More successful however, was the Hawai’i State Capital (1969), designed in conjunction with Lemmon and Lo Architects, it reflects the Hawaiian International “Hokonya” style, blending modern forms and concrete with Hawaiian and natural symbolism.<sup>41</sup>

Warnecke’s father, Carl, died in 1971. Afterwards the firm was renamed John Carl Warnecke & Associates, concurrent with the design and completion of the subject property, and assumed more work in San Francisco. Again, he worked toward modern contextual designs to varied acclaim. In addition to the subject property, in association with Clement Chen, Warnecke’s major projects in San Francisco include: the San Francisco Airport North Terminal and Boarding Area F in conjunction with Dreyfuss + Blackford Architecture (1971), the Tishman Building/First Market Tower on Market Street (1973), and the Hilton Hotel Union Square tower and remodeled hotel (1971, 1988). Warnecke’s major works outside of San Francisco in this period included: the AT&T Long Lines Building in New York (1974) and the Hart Senate Office in Washington, D.C. (1977), to name a few.

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<sup>40</sup> “John Warnecke, prominent architect, dies at 91,” *San Francisco Chronicle*.

<sup>41</sup> Cheryl Chee Tsutsumi, “State Capital Awash with Meaning,” *Honolulu Star Advertiser*, January 14, 2018, accessed March 13, 2019, <https://historichawaii.org/2018/01/18/statecapitol/>.



Figure 42. Tishman Building/First Market Tower, 2019 (Google Earth)

After 1977, Warnecke scaled down his practice and eventually retired to his ranch and vineyards in Healdsburg, California. He had run the largest architectural firm in the United States, with offices in New York, Washington, San Francisco, Honolulu, and Rome. At the time of his death in 2010, he had garnered a widespread reputation for his contextual modern designs, the majority of which remains in good integrity.

#### 4.4 Chen Chi-kwan, Architect/Artist

Chen Chi-kwan (1921-2007) was born in Beijing, China, and was taught calligraphy and watercolor painting as a child. Around age 11, Chen was impressed by a master builder who renovated his childhood house without the use of blueprints, sparking his interest in architecture. At the start of the Second Sino-Japanese War (1937-1945), he moved with his family to Nanjing and then Chongqing, where he enrolled in the National Central University to study architecture. He left his studies after being drafted to serve as a translator during World War II.<sup>42</sup>

After the war, he resumed his architecture studies, eventually immigrating to the United States and obtaining an architecture degree from the University of Illinois at Urbana-Champaign in 1948. He worked briefly at an architecture firm in Los Angeles and left to study architecture under Walter Gropius at Harvard University. From 1952 to 1954, he taught at the Massachusetts Institute of Technology

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<sup>42</sup> Michael Sullivan, *Modern Chinese Artists: A Biographical Dictionary* (Berkeley: University of California Press, 2006), 16; Chen Chi-kwan Education & Cultural Foundation, "Chen-Chi-kwan, Master of Modern Art & Architecture," 2010, accessed March 21, 2019, <http://www.chenchiwan.com/about.html>; "From Burma to Bauhaus," *Taiwan Today*, March 1, 2005, accessed March 21, 2019, <https://taiwantoday.tw/news.php?unit=20,29,35,45&post=24876>.

(MIT).<sup>43</sup> After moving to Taipei, he collaborated with renowned architect I.M. Pei on the design of Tunghai University and achieved recognition for his Modernist design for the Luce Memorial Chapel, completed in 1963 within the university campus:

The Luce Chapel, built in memory of Henry W. Luce, founding publisher of *Time* and *Life* magazines, was central to the whole project. Although the design came to the public eye in the 1957 March issue of *Architectural Forum*, the chapel remained on paper until 1960 when funding finally came through. Chen accepted the university's invitation to establish an architectural department while overseeing the construction of the chapel. In November 1963, construction was completed on the elegant chapel that seemed to rise above the ground like two pairs of praying hands.<sup>44</sup>



Figure 43. Chen Chi-kwan's Luce Memorial Chapel (Tunghai University)

Chen became dean of Tunghai University' architecture program in 1960, settled permanently in Taiwan, and opened his own firm in 1964. Concurrent with his design for the pedestrian bridge in San Francisco in the late 1960s, he designed the National Central University campus in Taiwan. From the mid-twentieth century onward, his artwork was exhibited internationally. In 2004, he was awarded the National Award for Arts in fine arts by Taiwan's National culture and Arts Foundation. He passed away in San Francisco at age 87.<sup>45</sup>

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<sup>43</sup> Sullivan, *Modern Chinese Artists*, 16; Chen Chi-kwan Education & Cultural Foundation, "Chen-Chi-kwan"; "From Burma to Bauhaus," *Taiwan Today*.

<sup>44</sup> "From Burma to Bauhaus," *Taiwan Today*.

<sup>45</sup> Sullivan, *Modern Chinese Artists*, 16; Chen Chi-kwan Education & Cultural Foundation, "Chen-Chi-kwan"; "From Burma to Bauhaus," *Taiwan Today*.



Figure 44. Chen Chi-Kwan, undated (Chen Chi-kwan Education & Cultural Foundation)

#### 4.5 Redefining San Francisco's Skyline

The subject property was constructed amidst a building boom that altered the San Francisco's skyline through the addition of numerous skyscrapers. Whereas few major office buildings were constructed during the previous two decades, a wave of high-rise developments transformed the city's downtown from the late 1950s to mid-1980s. The development period spanned from 1960 until the 1973-1975 recession and resumed in 1975 until the 1985-1986 recession. The approximate 25-year period of construction, often described as the "Manhattanization" of the city, resulted in the construction of modern skyscrapers in the Financial District. Completed in 1959, the Crown Zellerbach building on Market Street is recognized as the first modern high-rise building of this era.<sup>46</sup> Other prominent buildings followed, including the Bank of America building (Wurster, Bernardi and Emmons/Skidmore, Owings and Merrill, with Pietro Belluschi, 1968), Union Bank building (Welton Becket & Associates, 1972), and Transamerica Pyramid (William Pereira, 1972, located just east of the subject property), among others.

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<sup>46</sup> Chester Hartman, *City for Sale: The Transformation of San Francisco* (Berkeley: University of California Press, 2002), 289.



structurally and aesthetically to create bold, monolithic structures that dominated their environments, in contrast with other post-World War II Modern styles that favored light, transparent qualities and buildings that blended seamlessly with their surroundings. The heavy, forbidding nature of the style made Brutalist buildings stand out from their lightweight predecessors, which were widespread in the postwar period.

Brutalist buildings are generally characterized by their exposed and expressive concrete structural systems; monumental massing and “heavy” appearance; the integration of bold, angular shapes and blockish, geometric forms; exposed concrete finishes; an overall lack of ornamentation; and articulated bases that rise above integral plazas and landscapes.<sup>49</sup> Brutalist buildings assume a forbidding, almost inhuman nature – qualities that are further reinforced by a lack of overall windows, which usually appear as voids in otherwise solid volumes.<sup>50</sup> Though buildings are typically blockish, there are some examples that incorporate more organic, natural forms and other sculptural qualities.

Brutalism found its way to the American architectural scene in the 1950s but proliferated in the 1960s and early 1970s. Its progressive nature made the style particularly popular in public architecture and educational institutions nationwide. Many universities adapted the style to their own postwar campuses in efforts to distinguish themselves from the more traditional university aesthetic. The University of California, San Diego (UCSD) is perhaps the best known for its collection of Brutalist buildings, including those on its Muir College campus (1969-1971, Robert Mosher, Dale Naegle, Richard George Wheeler, and others) and Geisel Library (1970, William Pereira).<sup>51</sup>

In a historic context statement for Modern architecture in the city, the San Francisco Planning Department compiled a list of notable Brutalist projects, including the hotel building and pedestrian bridge at 570 Kearny Street (1971). Other local buildings featuring this style include John Portman’s Embarcadero Center (1967-81), the Hyatt Regency Hotel (1973), and:

...the Transamerica Pyramid, Fox Plaza, Davies Medical Center, the San Francisco State University Cesar Chavez Student Center (designed 1969- 1973), and Paffard Keatinge-Clay’s 1968 design of an addition to the San Francisco Art Institute. Elements of the Brutalist style are also incorporated in the design of utilitarian buildings such as those found at San Francisco General Hospital.<sup>52</sup>

The historic context statement delineates the following character-defining features of Brutalist buildings:

- Rough unadorned poured concrete construction
- Massive form and heavy cubic shapes
- Visible imprints of wood grain forms
- Recessed windows that read as voids
- Repeating patterns geometric patterns
- Strong right angles and simple cubic forms

<sup>49</sup> City of San Diego, “San Diego Modernism Historic Context Statement,” 2007, 79.

<sup>50</sup> Christopher A. Joseph & Associates, “City of Riverside Modernism Context Statement,” prepared for the City of Riverside, November 3, 2009, 17.

<sup>51</sup> City of San Diego, “San Diego Modernism Historic Context Statement,” 47-48.

<sup>52</sup> Brown, “San Francisco Modern Architecture and Landscape Design,” 201-203.

- Deeply shadowed irregular openings
- Rectangular block-like shapes
- Precast concrete panels with exposed joinery<sup>53</sup>



Figure 46. Photographs of Brutalist buildings compiled by the San Francisco Planning Department, including (counter clockwise from the top left): Fox Plaza; Skidmore Owings & Merrill's School of Dentistry; Woodland Garden Apartments; Glen Park BART station; Transamerica Pyramid; San Francisco State University campus (Mary Brown, "San Francisco Modern Architecture and Landscape Design," 192)

## 5. EVALUATIVE FRAMEWORK

### 5.1 California Register of Historical Resources

The California Register of Historical Resources (California Register) is the authoritative guide to the State's significant historical and archaeological resources. It serves to identify, evaluate, register, and protect California's historical resources. The California Register program encourages public recognition and protection of resources of architectural, historical, archaeological, and cultural significance; identifies historical resources for state and local planning purposes; determines eligibility for historic preservation grant funding; and affords certain protections under the California Environmental Quality Act (CEQA). All resources listed on or formally determined eligible for the National Register are automatically listed on the California Register. In addition, properties designated under municipal or county ordinances are eligible for listing in the California Register.

<sup>53</sup> Brown, "San Francisco Modern Architecture and Landscape Design," 201-202.

The California Register criteria are modeled on the National Register criteria. A historical resource must be significant at the local, state, or national level under one or more of the following criteria:

1. It is associated with events or patterns of events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.
2. It is associated with the lives of persons important to local, California, or national history.
3. It embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.
4. It has yielded, or has the potential to yield, information important to the prehistory or history of the local area, state or the nation.

Like the National Register, evaluation for eligibility to the California Register requires an establishment of historic significance before integrity is considered. California's integrity threshold is slightly lower than the federal level. As a result, some resources that are historically significant but do not meet National Register integrity standards may be eligible for listing in the California Register.

Second, for a property to qualify under the National Register's Criteria for Evaluation, it must also retain "historic integrity of those features necessary to convey its significance."<sup>54</sup> While a property's significance relates to its role within a specific historic context, its integrity refers to "a property's physical features and how they relate to its significance."<sup>55</sup> Since integrity is based on a property's significance within a specific historic context, an evaluation of a property's integrity can only occur after historic significance has been established. To determine if a property retains the physical characteristics corresponding to its historic context, the National Register has identified seven aspects of integrity:

- *Location* is the place where the historic property was constructed or the place where the historic event occurred.
- *Setting* is the physical environment of a historic property.
- *Design* is the combination of elements that create the form, plan, space, structure, and style of a property.
- *Materials* are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- *Feeling* is a property's expression of the aesthetic or historic sense of a particular period of time.

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<sup>54</sup> National Park Service, "National Register Bulletin: How to Apply the National Register Criteria for Evaluation," accessed March 13, 2019, [http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15\\_6.htm](http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_6.htm).

<sup>55</sup> Ibid.

- *Association* is the direct link between an important historic event or person and a historic property.

## 6. EVALUATION OF SIGNIFICANCE

### 6.1 California Register of Historical Resources

Based on the evaluation presented below, the subject property at 750 Kearny Street is recommended as eligible for listing in the California Register under Criteria 1 and 3.

#### *California Register Criterion 1 [Association with Significant Events]*

To be considered eligible for listing under Criterion 1, a property must be associated with one or more events important in a defined historic context. This criterion recognizes properties associated with single events, a pattern of events, repeated activities, or historic trends. The event or trends, however, must clearly be important within the associated context. Further, mere association of the property with historic events or trends is not enough, in and of itself, to qualify under this criterion: the specific association must be considered important as well.<sup>56</sup>

The subject property is recommended as eligible under Criterion 1 for its role in asserting the growing political influence of the Chinese community in San Francisco in the postwar era. Activists inspired by the Civil Rights Movement and a growing Chinese middle class established the Chinese Historical Society of America in 1963 and the Chinese Culture Foundation in 1965. When the city government concurrently announced the sale of the former Hall of Justice site at the edge of Chinatown, Chinese activists (led by the SFGCCSA) successfully asserted their political power with the Board of Supervisors and San Francisco Redevelopment Agency to negotiate the sale of the land to Justice Enterprises and the construction of a new hotel building designed by Clement Chen. The negotiated deal included the construction of the Chinese Culture Center (operated by the Chinese Culture Foundation) within the building and a pedestrian bridge connecting the center with Portsmouth Square, as well as a mandate to hire a majority of Chinese residents as hotel staff. The building was initially known as the Chinese Cultural and Trade Center based on the SFGCCSA's conceptual plan for the site. Thus, the subject property embodies the rising political influence of the city's Chinese community, with the pedestrian bridge serving as both a physical and symbolic connection between the community and the new cultural center. The Chinese Culture Center continues to regard the pedestrian bridge as its front door to the community.

The building is not significant under this criterion for the wave of high-rise developments that transformed San Francisco's skyline from the late 1950s to the mid-1980s. The period of construction, often described as the "Manhattanization" of the city, resulted in the construction of modern skyscrapers in the Financial District. While the 27-story hotel building at 750 Kearny Street was constructed during this period, it is not known to have played a significant role in this development trend. It is eclipsed by more prominent tower buildings, such as the Bank of America building, Union Bank building, and neighboring Transamerica building, and San Francisco residents were already mobilizing to restrict height limits by the time the subject property was completed.

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<sup>56</sup> National Park Service, "National Register Bulletin: How to Apply the National Register Criteria for Evaluation."

*California Register Criterion 2 [Association with Significant Persons]*

This criterion “applies to properties associated with individuals whose specific contributions to history can be identified and documented.” It identifies properties associated with individuals “whose activities are demonstrably important within a local, State, or national historic context,” and is typically limited to those properties that have the ability to illustrate a person's important achievements.<sup>57</sup>

The subject property is recommended as ineligible for listing in the California Register under Criterion 2 for an association with significant persons. In his history of the Chinese Culture Center, noted historian Him Mark Lai does not identify specific people as playing a singular role in the development of the subject property and the foundation of the center within the building. While he mentions the important work of activists such as J.K. Choy and others, he characterizes the design and construction of the subject property and the Chinese Culture Center as a community-led effort.

Although Harold Moose successfully developed at least a half-dozen properties in San Francisco, his role as a developer does not rise to the level of significance to be eligible for listing in the California Register under this criterion. Additionally, the overall design of the hotel building and pedestrian bridge, and the inclusion of the Chinese Culture Center, was a result of activism by the Chinese community rather than by Harold Moose or Justice Enterprises.

*California Register Criterion 3 [Architectural Significance]*

This criterion applies to properties that “embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.”<sup>58</sup> “Distinctive characteristics” are the physical and design features that commonly recur in individual types, periods, or methods of construction. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular style.<sup>59</sup> A master “is a figure of generally recognized greatness in a field, a known craftsman of consummate skill, or an anonymous craftsman whose work is distinguishable from others by its characteristic style and quality.”<sup>60</sup>

Architect Clement Chen is recognized as a master architect, and the subject property is one of his signature hotel projects in the San Francisco Bay Area. The hotel building at 750 Kearny Street set him on the path of hotel design as he developed a business relationship with the Holiday Inn founder Kemmons Wilson as a result of the project. Chen went on to design facilities for Holiday Inn throughout California and nationwide and to receive international hotel commissions. His design for the Jinaguo Hotel in Beijing has been highlighted in scholarship as an important hotel constructed in China in the late twentieth century. As such, the subject property is recommended as eligible for listing under Criterion 3 as the work of master architect Clement Chen.

Although John Carl Warnecke is regarded as a master architect, the subject property is not a significant example of his work. Warnecke became involved in the project after Clement Chen designed the initial concept for the hotel and bridge; Warnecke’s firm translated the design concept into a viable building

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<sup>57</sup> National Park Service, “National Register Bulletin: How to Apply the National Register Criteria for Evaluation.”

<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

<sup>60</sup> Ibid.

and prepared the construction documents, ensuring the project was completed. As such, his role in the project was secondary to Clement Chen.

Likewise, the subject property is not significant as the work of Chen Chi-kwan. While he was an internationally recognized architect and artist, his role in finalizing the design of the bridge is not well known. The dimensions, structural system, and use of concrete had already been selected by the time he became involved in the project. The pedestrian bridge design also is a minor project compared to his university buildings in Taiwan.

Lastly, the hotel tower and pedestrian bridge are recommended as eligible for listing in the California Register under Criterion 3 as a significant example of Brutalist architecture in San Francisco. The subject property conveys hallmarks of this architectural style, including its sculptural form, consisting of a tall slender tower placed on a pyramidal base; its extensive use of exposed concrete; and its geometric detailing, including punched openings along the narrow façade, angular ledges on the spandrels, and sculptural overhang punctuated by deep, rectangular voids at the capital level.

#### *California Register Criterion 4 [Potential to Yield Information]*

Criterion 4 is typically applied to archaeological resources, and evaluation of the subject property for eligibility under this criterion was beyond the scope of this report.

## **6.2 Period of Significance**

Period of significance is the length of time that a property was associated with the important events, activities, or persons, or attained the characteristics that qualify it for listing as a historic resource. The period of significance typically begins with the date when significant activities or events began giving the property its historic significance; this is often a date of construction. Some periods of significance are as brief as a single year, but many span several years and consist of beginning and ending dates.

The period of significance for the subject property begins in 1971, when both the hotel and pedestrian bridge were completed. Two years later, the Chinese Culture Center opened its doors to the public. The Chinese Culture Center is still operating within the building complicating the closure of the period of significance. On the one hand, it could be left open-ended. Conversely, Gordon H. Chang noted that the Asian Art Museum opened in San Francisco in 2003, prompting the Chinese Culture Center to revisit its mission, as the two organizations shared a similar audience and programming. It undertook a new capital campaign to redesign its office and exhibition space and revamp its programming, resulting in the major remodel of the third floor area in 2005. As such, the year 2005 marks a transition, rather than a closure, in the history of the Chinese Culture Center.

## **6.3 Integrity Analysis**

Integrity is the authenticity of a historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. Integrity involves several aspects including location, design, setting, materials, workmanship, feeling, and association. These aspects closely relate to the building's significance and must be primarily intact for eligibility.

The building and pedestrian bridge have not been moved, and the setting continues to be comprised of low-scale buildings to the west and south in Chinatown, and high-rise towers to the north and east as the neighborhood transitions to the Financial District. Most importantly, it maintains a physical and

visual connection with the adjacent Portsmouth Square. As such, it retains integrity of location and setting. Likewise, the building retains integrity of design, materials, and workmanship, as its exterior has undergone minimal alterations since it was completed in 1971. Primary alterations include the redesign of the ground story of the west façade, serving as the main entrance to the building; the replacement in-kind of the windows on the sloped walls of the north and south façades; and the insertion of the clubhouse underneath the west end of the bridge. The building and pedestrian bridge retain the majority of the original construction material and design. The subject property displays integrity of feeling and association through its intact Brutalist design, its continued use as a hotel, and its physical connection with Portsmouth Square. Thus, it retains integrity of feeling and association.

## 7. CHARACTER-DEFINING FEATURES

A character-defining feature is an aspect of a building or structure's design, construction, or detail that is representative of its function, type, or architectural style. Generally, character-defining features include specific building systems, architectural ornament, construction details, massing, materials, craftsmanship, site characteristics, and landscaping within the period of significance. In order for an important historic property to retain its significance, its character-defining features must be retained to the greatest extent possible.

Character-defining features of the present-day Hilton Hotel building and pedestrian bridge at 750 Kearny Street include:

### Hotel Building:

- Location at the west end of the block bounded by Washington, Montgomery, Merchant, and Kearny streets
- Footprint extending to the property lines, except for the setback from Kearny Street
- Connection to Portsmouth Square via the pedestrian bridge
- Massing consisting of a tall, slender tower situated on a pyramidal base
- Steel-frame construction
- Flat roof with pool
- Concrete cladding with vertical lines created by wood formwork
- Fenestration, including bands of windows separated by cast-panel concrete spandrels with angled ledges on the tower and large expanses of fixed windows on the sloped walls of the base
- Horizontal, incised bands aligning with the spandrels
- Narrow projections on the east and west façades with a central column of windows and columns of rectangular voids on each side
- Sculptural overhang punctuated by deep, rectangular voids at the capital level

### Pedestrian Bridge:

- Reinforced concrete construction
- Girders and two-column bents with tapered legs
- Access from the second and third stories of the hotel tower at the east end and from Portsmouth Square at the west end
- Angular platform at the east end with a central staircase flanked by two shorter staircases
- Rectangular panels decorated with vertical lines from wood formwork

- Closed railing with smooth concrete cap
- Brick paving
- Curved interior walls
- Hexagonal light fixtures
- Backless concrete benches in two lengths

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## **Newspapers**

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*Francisco Examiner.*

*The Times* (San Mateo, CA).

*The Nation* (Bangkok, Thailand).

*Los Angeles Times.*

*New York Times.*

*Taiwan Today.*

**Hilton Hotel, San Francisco, CA**  
Historic Resource Evaluation

**Appendix A: Existing Conditions Photographs**



Architectural  
Resources Group

**EXTERIOR**



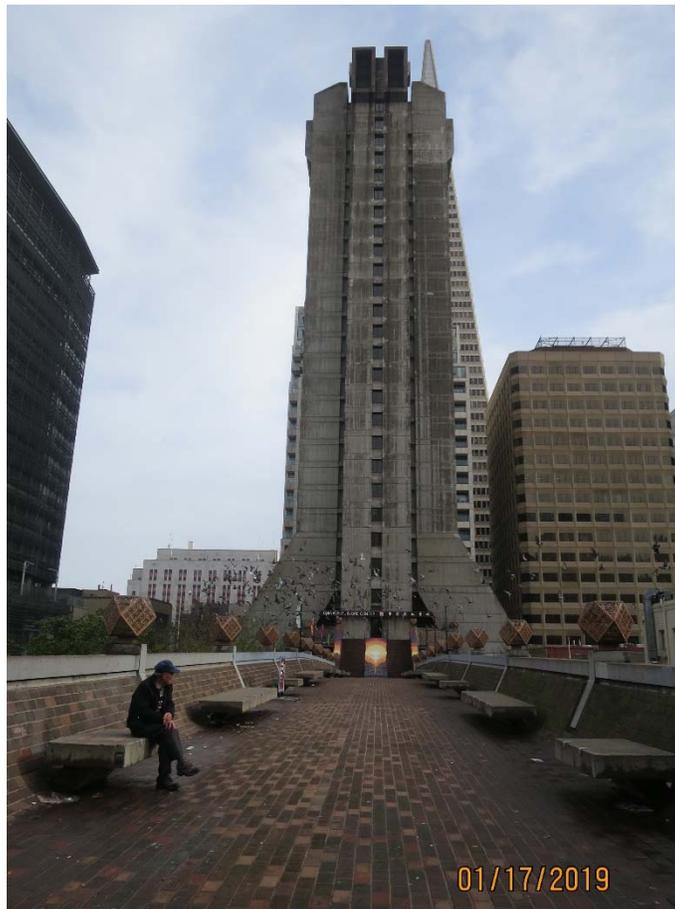
North and west façades, view southwest (ARG, January 2019)



West façade, view east (ARG, January 2019)



West façade, view east (ARG, January 2019)



West façade, view east (ARG, January 2019)



South façade, view northeast (ARG, January 2019)



West and south façades, view northeast  
(ARG, January 2019)



South and east façades, view north  
(ARG, January 2019)



East and north façades, view south (ARG, January 2019)



Base of the north façade, view southeast (ARG, January 2019)



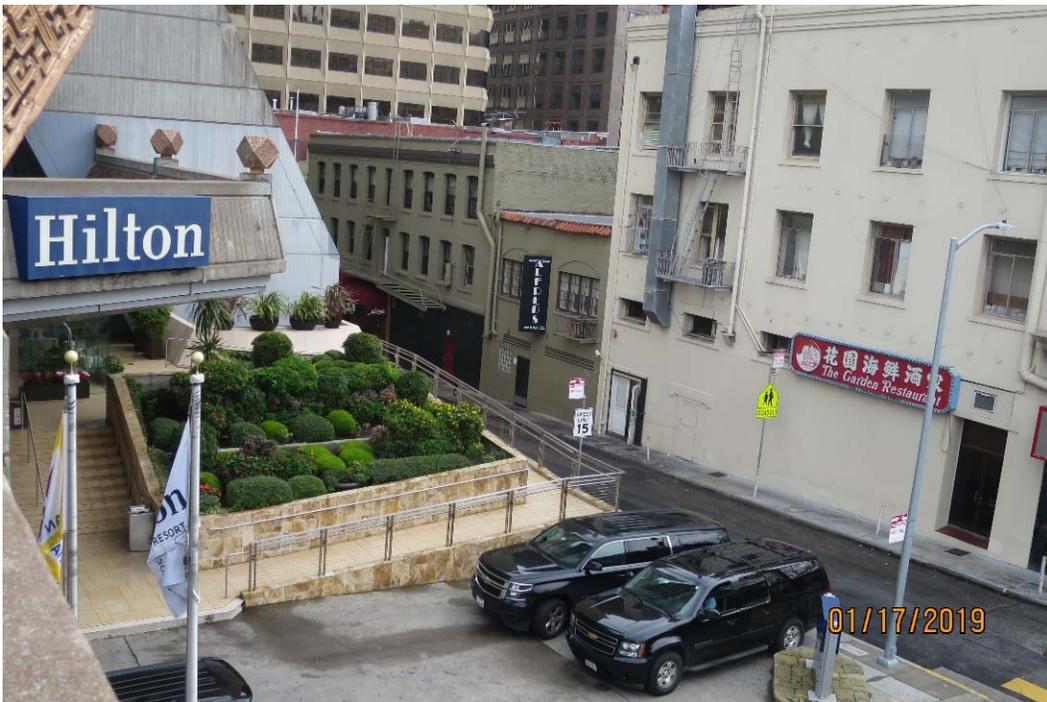
Base of the north façade, view south (ARG, January 2019)



Base of the west façade, view south (ARG, January 2019)



Base of the west façade, view northeast (ARG, January 2019)



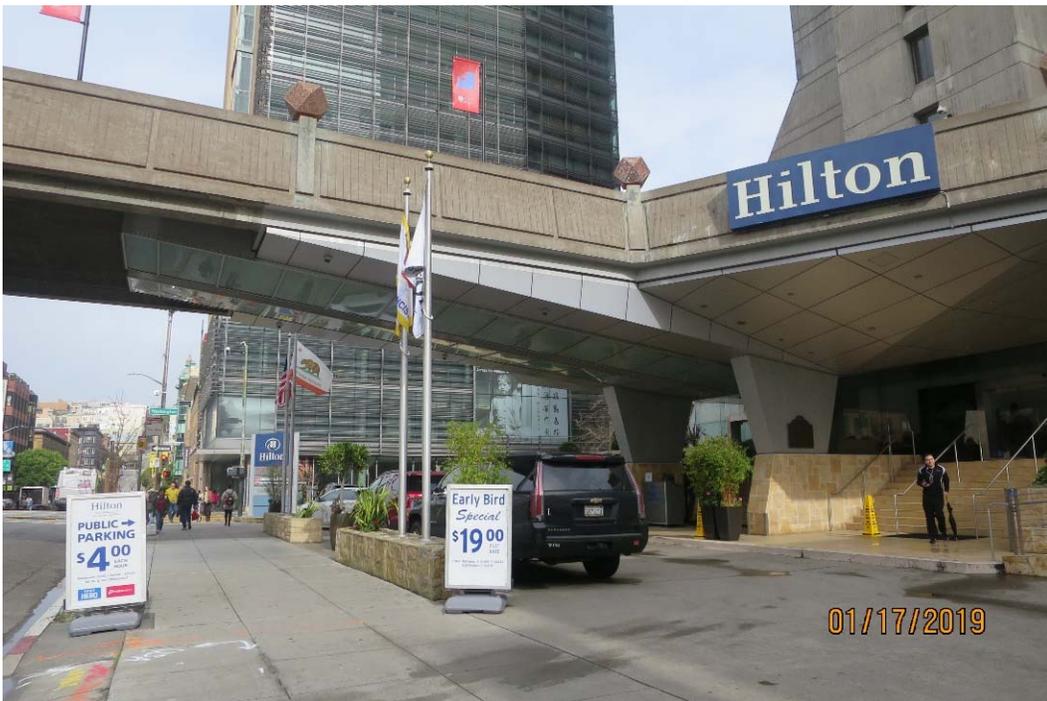
Landscaping and ramp at the base of the west façade, view southeast (ARG, January 2019)



Base of the west façade with entrances to the lobby, view east (ARG, January 2019)



Entrances to the lobby on the west façade, view south (ARG, January 2019)



Driveway, planters, and signs in front of the hotel lobby, view northeast (ARG, January 2019)



Plaque for State Landmark No. 192 (site of the Jenny Lind Theater and San Francisco City Hall) on the bridge pillar (ARG, January 2019)



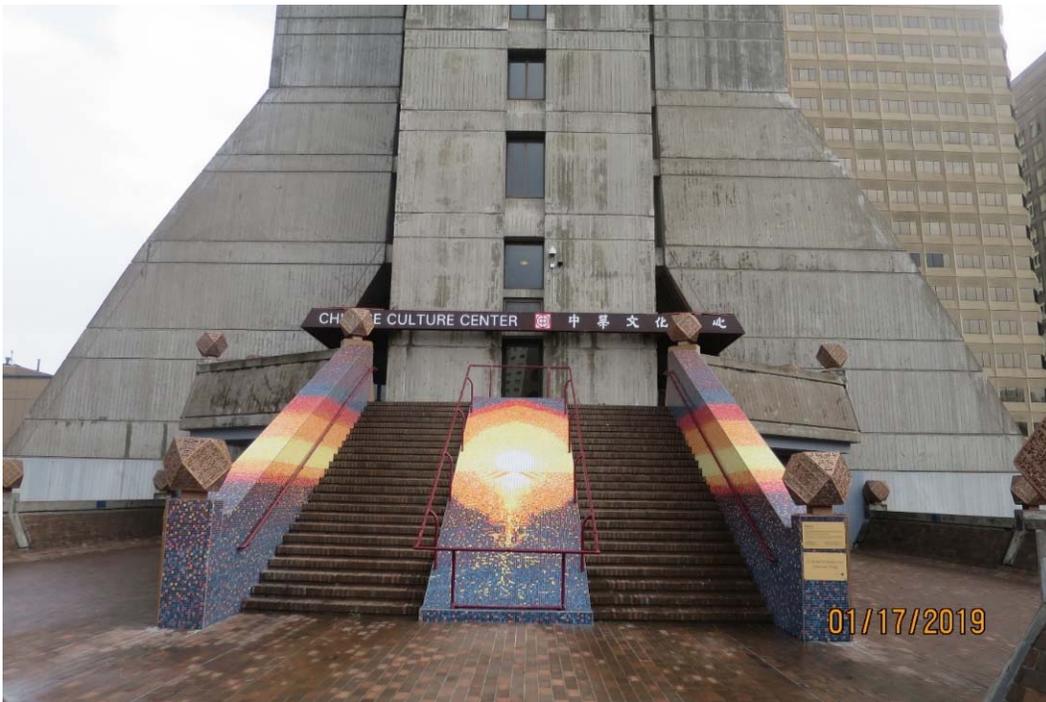
Base of the south façade, view northeast (ARG, January 2019)



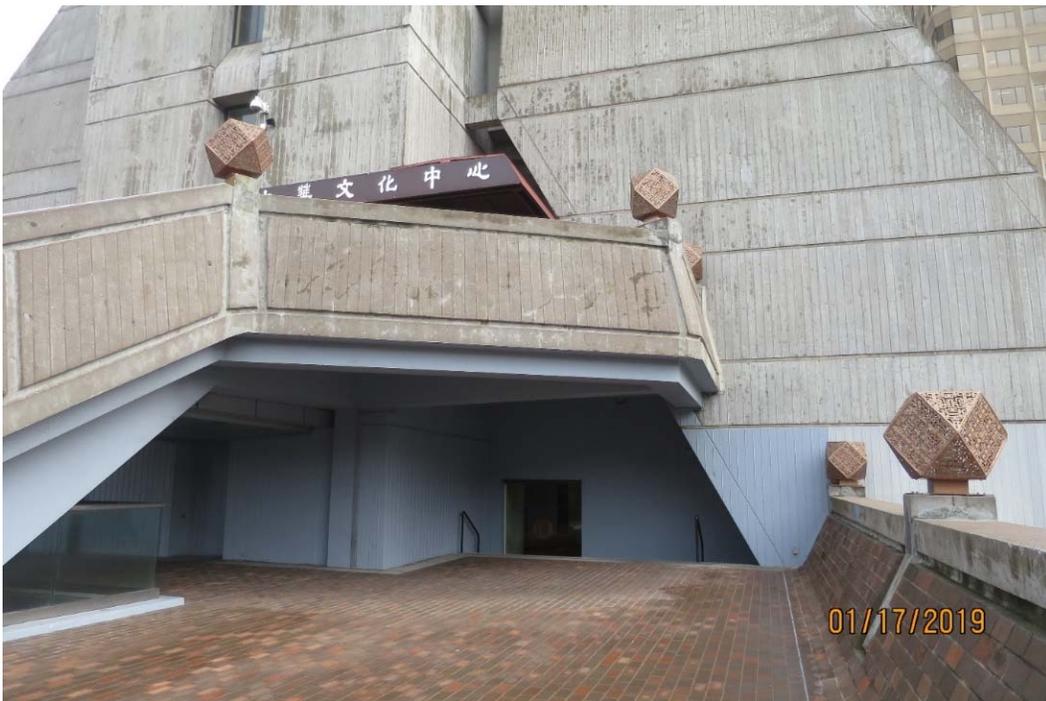
Base of the east façade, view north (ARG, January 2019)



Base of the east façade, view south (ARG, January 2019)



Pedestrian bridge, staircase ascending to the third story, view east (ARG, January 2019)



Pedestrian bridge, staircase ascending to the third story, with the entrance to the second story below (ARG, January 2019)



Pedestrian bridge, staircase ascending to the third story (ARG, January 2019)



Pedestrian bridge, view underneath the staircase ascending to the third story  
(ARG, January 2019)



Entrance to the second story from the pedestrian bridge (ARG, January 2019)



Entrance to the Chinese Culture Center on the third story from the pedestrian bridge  
(ARG, January 2019)



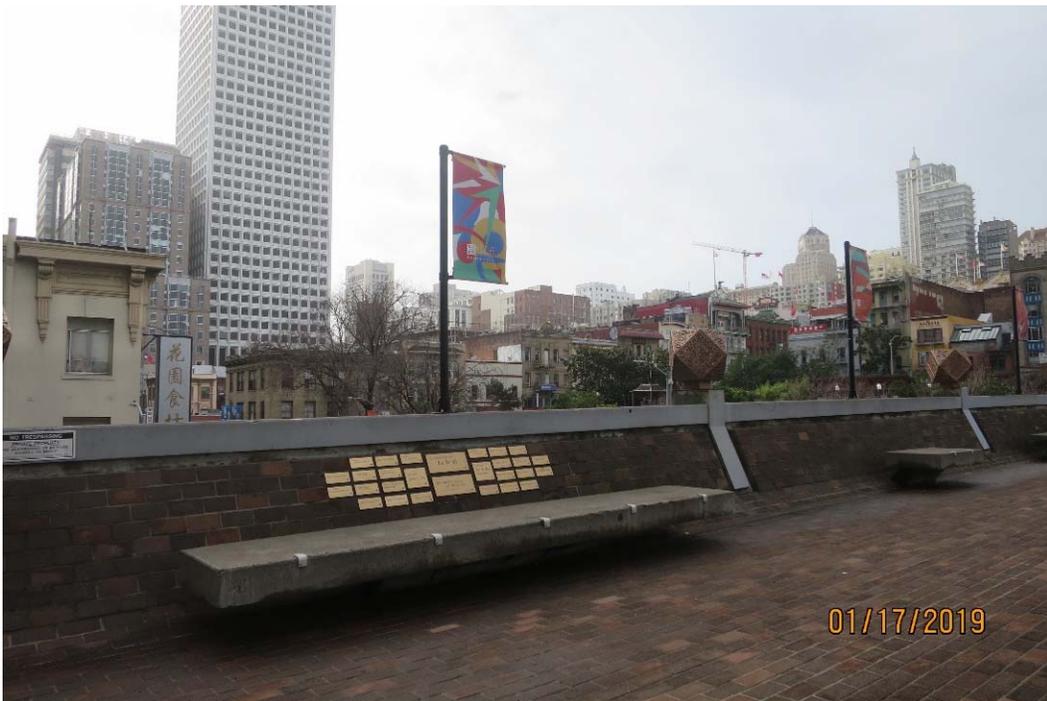
Pedestrian bridge, view west (ARG, January 2019)



Pedestrian bridge, view west toward Portsmouth Square (ARG, January 2019)



Typical lantern on the pedestrian bridge (ARG, January 2019)



Typical benches on the pedestrian bridge (ARG, January 2019)



Pedestrian bridge spanning Kearny Street, view south (ARG, January 2019)



Pedestrian bridge spanning Kearny Street, view west (ARG, January 2019)



Portsmouth Square clubhouse underneath the pedestrian bridge, view southwest  
(ARG, January 2019)



Portsmouth Square clubhouse underneath the pedestrian bridge, view northwest  
(ARG, January 2019)



Gate at the west end of the pedestrian bridge, view east (ARG, January 2019)

**INTERIOR – LOBBY (FIRST FLOOR)**



Sliding glass doors accessing the front seating area (ARG, January 2019)



Artwork in the front seating area (ARG, January 2019)



Front seating area with sliding glass doors to the lobby beyond (ARG, January 2019)



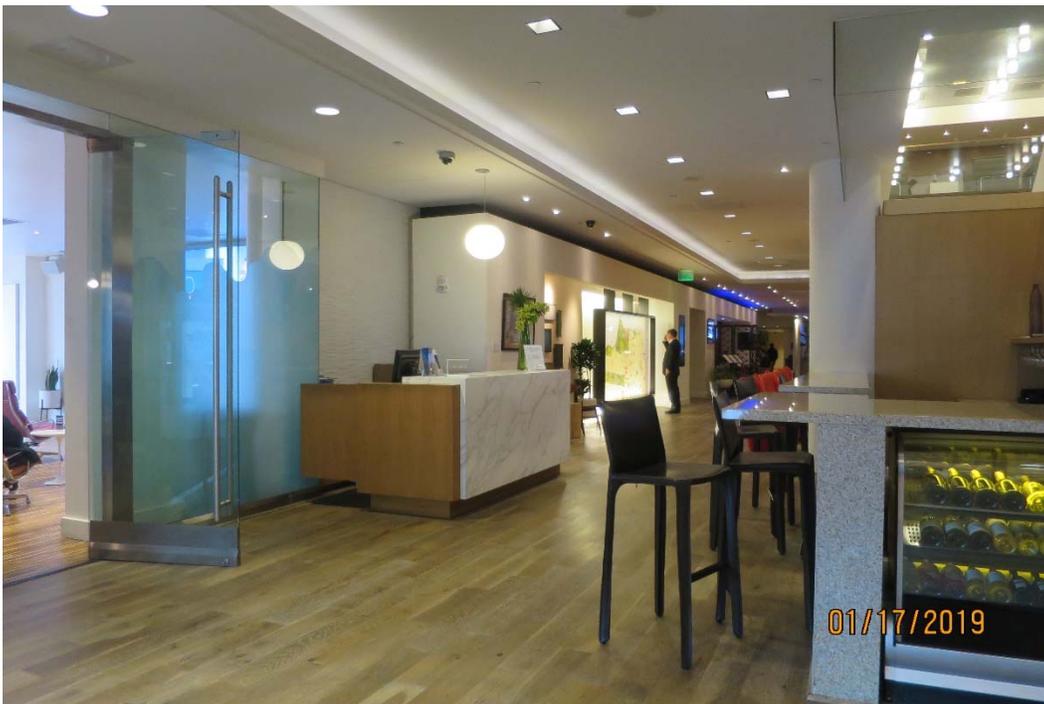
Central bar in the lobby (ARG, January 2019)



Reception desk along the south wall of the lobby (ARG, January 2019)



Desk with computers opposite the reception desk (ARG, January 2019)



Rooms, service desk, and displays along the north wall of the lobby (ARG, January 2019)



Restaurant along the east wall of the lobby (ARG, January 2019)



Central elevators (opposite the restaurant) leading to the mezzanine (ARG, January 2019)

**INTERIOR – CHINESE CULTURE CENTER (THIRD FLOOR)**



Central open space, view toward the west wall with entrances to the pedestrian bridge (ARG, January 2019)



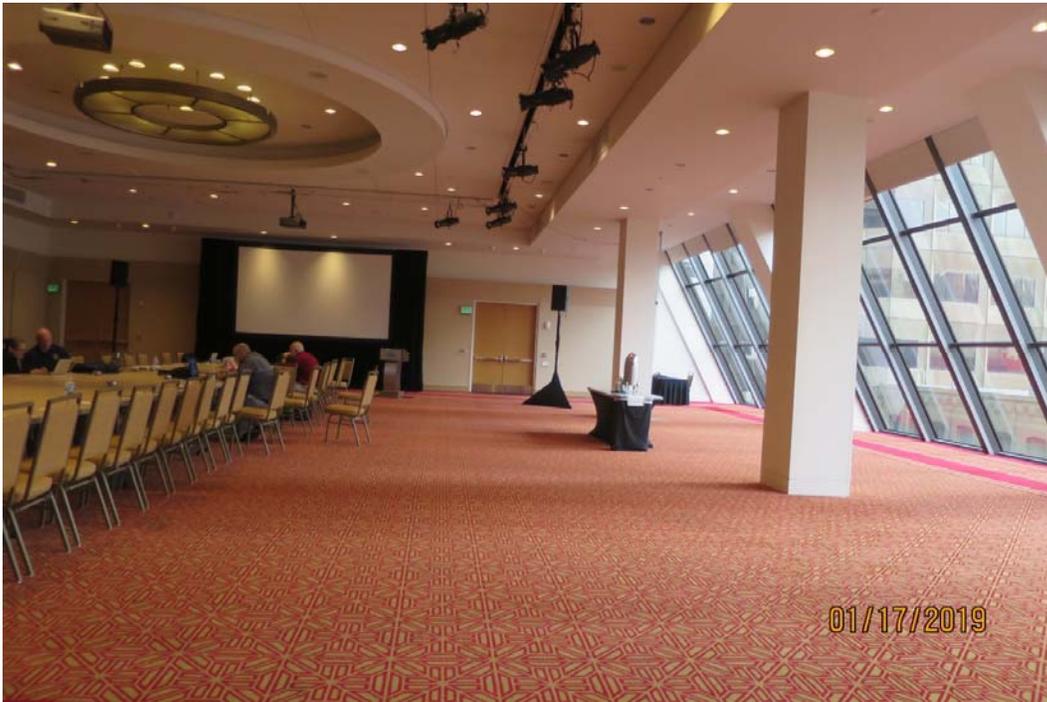
Entrance to the pedestrian bridge from the central open space (ARG, January 2019)



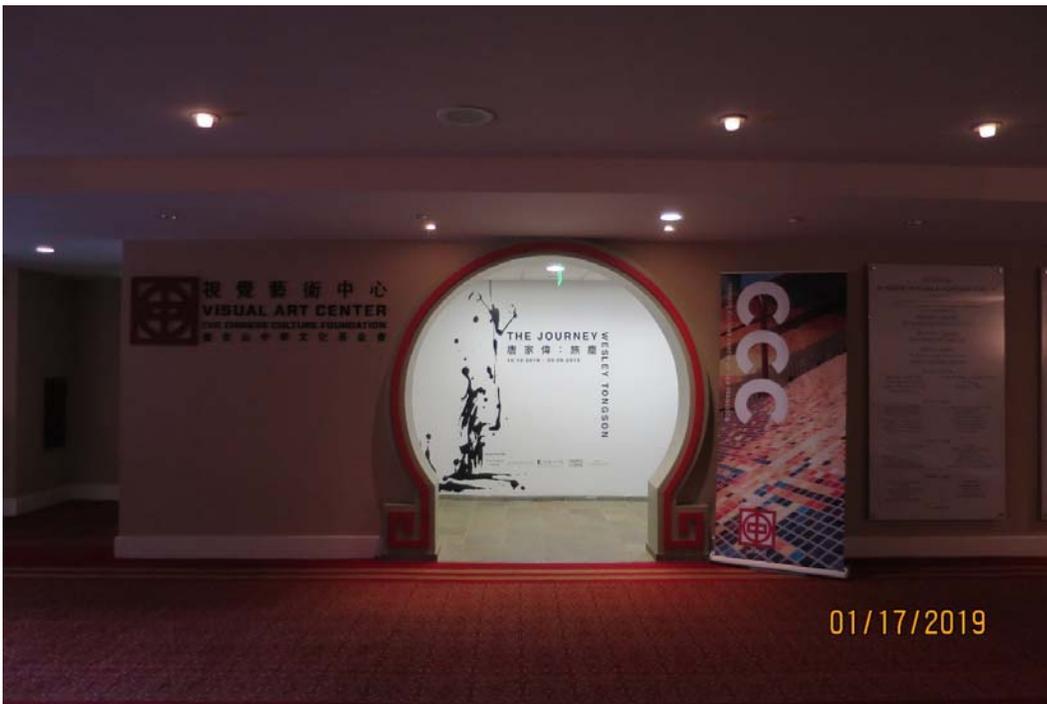
Entrance leading to the spiral staircase descending to the second story (ARG, January 2019)



Central open space, view toward the auditorium at the east end (ARG, January 2019)



Interior of the auditorium at the east end (ARG, January 2019)



Entrance to the gallery at the north end (ARG, January 2019)



Gallery interior, view toward the entrance and gift shop (ARG, January 2019)



Gallery interior (ARG, January 2019)



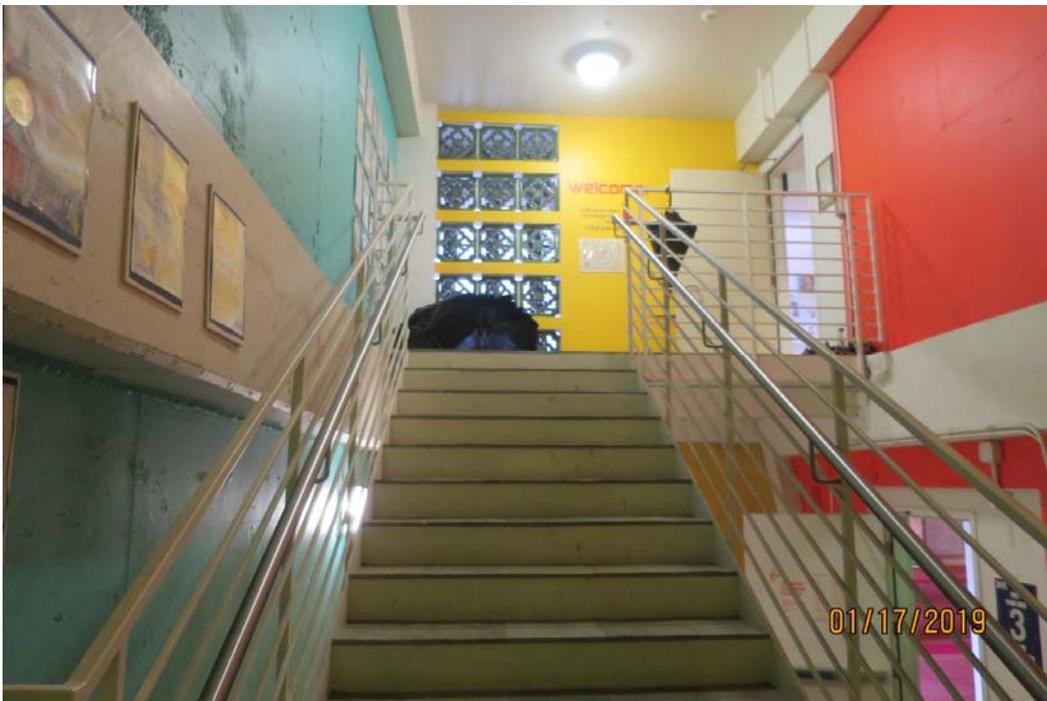
Gallery interior with covered windows along the north wall (ARG, January 2019)



Gallery interior (ARG, January 2019)



Hallway leading from the central open space to the stairwell accessing the offices  
(ARG, January 2019)



Stairwell accessing the offices (ARG, January 2019)



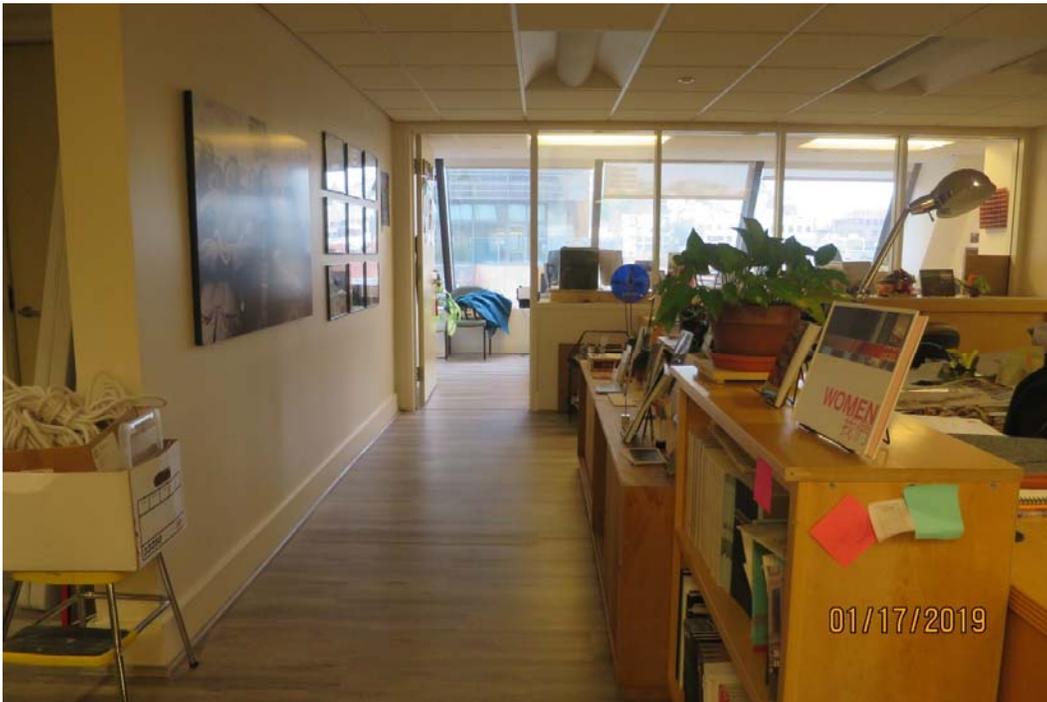
Interior of the central open space with conference rooms on the right (ARG, January 2019)



Seating area in the central open space with a conference room along the south wall (ARG, January 2019)



Central open space with offices beyond (ARG, January 2019)



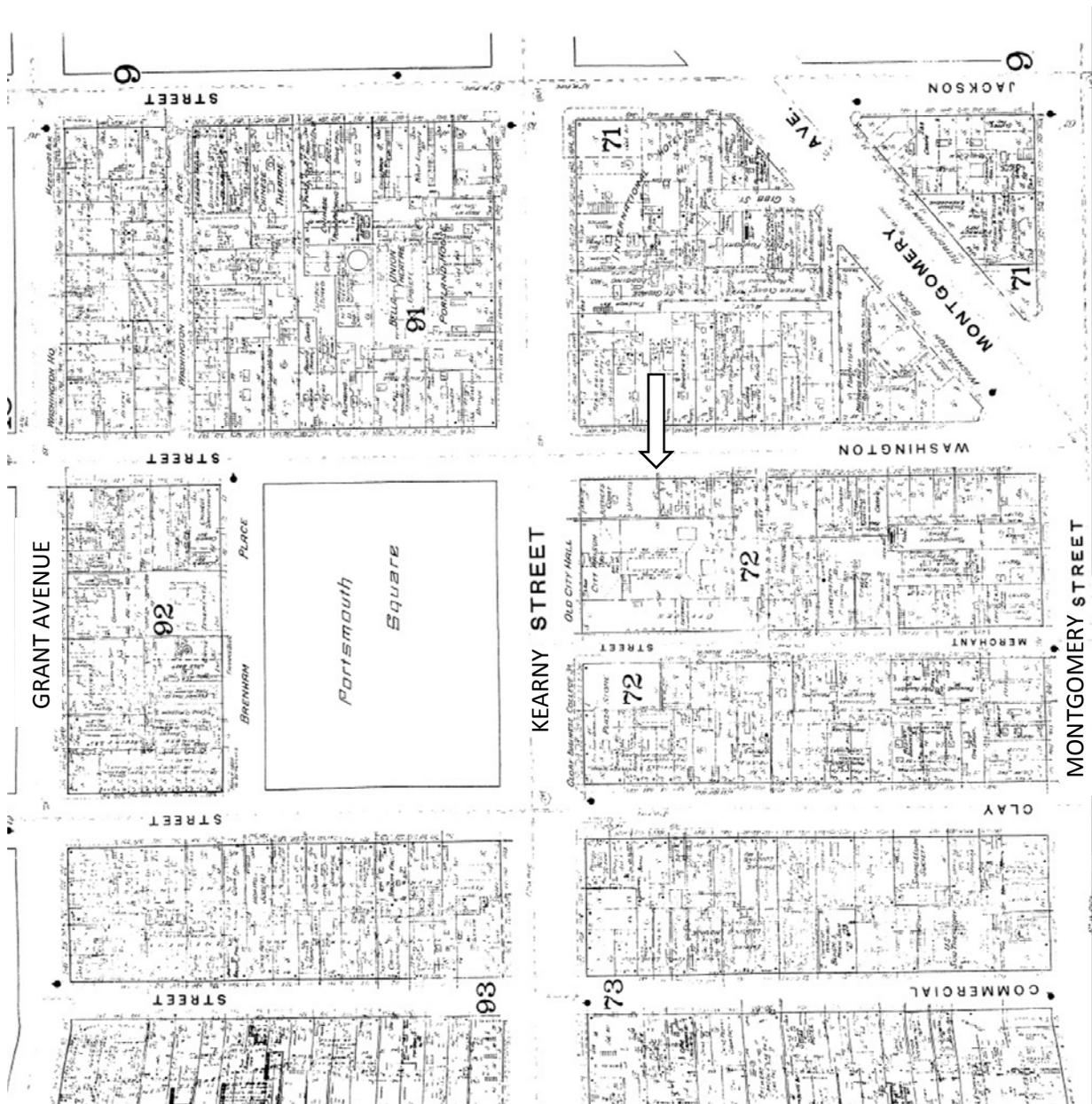
Central open space, with offices along the north wall (ARG, January 2019)

**Hilton Hotel, San Francisco, CA**  
Historic Resource Evaluation

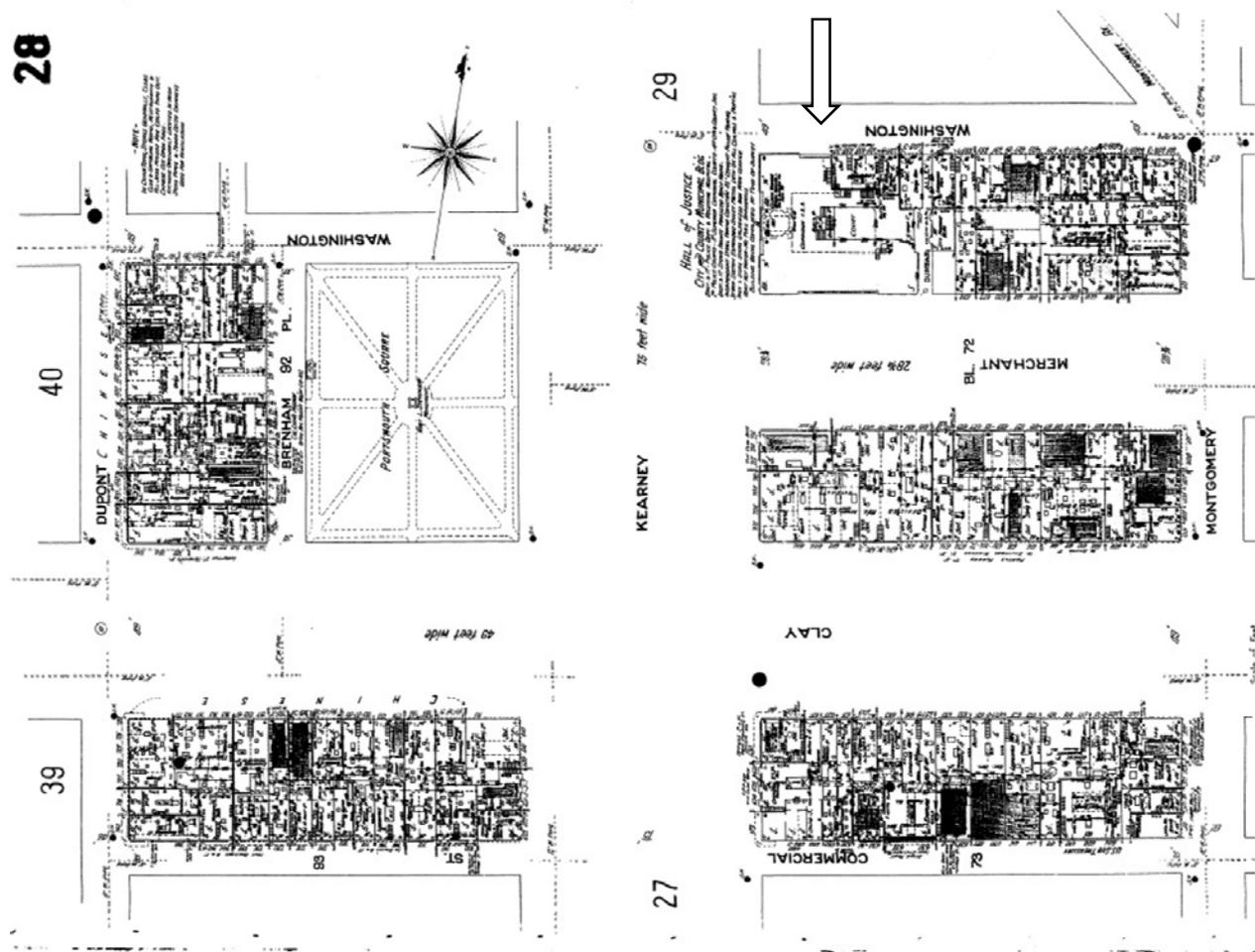
**Appendix B: Sanborn Fire Insurance Maps**



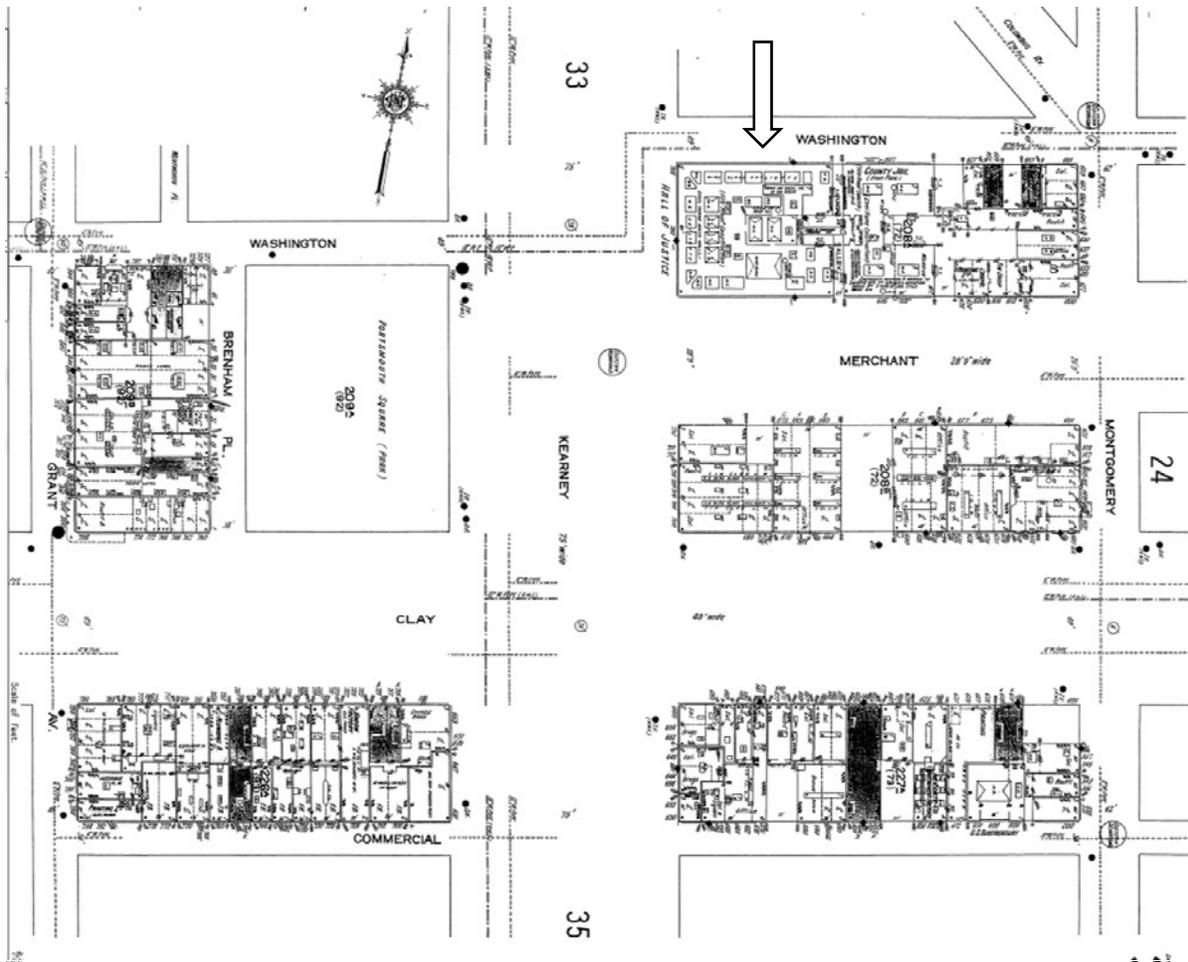
Architectural  
Resources Group



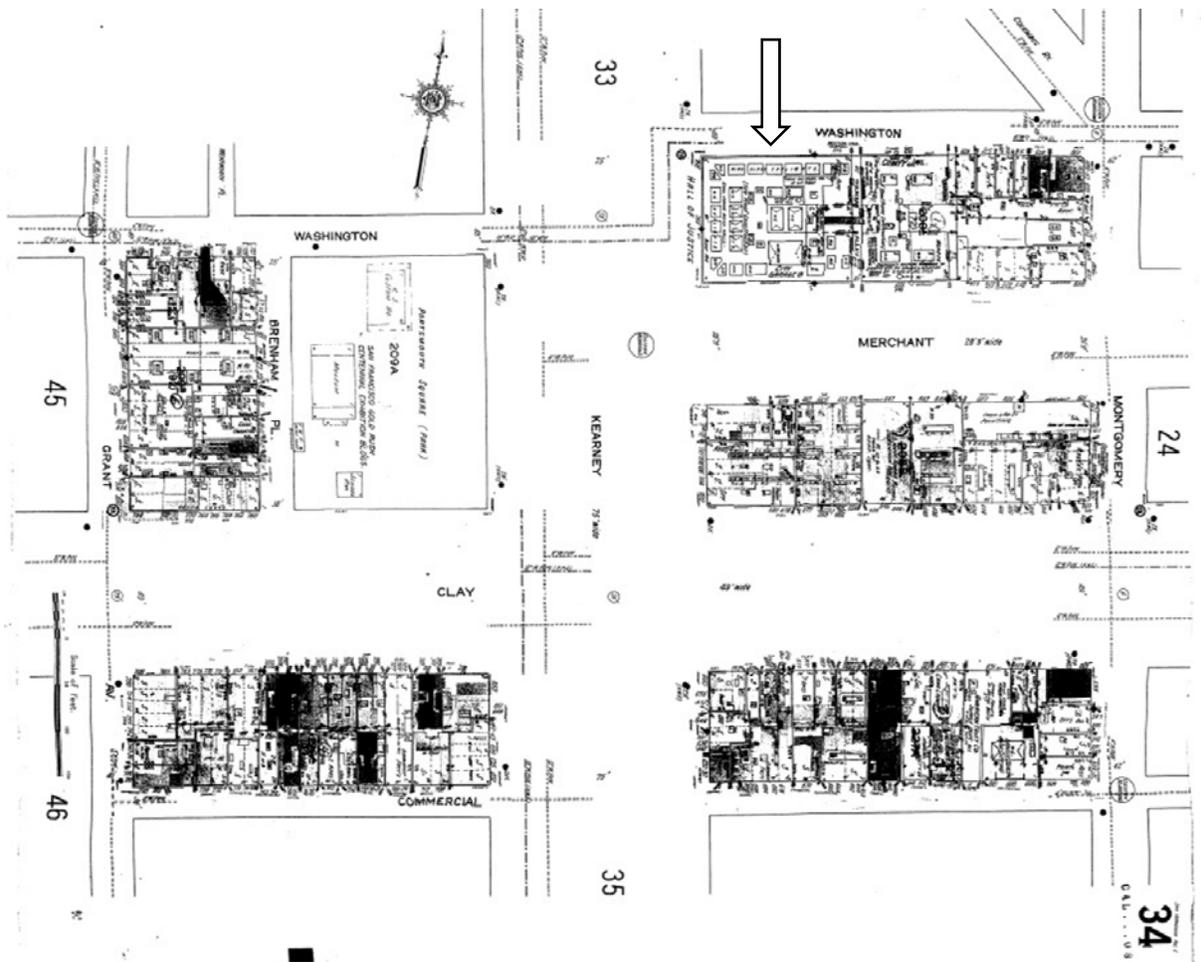
1887 Sanborn Fire Insurance Map, Volume 1, Sheet 10b (amended by author)  
The arrow indicates the future location of the subject property.



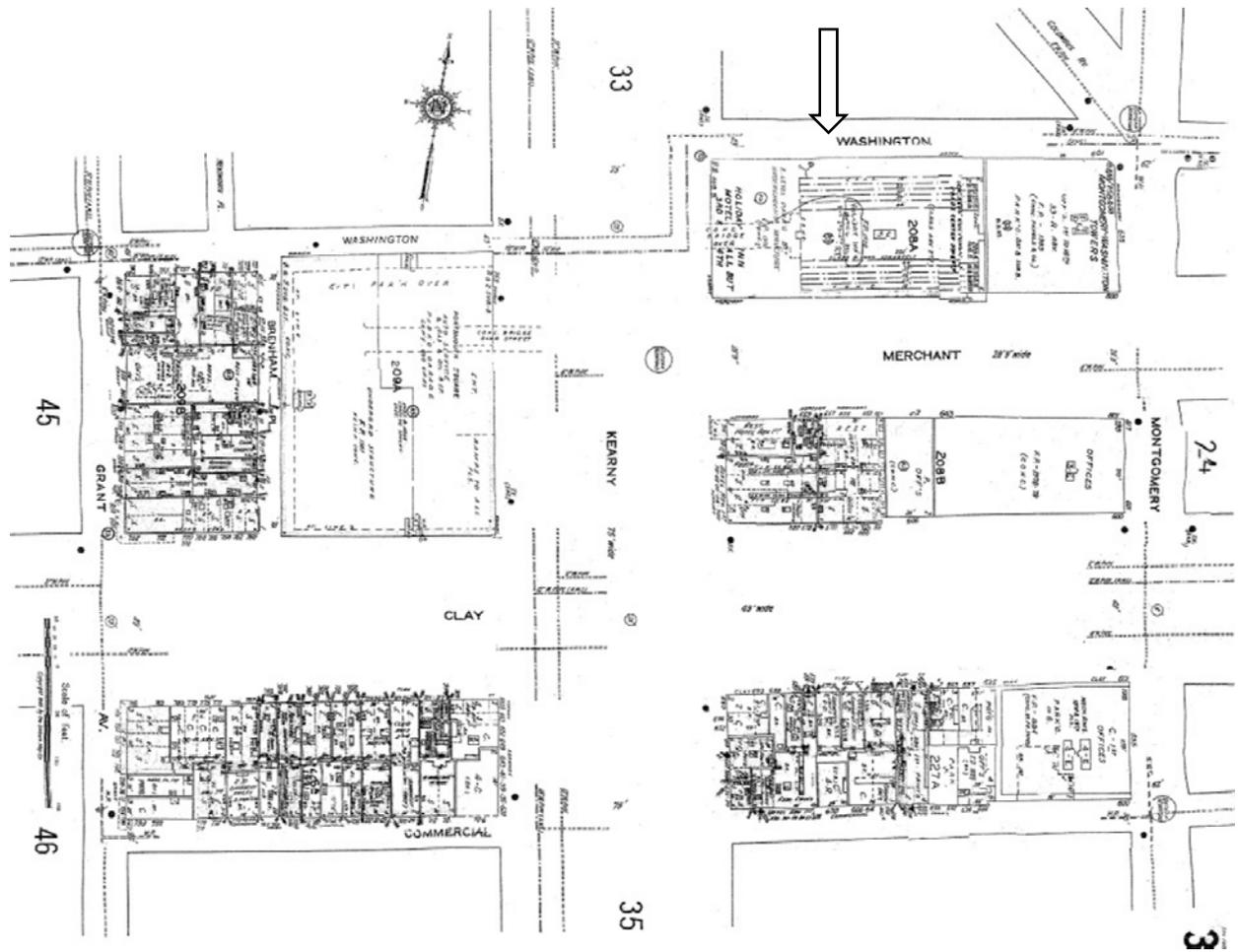
1887 Sanborn Fire Insurance Map, Volume 1, Sheet 28 (amended by author)  
The arrow indicates the future location of the subject property.



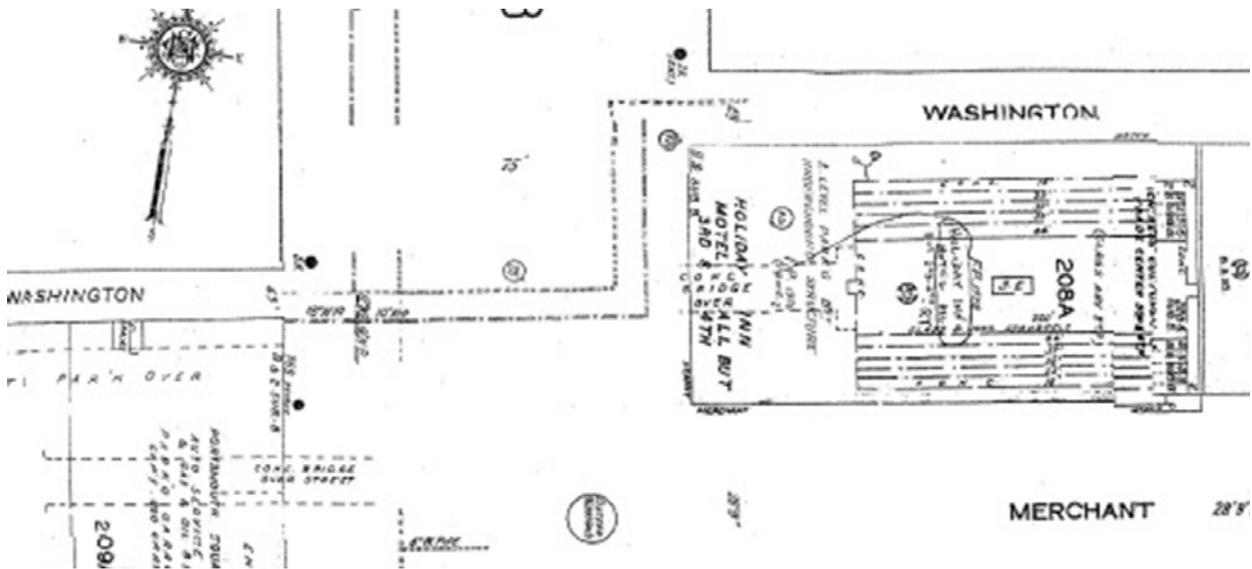
1913 Sanborn Fire Insurance Map, Volume 1, Sheet 34 (amended by author)  
The arrow indicates the future location of the subject property.



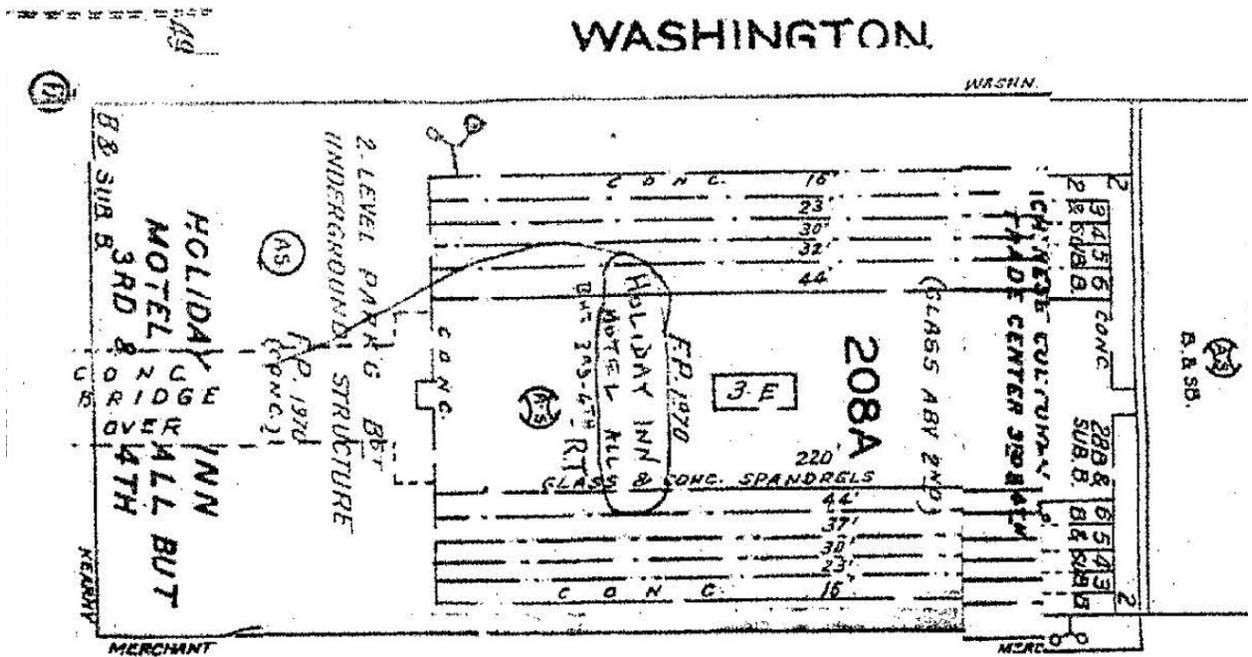
1950 Sanborn Fire Insurance Map, Volume 1, Sheet 34 (amended by author)  
The arrow indicates the future location of the subject property.



1990s Sanborn Fire Insurance Map, Volume 1, Sheet 34 (amended by author)  
The arrow indicates the location of the subject property.



1990s Sanborn Fire Insurance Map, Volume 1, Sheet 34; detail showing the subject property with the pedestrian bridge spanning Kearny Street.



1990s Sanborn Fire Insurance Map, Volume 1, Sheet 34; detail showing the footprint of the subject property

**Hilton Hotel, San Francisco, CA**  
Historic Resource Evaluation

**Appendix C: Building Permit Record**



Architectural  
Resources Group



OFFICIAL COPY

SAN FRANCISCO  
 DEPARTMENT OF PUBLIC WORKS  
 BUILDING INSPECTION

CITY AND COUNTY OF SAN FRANCISCO

DEPARTMENT OF PUBLIC WORKS  
 BLDG. FORM

CENTRAL PERMIT BUREAU

**SITE**  
 APPLICATION FOR BUILDING PERMIT  
 FOR TYPE 1-2-3-4 STRUCTURES

Date December 15, 1967

Application is hereby made to the Department of Public Works of the City and County of San Francisco for permission to build in accordance with the plans and specifications submitted herewith and according to the description and for the purpose hereinafter set forth:

**LOT DESCRIPTION**

(1) Location: <input type="checkbox"/> North <input checked="" type="checkbox"/> East side of <u>Kearny Street</u> <small>Name of Street</small>	
<input type="checkbox"/> South <input type="checkbox"/> West	
_____ feet <input type="checkbox"/> North <input type="checkbox"/> East of <u>Washington St.</u> <small>Nearest Cross Street</small>	
<input checked="" type="checkbox"/> South <input type="checkbox"/> West	
(2) Size of lot: front <u>126-6 3/4</u> ft. rear <u>126-6 3/4</u> ft. average depth <u>275-54</u> ft.	(3) Is any other building on lot? If yes, show on plot plan. <input type="checkbox"/> yes <input checked="" type="checkbox"/> no
	(4) Is automobile runway to be installed or altered? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no
	(5) Will street space be used during construction? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no

**BUILDING DESCRIPTION**

(6) Type of Building: <input checked="" type="checkbox"/> 1X <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 1 Hr. <input type="checkbox"/> N			
(7) Use of building <u>HOTEL, COMMERCIAL</u> <u>GARAGE, PUBLIC</u>	(8) Occupancy <u>15, 16, 3 (G, 2)</u> <u>12, 3</u> <small>Mfg. Code Classification</small>	(9) Number of Dwelling Units <u>562</u> <u>MAX.</u>	
(10) Ground Floor Area <u>19384</u> <small>Sq. Ft.</small>	(11) Height at the Center Line of Front of Bldg. <u>298</u> <small>Ft.</small>	(12) Number of Stories <u>26</u>	(13) Number of Basements <u>5</u>
(14) Is building designed for additional stories? <input type="checkbox"/> yes; how many? _____ <input checked="" type="checkbox"/> no		(15) Total Cost <u>\$4,300,000</u> <u>10,75,799</u> <u>add 210k</u>	
(16) Will sub-sidewalk space be used? <input checked="" type="checkbox"/> yes <input type="checkbox"/> no			
(17) Design Live Load for floors: (To be posted, in commercial and industrial buildings) <u>GARAGE 50<sup>lb</sup> P SF</u> <u>COMMERCIAL AND PUBLIC ASSEMBLY &amp; CORRIDORS 100<sup>lb</sup> P SF</u> <u>HOTEL GUEST ROOM 40<sup>lb</sup> P SF</u>			

**Cahill Construction**

- (18) Supervision of construction by Co., Inc. Address 350 Sansome St., S.F.
- (19) General contractor Cahill Construction Co. Inc. California License No. 90788  
Address 350 Sansome St., San Francisco Telephone 981-8383
- (20) Architect or Eng. John Carl Warnecke Assoc. California Certificate No. C 5029  
(for design) (Carl Russell)  
Address 61 New Montgomery St., San Francisco Telephone 397-4200
- (21) Engineer or Archt. \_\_\_\_\_ California Certificate No. \_\_\_\_\_  
(for construction) \_\_\_\_\_  
Address \_\_\_\_\_ Telephone \_\_\_\_\_

I hereby certify and agree that if a permit is issued for the construction described and approved in this application, or in accompanying plans, all the provisions of all the laws and ordinances applicable to the construction will be complied with. I further agree to save San Francisco and its officials and employees harmless from all costs and damages which may accrue from the use or occupancy of the sidewalk, street, or sidewalk space, or from anything else in connection with the work authorized by this permit, or any work performed on or at the premises designated therein. The foregoing covenant shall be binding upon the owners of said property, the applicant, their heirs, successors and assignees.

- (22) Owner Justice Investors  
Address c/o Cahill Construction Co., Inc. Phone No. 981-8383  
(For contact by Bureau)  
By [Signature] Address 350 Sansome St.  
Owner's Authorized Agent to be Owner's Authorized Architect, Engineer or General Contractor

THIS PERMIT AND THE APPROVED PLANS MUST BE KEPT ON THE JOB

BLDG. FORM

3 APPLICATION OF

OFFICIAL COPY

NO-BUILDING

Location: 752 KERN ST

Total Cost: \$90,000.00

File: 5-76 1070

APPROVED [Signature]

APPROVED [Signature]

APPROVED TO:

- Bureau of Engineering
- Bureau of Fire Prevention
- Bureau of Public Health
- Public Inspector
- Art Commission
- Dept. of Public Health
- Department of Electricity
- Redevelopment Agency
- Parking Authority

Approved: 11-12-1970

Provided the following conditions are complied with:

Approved:

Department of Public Health

Approved:

Department of Electricity

[Signature]

Approved:

Bureau of Engineering

Approved:

[Signature]

Approved:

Public Authority

No portion of building or structure or part thereof shall be used during construction in any other manner than that for which it was designed.

Approved:

Zone: C-3-0

CPG Setbacks

NOV 18 1970

Department of City Planning

Approved:

Bureau of Fire Prevention & Public Safety

- Approved: 45 NOTED ON PLANS
- DESIGN LIVE LOAD: 100 LBS/SQ FT
- SPECIAL INSPECTION - 1-10-1000
- 2. CONC: CYL & PLACEN
- 3. REINF STEEL G60 BEND TEST
- 4. PRESSING. 5. DUCTILE
- CONCRETE CONSTR.

[Signature]

Civil Engineer, Bureau of Building Inspection

Approved: [Signature]

- ALL ENCROACHMENTS IN THE OFFICIAL STREET OR SIDEWALK AREAS MUST BE GRANTED IN WRITING BY THE DIRECTOR OF PUBLIC WORKS AND BY RESOLUTION OF THE BOARD OF SUPERVISORS.
- ALL ENTRANCES, BOTH FEEDERS AND MAINS, SHALL MEET THE SPECIFICATIONS OF THE CITY ENGINEER.
- ALL MAPPING SHALL BE IN ACCORDANCE WITH THE CITY ENGINEER'S REQUIREMENTS.

NOV 18 1970

OFFICIAL COPY

SAN FRANCISCO

DEPARTMENT OF BUILDING INSPECTION

CENTRAL PERMIT BUREAU FORM

Write in Ink - Two Copies

CITY AND COUNTY OF SAN FRANCISCO

DEPARTMENT OF PUBLIC WORKS BLDG. FORM

CENTRAL PERMIT BUREAU

APPLICATION FOR BUILDING PERMIT  
ADDITIONS, ALTERATIONS OR REPAIRS

November 6, 1967

Application is hereby made to the Department of Public Works of San Francisco for a building permit in accordance with the plans and specifications submitted herewith and according to the provisions of the Building Code of the City and County of San Francisco and for the purpose hereinafter set forth:

- (1) Location 750 Kearny St. San Francisco, California 94104
- (2) Total Cost (\$)100,000.00 (3) No. of Stories 1 (4) Basement or Cellar yes or no
- (5) Present Use of building Bridge (only) (6) No. of families 1
- (7) Proposed Use of building Bridge (only) (8) No. of families 1
- (9) Type of construction 1, 2, 3, 4, or 5 (10) Proposed Building Code Classification 1
- (11) Any other building on lot NO (must be shown on plot plan if answer is yes.)
- (12) Does this alteration create an additional story to the building? NO
- (13) Does this alteration create a horizontal extension to the building? YES
- (14) Does this alteration constitute a change of occupancy NO
- (15) Electrical work to be performed YES (16) Plumbing work to be performed YES
- (17) Automobile runway to be altered or installed NO
- (18) Sidewalk over sub-sidewalk space to be repaired or altered NO
- (19) Will street space be used during construction? YES

(20) Write in description of all work to be performed under this application:  
(Reference to plans is not sufficient)  
Construction of a pedestrian bridge from the Chinese Cultural Center to the Portsmouth Square Park over Kearny Street.

(21) Supervision of construction by H.J. Degenkolg & Associates, 350 Sansome St., SF  
T.Y. Lin, Kulka, Yang & Assoc., 15 Vandewater St.

(22) General Contractor Cahill Construction Co., California License No. 90788 (B1)  
Address 425 California St., San Francisco, Ca.

(23) Architect or Engineer John Carl Wapnecke, California Certificate No. C-679  
(for design)  
Address \_\_\_\_\_

(24) Architect or Engineer \_\_\_\_\_  
(for construction) California Certificate No. \_\_\_\_\_  
Address \_\_\_\_\_

(25) I hereby certify and agree that if a permit is issued for the construction described in this application, all the provisions of the permit and all laws and ordinances applicable thereto will be complied with. I further agree to save San Francisco and its officials and employees harmless from all costs and damages which may accrue from use or occupancy of the sidewalk, street or subsidewalk space or from anything else in connection with the work included in the permit. The foregoing covenant shall be binding upon the owner of said property, the applicant, their heirs, successors and assigns.

(26) Owner Justice Enterprises, Inc., (Phone 989-9677)  
Address 2200 Russ Building, San Francisco, Ca. 94104

By [Signature] Address \_\_\_\_\_  
Owner's Authorized Agent to be Owner's Authorized Architect, Engineer or General Contractor.

**CERTIFICATE OF FINAL COMPLETION AND/OR PERMIT OF OCCUPANCY MUST BE OBTAINED ON COMPLETION OF WORK OR ALTERATION INVOLVING AN ENLARGEMENT OF THE BUILDING OR A CHANGE OF OCCUPANCY PURSUANT TO SEC. 808 AND 809, SAN FRANCISCO BUILDING CODE, BEFORE BUILDING IS OCCUPIED.**

Pursuant to Sec. 804, San Francisco Building Code, the building permit shall be posted on job. Owner is responsible for approved plans and application being kept at building site.

APPROVAL OF THIS APPLICATION FOR THE ELECTRICAL WORK DATE PERMIT FOR THE ELECTRICAL WORK

THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED.

CONTRACTOR LICENSE

ADDRESS OF CONTRACTOR

CONTRACTOR LICENSE

BLDG. FORM No. 3886  
11.5 3886

APPLICATION OF

3

249  
ROSE MOUTH SPARE CAR

FOR PERMIT TO MAKE  
ADDITIONS, ALTERATIONS,  
REPAIRS OR REFINISHING  
OFFICE COPY  
TYPED

Location 733 KEARNEY ST  
150

Total Cost \$ 1.00

Filed JUL 8 1970 19

APPROVED: 9 JUL 30 1970

APPROVED  
Dept. Public Health  
JUL 27 1970  
M. J. ...

Superintendent, Bureau of Building Inspection

Permit No. 19586 34889B

JUL 31 1970

Issued 19

X-BE-E

REFER TO:

- Bureau of Engineering
- BBI Struct. Engineer
- Boiler Inspector
- Art Commission
- Dept. of Public Health
- Dept. of Electricity
- Redevelopment Agency
- Parking Authority

Approved 19 1970

Provided the following conditions are complied with:

Approved: Department of Public Health

Department of Public Health

Approved: Department of Electricity

Department of Electricity

Approved: Art Commission

Art Commission

Approved: Boiler Inspector

Boiler Inspector

Approved: Redevelopment Agency

Redevelopment Agency

Approved: Parking Authority

Parking Authority

No portion of building or structure or scaffolding used during construction to be closer than 6'0" to any wire containing more than 750 volts. See Sec. 885 California Penal Code.  
A separate permit is required for construction, repair, and/or replacement of sidewalk over 10 square feet. For further information telephone 558-4391.

Approved: Zone CPC Setbacks

Zone CPC Setbacks

JUL 9 1970  
Approved: Department of City Planning

Approved: Bureau of Fire Prevention & Public Safety

Bureau of Fire Prevention & Public Safety

Approved: SPECIAL INSPECTION:

1. WORK ON EXISTING CONCRETE BY H.J. DEBOKOLS & ASSOC.
2. WELDING.
3. CONCRETE:  $f'_c = 3250$  PSI TEST CYLINDERS PLACEMENT OF REINFORC.

John E. Baker 7/30/70

Civil Engineer, Bureau of Building Inspection

Approved: FOR DRIVEWAYS AND STREET BRACKETS  
ALL ENCROACHMENTS IN THE OFFICIAL STREET OR SIDEWALK AREAS MUST BE GRANTED IN WRITING BY THE DIRECTOR OF PUBLIC WORKS OR BY RESOLUTION OF THE BOARD OF SUPERVISORS. ALL ENTRANCES, BOTH PEDESTRIAN AND VEHICULAR, SHALL MEET THE BUREAU'S REQUIREMENTS. ALL RAMPING SHALL BE INSIDE OF PROPERTY.

JUL 13 1970 P. Hoene

Write in Ink—File Two Copies

CITY AND COUNTY OF SAN FRANCISCO

DEPARTMENT OF PUBLIC WORKS  
BLDG. FORM

CENTRAL PERMIT BUREAU

APPLICATION FOR BUILDING PERMIT  
ADDITIONS, ALTERATIONS OR REPAIRS

3

July 8 1970

Application is hereby made to the Department of Public Works of San Francisco for permission to build in accordance with the plans and specifications submitted herewith and according to the description and for the purpose hereinafter set forth:

- (1) Location 733 KEARNY ST.
- (2) Total Cost (\$) 1.00 (3) No. of Stories 4 (4) Basement or Cellar YES  
yes or no
- (5) Present Use of building UNDER GROUND GARAGE (6) No. of families \_\_\_\_\_  
yes or no
- (7) Proposed Use of building SAME (8) No. of families \_\_\_\_\_
- (9) Type of construction 1 (10) \_\_\_\_\_
- (11) Any other building on lot NO (must be shown on plot plan if answer is yes.)  
yes or no
- (12) Does this alteration create an additional story to the building? YES  
yes or no
- (13) Does this alteration create a horizontal extension to the building? NO  
yes or no
- (14) Does this alteration constitute a change of occupancy NO  
yes or no
- (15) Electrical work to be performed YES (16) Plumbing work to be performed NO  
yes or no
- (17) Automobile runway to be altered or installed NO  
yes or no
- (18) Sidewalk over sub-sidewalk space to be repaired or altered YES  
yes or no
- (19) Will street space be used during construction? YES  
yes or no
- (20) Write in description of all work to be performed under this application:  
(Reference to plans is not sufficient)

FOUNDATION & PIERS FOR OVERHEAD BRIDGE SUPPORT  
THRU EXISTING GARAGE. THIS IS STRICTLY A STRUCTURAL  
ADDITION, REFER TO APPL # 384492

- (21) Supervision of construction by \_\_\_\_\_ Address \_\_\_\_\_
- (22) General Contractor CAHILL CONCRET Co. California License No. \_\_\_\_\_  
Address 425 CALLE ST.
- (23) Architect or Engineer H. J. DEGENKOLS California Certificate No. 5748  
(for design) Address 86 THIRD ST.
- (24) Architect or Engineer H. J. DEGENKOLS California Certificate No. \_\_\_\_\_  
(for construction) Address 86 THIRD ST.
- (25) I hereby certify and agree that if a permit is issued for the construction described in this application, all the provisions of the permit and all laws and ordinances applicable thereto will be complied with. I further agree to save San Francisco and its officials and employees harmless from all costs and damages which may accrue from use or occupancy of the sidewalk, street or sub-sidewalk space or from anything else in connection with the work included in the permit. The foregoing covenant shall be binding upon the owner of said property, the applicant, their heirs, successors and assignees.
- (26) Owner PARTS MOUTH SQUARE GARAGE (Phone 981-8383)  
Address 733 KEARNY ST. For contact by Bureau

By [Signature] Address \_\_\_\_\_  
Owner's Authorized Agent to be Owner's Authorized Architect, Engineer or General Contractor.  
CERTIFICATE OF FINAL COMPLETION AND/OR PERMIT OF OCCUPANCY MUST BE OBTAINED ON COMPLETION OF WORK OR ALTERATION INVOLVING AN ENLARGEMENT OF THE BUILDING OR A CHANGE OF OCCUPANCY PURSUANT TO SEC. 808 AND 809, SAN FRANCISCO BUILDING CODE, BEFORE BUILDING IS OCCUPIED.

Pursuant to Sec. 804, San Francisco Building Code, the building permit shall be posted on job. Owner is responsible for approved plans and application being kept at building site.

APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WIRING AND PLUMBING MUST BE OBTAINED.

THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED.

CONSTRUCTION LEADER  
ADDRESS OF CONSTRUCTION LEADER  
(Enter name and branch designation if any. If there is no known construction leader, enter "unknown".)

OFFICIAL COPY



FB-501a

CITY AND COUNTY OF SAN FRANCISCO  
DEPARTMENT OF PUBLIC WORKS  
BUREAU OF BUILDING INSPECTION

Application Number 351579

# CERTIFICATE OF FINAL COMPLETION AND OCCUPANCY

(NOTE: A separate PERMIT OF OCCUPANCY is required for buildings with a class H occupancy)

Location 1000 Broadway

Type of Bldg. Office

Description of Construction Alteration

Motes & Boundary Application  
Occupancy H-3 B-3  
F-3

Construction Alteration

The construction shown on this certificate conforms to Ordinances of the City and County of San Francisco and to the California Building Code effective as of the date on which the heretofore mentioned application for this certificate and proposed occupancy is approved in pursuance to Sec. 306.C, Article 10, Chapter 24, Part 1, of the San Francisco Municipal Code.

NOTE: BEFORE CERTAIN AREAS ARE OCCUPIED AND BEFORE CERTAIN BUSINESSES, ENTERPRISES OR ACTIVITIES ARE CONDUCTED, SEPARATE AND ADDITIONAL LICENSES AND PERMITS MAY BE REQUIRED IN ACCORDANCE WITH PART III OF THE SAN FRANCISCO MUNICIPAL CODE AS WELL AS OTHER APPLICABLE CODES.

Approved: [Signature] 19 71  
BUREAU OF BUILDING INSPECTION & PUBLIC SAFETY

Approved: [Signature] 19 71  
1015 - Building Inspector

This certificate posted on 12-10-71 19  
SUPERINTENDENT BUREAU OF BUILDING INSPECTION  
By [Signature]  
Building Inspector

OFFICIAL COPY

SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION

FOR DEPARTMENTAL USE ONLY

APPROVED FOR ISSUANCE: APR 5 1972

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS

BLDG. FORM

3 7/12

APPLICATION NO. 407961

APPLICANT HEREBY MADE TO THE DEPARTMENT OF PUBLIC WORKS OF AN APPLICATION FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HERewith AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HERINAFTER SET FORTH:

OFFICE COPY

DATE FILED: 4-3-72; FILING FEE RECEIPT NO.: 46642; PERMIT NO.: 365104; ISSUED: APR - 5 1972; STREET ADDRESS OF JOB: 330 Kearney St. Holiday Inn 3rd floor; ESTIMATED COST OF JOB: 22500

DESCRIPTION OF EXISTING BUILDING table with columns for type of constr., number of stories, basements, present use, etc.

DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION table with columns for type of constr., number of stories, proposed use, etc.

Contractor and Architect information: Joe E. Vanderveer, 3406 Florid Vista; Clemet Chen + Assoc., 544 Pacific Ave.

Construction Lender and Owner information: Holiday Inn, 3rd floor; Joe E. Vanderveer, 3406 Florid Vista.

WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION: Install 100 lin. ft. of partitions in 3rd floor of existing building...

IMPORTANT NOTICES: No change shall be made in the character of the occupancy or use without first obtaining a Building Permit...

APPLICANT'S CERTIFICATION: I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION...

OFFICIAL COPY

SAN FRANCISCO

DEPARTMENT OF BUILDING INSPECTION

CONDITIONS AND STIPULATIONS

DATE:
REASON:

4-4-72 [Signature]
BUILDING INSPECTOR, BUR. OF BLDG. INSP.

NOTIFIED MR.

APPROVED:

[ ]

Department of City Planning
Department of City Planning

DATE:
REASON:

NOTIFIED MR.

APPROVED:

[ ]

BUREAU OF FIRE PREVENTION & PUBLIC SAFETY

DATE:
REASON:

NOTIFIED MR.

APPROVED:

[ ]

CIVIL ENGINEER, BUR. OF BLDG. INSPECTION

DATE:
REASON:

NOTIFIED MR.

APPROVED:

[ ]

BUREAU OF ENGINEERING

DATE:
REASON:

NOTIFIED MR.

APPROVED:

[ ]

DEPARTMENT OF PUBLIC HEALTH

DATE:
REASON:

NOTIFIED MR.

APPROVED:

[ ]

REDEVELOPMENT AGENCY

[Signature] 4-5-72

DATE:
REASON:

NOTIFIED MR.

APPROVED: For Work stated in application only

[ ]

Approval of this Application does not constitute approval of the use and occupancy of this building

4-3-72 [Signature] Division of Apartment and Hotel Inspections
RESIDENTIAL ENVIRONMENT INSPECTOR Bureau of Building Inspection

DATE:
REASON:

NOTIFIED MR.

APPROVED:

[ ]

DATE:
REASON:

NOTIFIED MR.

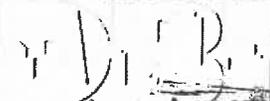
I AGREE TO COMPLY WITH ALL CONDITIONS OR STIPULATIONS OF THE VARIOUS BUREAUS OR DEPARTMENTS NOTED ON THIS APPLICATION, AND ATTACHED STATEMENTS OF CONDITIONS OR STIPULATIONS, WHICH ARE HEREBY MADE A PART OF THIS APPLICATION. NUMBER OF ATTACHMENTS 1

[Signature]
SIGNATURE OF OWNER, LESSEE OR AUTHORIZED AGENT FOR OWNER OR LESSEE.

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

OFFICIAL COPY

SAN FRANCISCO



DEPARTMENT OF PUBLIC WORKS  
BUILDING INSPECTION

FOR DEPARTMENTAL USE ONLY

SEP 12 1975

*P.H.I.C.*  
*J. J. Holiday*  
SUPERINTENDENT  
BUILDING INSPECTION

CITY AND COUNTY OF SAN FRANCISCO  
DEPARTMENT OF PUBLIC WORKS

APPLICATION FOR BUILDING PERMIT  
ADDITIONS, ALTERATIONS OR REPAIRS

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF PUBLIC WORKS  
OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH  
THE PLANS AND SPECIFICATIONS SUBMITTED AND ACCORDING  
TO THE DESCRIPTION AND PURPOSE RESPECTIVELY SET FORTH

(1) STREET ADDRESS OF JOB:

750 Kearny St. Mezz.

(2) ESTIMATED COST OF JOB:

6050

DATE PERMIT ISSUED: SEP 14 1975  
ISSUED: SEP 15 1975  
PERMIT NO.: 403264  
FILING FEE RECEIPT NO.: 95450

ROOM

12.2

448943

DESCRIPTION OF EXISTING BUILDING

(1A) TYPE OF CONCR. 1-2 (1B) NUMBER OF STORIES OF OCCUPANCY: 30 (1C) NUMBER OF BASEMENTS AND CELLARS: 1 (1D) PROPOSED USE: Assembly Hall (1E) BLDG. CODE OCCUP. CLASS: A-150 (1F) BLDG. CODE USE: Ed. Hall

DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION

(2A) TYPE OF CONCR. 1-2 (2B) NUMBER OF STORIES OF OCCUPANCY: 30 (2C) NUMBER OF BASEMENTS AND CELLARS: 1 (2D) PROPOSED USE: Assembly Hall (2E) BLDG. CODE OCCUP. CLASS: A-150 (2F) BLDG. CODE USE: Ed. Hall

(3A) DOES THIS ALTERATION CREATE ADDITIONAL STORY TO BUILDING? YES  NO  (3B) IF YES, STATE NEW HEIGHT AT CENTER LINE OF FRONT: — FT. (3C) DOES THIS ALTERATION CREATE A HORIZONTAL EXTENSION TO BUILDING? YES  NO  (3D) IF YES, STATE NEW GROUND FLOOR AREA: — SQ. FT.

(4A) WILL SIDEWALK OVER SIDEWALK SPACE BE REPAIRED OR ALTERED? YES  NO  (4B) WILL BUILDING EXTEND BEYOND PROPERTY LINE? YES  NO  (4C) IS AUTO HIGHWAY TO BE CONSTRUCTED OR ALTERED? YES  NO  (4D) WILL STREET SERVICE BE USED DURING CONSTRUCTION? YES  NO  (4E) WILL STREET SERVICE WORK TO BE PERFORMED? YES  NO  (4F) PLUMBING WORK TO BE PERFORMED? YES  NO  (4G) ANY OTHER EXISTING BLDG. ON LOT IN YES, SHOW ON PLAN: YES  NO  (4H) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY? YES  NO  (4I) ELECTRICAL WORK TO BE PERFORMED? YES  NO  (4J) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY? YES  NO

(5) GENERAL CONTRACTOR: Dona Castle Corp. ADDRESS: 292 Ocean Ave. S.F. CALIF. LICENSE NO.: BI-261228

(6) ARCHITECT OR ENGINEER FOR DESIGN: David Solomon ADDRESS: 84 Vandewater St. S.F. CALIF. LICENSE NO.: C-6367

(7) ARCHITECT OR ENGINEER FOR CONSTRUCTION: David Solomon ADDRESS: Same

(8) CONSTRUCTION LEADER (OWNER NAME AND BRANCH DESIGNATION IF ANY. IF THERE IS NO EXISTING CONSTRUCTION LEADER, ENTER "UNKNOWN").  
Unknown ADDRESS: —

(9) OWNER (LESSOR (LEASEE) OR OTHER): Chinese Cultural Foundation ADDRESS: 750 Kearny St. PHONE (FOR CONTACT BY ENGINEER): 333-1142

Install permanent stage construction per S.F. Building code. Stage and Dressing Room partitions. Partitions & ~~stage~~ to be ~~made~~ ~~per~~ ~~code~~ and ~~gyp~~ ~~board~~ stage construction to be used framed per code.

IMPORTANT NOTICES

No change shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. See Sec. 103, 104B, 104B.1, 104C, 502, 502.1, San Francisco Building Code and Sec. 104, San Francisco Housing Code.

No portion of building or structure or scaffolding used during construction, to be clear from 6'0" in any side containing more than 750 volts. See Sec. 283, California Penal Code.

Permit to Use: 302 A.S. San Francisco Building Code, the building permit shall be posted on the job. The owner is responsible for approved plans and application being kept at building site.

Grade lines as shown on drawings accompanying this application are assumed to be correct. If actual grade lines are not the same as shown revised drawings showing correct grade lines, cuts, and fills together with complete details of retaining walls and wall footings required must be submitted to this bureau for approval.

ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED.

BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED. APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WIRING AND PLUMBING MUST BE OBTAINED. SEPARATE PERMITS ARE REQUIRED IF ANSWER IS "YES" TO ANY OF ABOVE QUESTIONS (15) (16) (17) (20) (21) or (22).

THIS IS NOT A BUILDING PERMIT NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED.

No buildings or insulating materials may have a clearance of or less than two inches from all electrical wires or equipment.

APPLICANT'S CERTIFICATION

I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THEREIN WILL BE COMPLIED WITH.

I CERTIFY THAT IN THE PERFORMANCE OF THE ABOVE WORK I SHALL NOT EMPLOY ANY PERSON IN VIOLATION OF THE LABOR CODE OF CALIFORNIA RELATING TO WORKMEN'S COMPENSATION-INSURANCE.

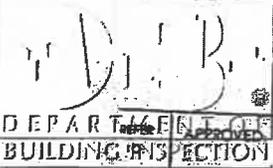
I FURTHER AGREE TO SAVE SAN FRANCISCO AND ITS OFFICIALS AND EMPLOYEES HARMLESS FROM ALL COSTS AND DAMAGES WHICH MAY ACCRUE FROM USE OR OCCUPANCY OF THE SIDEWALK, STREET OR SUBSIDEWALK SPACE OR FROM ANYTHING ELSE IN CONNECTION WITH THE WORK ENDED IN THE PERMIT. THE FOREGOING COVENANT SHALL BE BINDING UPON THE OWNER OF SAID PROPERTY, THE APPLICANT, THEIR HEIRS, SUCCESSORS AND ASSIGNEES.

*William L. Vitt*  
SIGNATURE OF OWNER OR AUTHORIZED AGENT

CHECK APPROPRIATE BOX:  
 OWNER  ARCHITECT  ENGINEER  
 LESSEE  AGENT WITH POWER OF ATTORNEY  
 CONTRACTOR  ATTORNEY IN FACT

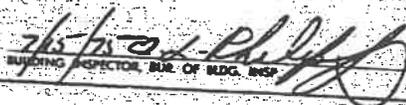
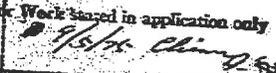
OFFICIAL COPY

SAN FRANCISCO



CONDITIONS AND STIPULATIONS

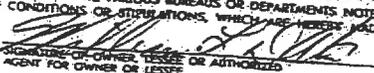
As Corrected on Plans

<input type="checkbox"/>	APPROVED:  BUILDING INSPECTOR, BUREAU OF BLDG. INSPECTION	DATE _____ REASON _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: Not reviewed by the Department of City Planning. It is hereby stated and permitted that the use of this property does or does not conform to the City Planning Code.  DEPARTMENT OF CITY PLANNING	DATE _____ REASON: A.T. NOTIFIED MR. _____
<input checked="" type="checkbox"/>	APPROVED: As Corrected on Plans  BUREAU OF FIRE PREVENTION & PUBLIC SAFETY	DATE _____ REASON _____ NOTIFIED MR. _____
<input checked="" type="checkbox"/>	APPROVED:  CIVIL ENGINEER, BUREAU OF BLDG. INSPECTION	DATE: 7/27/75 REASON: Callas needed & suspended calling details Mr. B. [unclear] NOTIFIED: [unclear] Construction
<input type="checkbox"/>	APPROVED: BUREAU OF ENGINEERING	DATE _____ REASON _____ NOTIFIED MR. _____
<input checked="" type="checkbox"/>	APPROVED: 9-10-75  DEPARTMENT OF PUBLIC HEALTH	DATE _____ REASON _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: REDEVELOPMENT AGENCY	DATE _____ REASON _____ NOTIFIED MR. _____
<input checked="" type="checkbox"/>	APPROVED: For Work stated in application only  Division of Apartment and Hotel Inspection	DATE _____ REASON _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: Bureau of Building Inspection	DATE _____ REASON _____ NOTIFIED MR. _____

HOLD SECTION NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

I AGREE TO COMPLY WITH ALL CONDITIONS OR STIPULATIONS OF THE VARIOUS BUREAUS OR DEPARTMENTS NOTED ON THIS APPLICATION, AND ATTACHED STATEMENTS OF CONDITIONS OR STIPULATIONS, WHICH ARE HEREBY MADE A PART OF THIS APPLICATION.

NUMBER OF ATTACHMENTS:

   
 SIGNATURE OF OWNER, TENANT OR AUTHORIZED AGENT FOR OWNER OR LESSEE

OFFICIAL COPY

SAN FRANCISCO

DEPARTMENT OF BUILDING INSPECTION

FOR DEPARTMENTAL USE ONLY

ISSUED FOR ISSUANCE SEP 24 1975

APPROVED

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF PUBLIC WORKS OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE LAWS OF THE CITY AND COUNTY OF SAN FRANCISCO AND ACCORDING TO THE PROVISIONS OF THE BUILDING CODE SET FORTH

451366

FILED 17 1975 FILING FEE RECEIPT NO. 97228 ESTIMATED COST OF WORK \$350

DESCRIPTION OF EXISTING BUILDING and DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION. Includes fields for number of stories, basements, present use, and proposed use.

CONTRACTOR: Dome Const Corp, 292 Ocean Ave S.F.
ARCHITECT: David Solomon, 84 Van Ness Ave S.F.
ENGINEER: David Solomon, Same

Handwritten note: This permit is for all dry wall partitions and ceilings. Reference to Application 448943 for stage structure or Permit 403264.

IMPORTANT NOTICES: No change shall be made in the character of the occupancy or use without first obtaining a Building Permit...

APPLICANT'S CERTIFICATION: I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION...

PLAN CHECKING RECEIPT 59859. RECEIVED OF: Dome Const. BUILDING APPLICATION NUMBER: 451366. DATE: 10-2-75. FEE: 13. DATE: 9-17-75. FEE: 13.

3. BUREAU APPL.





CONDITIONS AND STIPULATIONS

OFFICIAL COPY

DEPARTMENT OF BUILDING INSPECTION

08710121

APPROVED: *Janett O'Reilly 9/2/84*  
BUILDING INSPECTOR, BUR. OF BLDG. INSP.

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED: *OK 12/14/84*  
**EXEMPT**  
*Miller*  
CATEGORICALLY EXEMPT FROM ENVIRONMENTAL REVIEW  
DEPARTMENT OF CITY PLANNING  
DEC 17 1984

DATE: \_\_\_\_\_  
REASON: **NOTIFIED**  
NOTIFIED MR. \_\_\_\_\_

APPROVED: *per plans*  
PLEASE NOTIFY SFPD AT START OF WORK  
CONTACT FIRE INSPECTOR  
(415) 861-2060 EXT. 313  
*Robert Duermos 11-12-84*  
BUREAU OF FIRE PREVENTION & PUBLIC SAFETY

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED: *NA*  
CIVIL ENGINEER, BUR. OF BLDG. INSPECTION

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED: \_\_\_\_\_  
BUREAU OF ENGINEERING

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED: *For work specified only and as noted on plans (pg A-9) as per Dept. of Public Health requirements*  
*Richard S. O'Neil 12/21/84*  
DEPARTMENT OF PUBLIC HEALTH

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED: \_\_\_\_\_  
REDEVELOPMENT AGENCY

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED: *Work stated in application only*  
Approval of this Application does not constitute approval of the use and occupancy of this building  
*9/20/84 Don Cas 10*  
RESIDENTIAL-ENV. INSPECTOR, DIV. OF APT. & HOTEL INSP., S.B.I.

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED: *Chief*  
*9/27/84*  
OWNER'S AUTHORIZED AGENT

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

I agree to comply with all conditions or stipulations of the various bureaus or departments noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments

HOLD SECTION - NOTE DATES AND NAMES - ALL PERSONS NOTIFIED DURING PROCESSING

active complaint # 8703247 w/ DASH

APPROVED FIRE APR 04 1991

APPROVED FOR ISSUANCE APR 04 1991 APPLICATION NUMBER 09105577

APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS

FORM 8 OTHER AGENCIES REVIEW REQUIRED APRES FORM 8 OVER-THE-COUNTER ISSUANCE 2 NUMBER OF PLAN SETS w/11/192

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF PUBLIC WORKS OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HEREWITH AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSES HEREINAFTER SET FORTH.

DATE FILED 4-4-91 PERMITS RECEIPT NO. 750 Kearny St - 3rd Floor (1) STREET ADDRESS OF JOB BLOCK & LOT (2A) ESTIMATED COST OF JOB 463,000.00 (2B) REVISED COST

INFORMATION TO BE FURNISHED BY ALL APPLICANTS DESCRIPTION OF EXISTING BUILDING (1A) TYPE OF CONSTRUCTION (1B) NO. OF STORIES OR OCCUPANCY (1C) NO. OF BASEMENTS AND CELLARS (1D) PRESENT USE (1E) OCCUP CLASS (1F) NO. OF BUILDING UNITS (1G) TYPE OF CONSTRUCTION (1H) NO. OF STORIES OR OCCUPANCY (1I) NO. OF BASEMENTS AND CELLARS (1J) PROPOSED USE (1K) OCCUP CLASS (1L) NO. OF BUILDING UNITS (1M) IS AUTO RAMPWAY TO BE CONSTRUCTED OR ALTERED? (1N) WILL STREET SPACE BE USED DURING CONSTRUCTION? (1O) ELECTRICAL WORK TO BE PERFORMED? (1P) PLUMBING WORK TO BE PERFORMED? (1Q) GENERAL CONSTRUCTION (1R) OWNER - LESSEE (OR USE) (1S) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT) (1T) DOES THIS ALTERATION CREATE ADDITIONAL STORY TO BUILDING? (1U) WILL SIDEWALK OVERLAP SIDEWALK SPACE BE REPAIRED OR ALTERED? (1V) ARCHITECT OR ENGINEER DESIGN CONSTRUCTION (1W) CONSTRUCTION LEADER (1X) DOES THIS ALTERATION CREATE OR INCREASE CENTER LINE OF FRONT? (1Y) DOES THIS ALTERATION INCREASE OR DECREASE FLOOR AREA? (1Z) ANY OTHER EXISTING BLDG ON LOT? (2) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY?

IMPORTANT NOTICES NOTICE TO APPLICANT HOLD HARMLESS CLAUSE: The Permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and actions for damages resulting from operations under this permit, regardless of negligence of the City and County of San Francisco, and to assume the defense of the City and County of San Francisco against all such claims, demands and actions. In conformity with the provisions of Section 2800 of the Labor Code of the State of California, the applicant shall have on file, or file with the Central Permit Bureau, either Certificate (I) or (II) or (III) designated below or shall indicate item (IV) or (V) or (VI) below, whichever is applicable. If however, item (VI) is checked then item (I) must be checked as well. Mark the appropriate method of compliance below. (I) Certificate of Consent to Self-insure issued by the Director of Industrial Relations. (II) Certificate of Workman's Compensation insurance issued by an admitted insurer. (III) An exact copy or duplicate of (I) certified by the Director or (II). (IV) The cost of the work to be performed is \$100 or less. (V) I certify that in the performance of the work for which this Permit is issued, I shall not employ any person in any manner so as to become subject to the workman's compensation laws of California. I further acknowledge that I understand, in the event that I should become subject to the workman's compensation provisions of the provisions of Section 2800 of the Labor Code, that the Peace Bonds applied for shall be deemed revoked. (VI) I certify as the owner (or the agent of the owner) that in the performance of the work for which this Permit is issued, I will employ a contractor who complies with the workman's compensation laws of California and who has on file, or prior to the commencement of any work will file, with the Central Permit Bureau evidence that workman's compensation insurance is carried.

Applicant's Signature Date 4/4/91

CONDITIONS AND STIPULATIONS

REFER TO:

APPROVED: DISTRICT INSPECTOR ISSUED IN FACE OF APPLICATION AT START OF WORK (TELEPHONE NO. 553 6000). THIS DOES NOT CONSTITUTE AN APPROVAL OF THE BUILDING WORK AUTHORIZED MUST BE DONE IN STRICT ACCORDANCE WITH ALL APPLICABLE CODES

BUILDING INSPECTOR, BUR. OF BLDG. INSP

DATE: \_\_\_\_\_

REASON: \_\_\_\_\_

NOTIFIED MR. \_\_\_\_\_

APPROVED:

DEPARTMENT OF CITY PLANNING

DATE: \_\_\_\_\_

REASON: \_\_\_\_\_

NOTIFIED MR. \_\_\_\_\_

APPROVED:

BUREAU OF FIRE PREVENTION & PUBLIC SAFE

DATE: \_\_\_\_\_

REASON: \_\_\_\_\_

NOTIFIED MR. \_\_\_\_\_

APPROVED:

CIVIL ENGINEER, BUR. OF BLDG. INSPECTION

DATE: \_\_\_\_\_

REASON: \_\_\_\_\_

NOTIFIED MR. \_\_\_\_\_

APPROVED:

BUREAU OF ENGINEERING

DATE: \_\_\_\_\_

REASON: \_\_\_\_\_

NOTIFIED MR. \_\_\_\_\_

APPROVED:

DEPARTMENT OF PUBLIC HEALTH

DATE: \_\_\_\_\_

REASON: \_\_\_\_\_

NOTIFIED MR. \_\_\_\_\_

APPROVED:

REDEVELOPMENT AGENCY

DATE: \_\_\_\_\_

REASON: \_\_\_\_\_

NOTIFIED MR. \_\_\_\_\_

APPROVED:  For stated work only.

HOUSING INSPECTION DIVISION

DATE: \_\_\_\_\_

REASON: \_\_\_\_\_

NOTIFIED MR. \_\_\_\_\_

I agree to comply with all conditions or stipulations of the various bureaus or departments noted in this application, and attached statements of conditions or stipulations which are hereby made a part of this application.

Number of attachments:

OWNER'S AUTHORIZED AGENT

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

OFFICIAL COPY

SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION

APPROVED JUL 19 1991 FIRE

Richard Torres

APPLICATION FOR BUILDING PERMITS ADDITIONS, ALTERATIONS OR REPAIRS

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS

FORM 3 OTHER AGENCIES REVIEW REQUIRED FORM B OVER-THE-COUNTER ISSUANCE

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF PUBLIC WORKS OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HEREWITH AND ACCORDING TO THE PERMITS AND FOR THE PURPOSE HEREINAFTER SET FORTH.

DATE FILED 4-29-91, PERMIT NO. 677155, (1) STREET ADDRESS OF JOB 750 KEARNY STREET 208 24, (2A) ESTIMATED COST OF JOB 19,780

INFORMATION TO BE FURNISHED BY ALL APPLICANTS

Table with 2 main sections: DESCRIPTION OF EXISTING BUILDING and DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION. Includes occupancy, area, and structural details.

(14) GENERAL CONTRACTOR UNSELECTED, (15) LESSOR - LESSEE (CROSS OUT ONE) HOLIDAY INN - FINANCIAL DISTRICT - 750 KEARNY ST. 94108 (920-807)

(16) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT). INSTALL NEW INTERMEDIATE HANDRAILS AT THE FRONT (R PORTE COCHERE) OUTSIDE STEPS. INSTALL (W) LIGHTS IN SOFFIT OF PORTE COCHERE. INSTALL 10 FLAG POLES ON SIDE OF BRIDGE.

ADDITIONAL INFORMATION - FORM 3 APPLICANTS ONLY

Form with questions (17) through (24) regarding alterations, state height, electrical work, and other building details. Includes contractor name ALAN MALLON & ASSOCIATES.

IMPORTANT NOTICES

No change shall be made in the character of the occupancy or use without first obtaining a Building Permit... Check appropriate box: OWNER, ARCHITECT, ENGINEER, LESSEE, AGENT WITH POWER OF ATTORNEY, CONTRACTOR, ATTORNEY IN FACT.

NOTICE TO APPLICANT

HOLD HARMLESS CLAUSE: The Permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and actions for damages resulting from operations under this permit...

Alan D. MacComb 429-91, Applicant's Signature

less sharp than this notice, it is not to the quality of the original.

OFFICIAL COPY

SAN FRANCISCO

HEAD DISTRICT INSPECTOR NAMED ON PAGE OF A...  
SHOW AT EACH OF WORK (TELEPHONE NO. 558-6096). THIS...  
MEANS TO APPROVE WITHOUT SITE INSPECTION AND...  
BY THE DISTRICT INSPECTOR IN APPROVAL OF THE BUILDING...  
AND THE WORK SHALL BE DONE IN STRICT ACCORDANCE...  
BUILDING DEPARTMENT

APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE APPROVAL AS A CHANGE IN THE LEGALLY PERMITTED USE OR CHARACTER OF THIS STRUCTURE. APPROVAL IS PLACED UPON INFORMATION SUPPLIED BY THE APPLICANT WHICH HAS BEEN VERIFIED BY THE DISTRICT INSPECTOR.

Electrical or plumbing work will require appropriate permits.

110 & (b) 11A Except 2(c)

APPROVED FOR WORK AS SHOWN ON PLAN

APPROVED:

CATEGORICALLY EXEMPT FROM ENVIRONMENTAL IMPACT

DEPARTMENT OF CITY PLANNING

NOTIFIED MR.

DATE:

REASON:

NOTIFIED MR.

APPROVED:

APPROVED:

APPROVED:

APPROVED:

For work stated in application only.

R. FUNG M.L. 5/1/91  
Sr. Housing Inspector  
HOUSING INSPECTION DIVISION

I agree to comply with all conditions or stipulations of the various bureaus or departments noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of copies  1 Alan D. MacComb  
OWNER'S AUTHORIZED AGENT

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

001424

DEPT. OF BUILDING

**PERMIT CONTROL** ACTIVE COMPLAINTS  
 NONE J MD J CED J PCO J BID J DCP J OTHER

**STATION** H B D C B D S  
 SEQ: 100  
 ACCEPTED: [ ]  
 APPROVED: [ ]  
 DATE: 10/31/96

**BM PC CHECK ONE**  
 CNT-PC [ ] PAD-PC [ ] PAD-MAJ [ ] SSS [ ] PARAPET [ ]

**CHECK APPLICABLE** J PARALLEL J SITE PENAL J SK J 2X  
 J TITLE 24 - HC J TIDF J EXPED/TOR J SFUSD J BLDG ENLARGEMENT (STAMP APPL)  
 J HAZARDOUS MATERIAL

**BIL/RES:** RESID. = CNT-PC  
 NON-RESID. = PAD-PC  
 NEW/MAJOR = PAD-MAJ  
 UMB = SSS

**COMMENT:** NO VIOL.

**CITY AND COUNTY OF SAN FRANCISCO**  
**DEPARTMENT OF BUILDING INSPECTION**

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HERewith AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH.

**FORM 3**  OTHER AGENCIES REVIEW REQUIRED  
**FORM 8**  OVER-THE-COUNTER ISSUANCE

**2** NUMBER OF PLAN SETS

**OFFICE COPY**

DATE FILED: 10/31/96  
 PERMIT NO: 85732  
 PERMITS FEE RECEIPT NO: 286285  
 STREET ADDRESS OF JOB: 750 Kearny  
 ISSUED: 07-20-97  
 ESTIMATED COST OF JOB: \$4200

**INFORMATION TO BE FURNISHED BY ALL APPLICANTS**

**DESCRIPTION OF EXISTING BUILDING**  
 (1A) TYPE OF CONSTR: TYPE 1  
 (2A) NO. OF STORIES OR OCCUPANCY: 27  
 (3A) NO. OF BASEMENTS AND CELLARS: 2  
 (4A) PRESENT USE: HOTEL/ASSEMBLY ON FL 3  
 (5A) BUILDING CLASS: 73  
 (6A) NO. OF DWELLING UNITS: -

**DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION**  
 (1B) TYPE OF CONSTR: TYPE 1  
 (2B) NO. OF STORIES OR OCCUPANCY: 27  
 (3B) NO. OF BASEMENTS AND CELLARS: 2  
 (4B) PROPOSED USE (LEGAL USE): HOTEL/ASSEMBLY ON FL 3  
 (5B) BUILDING CLASS: A-2/R1  
 (6B) NO. OF DWELLING UNITS: -

(1C) IS AUTO RUNWAY TO BE CONSTRUCTED OR ALTERED? YES [ ] NO [X]  
 (1D) WILL STREET SPACE BE USED DURING CONSTRUCTION? YES [ ] NO [X]  
 (1E) ELECTRICAL WORK TO BE PERFORMED? SEPARATE PERMIT YES [ ] NO [X]  
 (1F) PLUMBING WORK TO BE PERFORMED? YES [ ] NO [X]

(14) GENERAL CONTRACTOR: ASIAN NEIGHBORHOOD DESIGN, ADDRESS: 982-2959, CALIF. LIC. NO.:  
 (15) OWNER (CHECK ONE): CHINESE CULTURE CENTER, ADDRESS: 750 KEARNY PL3, PHONE FOR CONTACT BY DEPT: 94108 986-1822

(16) WRITE AN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT):  
 MODIFICATION OF EXISTING STAGE IN ASSEMBLY AREA ON FLOOR 3

**ADDITIONAL INFORMATION — FORM 3 APPLICANTS ONLY**

(17) DOES THIS ALTERATION CREATE ADDITIONAL STORY TO BUILDING? YES [ ] NO [X]  
 (18) WILL SIGNALK OVER SUB-SIGNALK SPACE BE REPAIRED OR ALTERED? YES [ ] NO [X]  
 (19) ARCHITECT OR ENGINEER (OR SOLE J. CONSTRUCTION): ASIAN NEIGHBORHOOD DESIGN, HARRY JA WONG, ADDRESS: 401 BUSH SF, CALIF. CERTIFICATE NO.: 6014136

(20) CONSTRUCTION LENDER (ENTER NAME AND BRANCH DESIGNATION IF ANY, IF THERE IS NO KNOWN CONSTRUCTION LENDER, ENTER "UNKNOWN"): N/A

**IMPORTANT NOTICES**  
 No change shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. See San Francisco Building Code and San Francisco Housing Code.  
 No portion of building or structure or scaffolding used during construction, to be closer than 6'0" to any wire containing more than 750 volts. See Sec. 385, California Penal Code.  
 Pursuant to San Francisco Building Code, the building permit shall be posted on the job. The owner is responsible for approved plans and application being kept at building site.  
 Grade lines as shown on drawings accompanying this application are assumed to be correct. If actual grade lines are not the same as shown revised drawings showing correct grade lines, cuts and fills together with complete details of retaining walls and wall footings required must be submitted to this department for approval.  
 ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED.  
 BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED.  
 APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WIRING AND PLUMBING MUST BE OBTAINED. SEPARATE PERMITS ARE REQUIRED IF ANSWER IS 'YES' TO ANY OF ABOVE QUESTIONS (19) (11) (12) (13) (22) OR (24).  
 THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED.  
 In dwellings all insulating materials must have a clearance of not less than two inches from all electrical wires or equipment.

**CHECK APPROPRIATE BOX**  
 OWNER  
 ARCHITECT  
 ENGINEER  
 LESSEE  
 AGENT WITH POWER OF ATTORNEY  
 CONTRACTOR  
 ATTORNEY IN FACT

**APPLICANT'S CERTIFICATION**  
 I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERE TO WILL BE COMPLIED WITH

**NOTICE TO APPLICANT**  
 HOLD HARMLESS CLAUSE: The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and actions for damages resulting from operations under this permit, regardless of negligence of the City and County of San Francisco, and to assume the defense of the City and County of San Francisco against all such claims, demands or actions.  
 In conformity with the provisions of Section 3800 of the Labor Code of the State of California, the applicant shall have coverage under (I), (II) designated below or shall indicate item (III), or (IV), or (V), whichever is applicable. If however item (V) is checked item (IV) must be checked as well. Mark the appropriate method of compliance below:  
 I hereby affirm under penalty of perjury one of the following declarations:  
 ( ) I. I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.  
 (X) II. I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:  
 Carrier: Professional Insurance Assn.  
 Policy Number: W088723215  
 The cost of the work to be done is \$100 or less.  
 (X) III. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California. I further acknowledge that I understand that in the event that I should become subject to the workers' compensation provisions of the Labor Code of California and fail to comply therewith with the provisions of Section 3800 of the Labor Code, that the permit herein applied for shall be deemed revoked.  
 (X) IV. I certify as the owner for the agent for the owner that in the performance of the work for which this permit is issued, I will employ a contractor who complies with the workers' compensation laws of California and who prior to the commencement of any work will file a completed copy of this form with the Central Permit Bureau.

Signature of Applicant or Agent: [Signature]  
 Date: 10/31/96

OFFICIAL COPY

SAFETY  
DEPT  
BUILDING

OFFICE

CONDITIONS OF CONTRACT

Contact the district building inspector at the start of work on 558-558-6096. For plumbing inspection scheduling call 558-6090. For electrical inspection scheduling call 558-6090. This application is subject to final inspection, detailed plumbing or electrical inspection and approval. No work shall be done in approval of the building department or done in strict accordance with the rules and regulations of electrical or plumbing work shall require the appropriate permits.

1.7.7

APPROVED:

PLEASE NOTIFY FIRE INSPECTOR AT THE START OF WORK 558-3300.

*W. J. Mitchell* 2/7/97

NOTIFIED MR.

APPROVED:

*Per Alan & Apple*

DATE

REASON:



*John W. G.* 1/30/97

NOTIFIED MR.

APPROVED:

*Albert Law* 4/4/97  
*ME*

DATE

REASON:

NOTIFIED MR.

APPROVED:

*N/A - /*

DATE

REASON:

NOTIFIED MR.

APPROVED:

*John W. G.*

NOTIFIED MR.

NOTE: DATE AND NAMES OF ALL PERSONS NOTIFIED DURING PROJECTS

OFFICIAL COPY



DEPARTMENT OF BUILDING INSPECTION

NOV 29 2001

APPROVED

FRANK Y. CHIU, DIRECTOR

NOV 29 2001

APPROVED FOR ISSUANCE NOV 29 2001

318 200 11177-3851

APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS FORM 3 [X] OTHER AGENCIES REVIEW REQUIRED FORM 8 [ ] OVER-THE-COUNTER ISSUANCE 2 NUMBER OF PLAN SETS

FRANK Y. CHIU, DIRECTOR DEPARTMENT OF BUILDING INSPECTION APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED WITH AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HERINAFTER SET FORTH

DATE FILED: 328640, STREET ADDRESS OF JOB: 750 Kearny St. 208/2A, PERMIT NO.: 954236, ISSUED: 11-29-2001, ESTIMATED COST OF JOB: \$10,000.00

OSHA APPROVAL REQUIRED SPECIAL NUMBER:

INFORMATION TO BE FURNISHED BY ALL APPLICANTS LEGAL DESCRIPTION OF EXISTING BUILDING: Hotel, OCCUP. CLASS: A2.1/R1/M/S2, NO. OF DWELLING UNITS: 566. DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION: Hotel, OCCUP. CLASS: A2.1/R1/M/S2, NO. OF DWELLING UNITS: 566.

ADDITIONAL INFORMATION (17) DOES THE ALTERATION CREATE ADDITIONAL HEIGHT OR STORY TO BUILDING? NO. (18) WILL SIGNALLING SUB-STRUCTURE BE REQUIRED OR ALTERED? NO. (19) ARCHITECT OR ENGINEER (DESIGN): M-Arch Architecture & Interior Design, P.O. Box 8385, San Mateo, CA 94403.

IMPORTANT NOTICES No charge shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. No portion of building or structure or scaffolding used during construction, to be closer than 4'0" to any wire containing more than 750 volts. Building NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED.

NOTICE TO APPLICANT HOLD HARMLESS CLAUSE: The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and actions for damages resulting from operations under this permit. I hereby affirm under penalty of perjury one of the following declarations: I have and will maintain a certificate of consent to self-insure for workers' compensation...

CHECK APPROPRIATE BOX [X] ARCHITECT [ ] OWNER [ ] LESSEE [ ] CONTRACTOR [ ] ENGINEER APPLICANT'S CERTIFICATION I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERETO WILL BE COMPLIED WITH.

Signature of Applicant or Agent: [Signature] Date: 01/32

APPROVED DEPARTMENT OF BUILDING INSPECTION

MAR 28 2003

FRANK Y. CHIU, DIRECTOR

7/6/03

APPROVED FOR ISSUANCE

MAR 27 2003

BLDG FORM 318

00030219404

APPLICATION NUMBER

APPROVAL NUMBER

PWD-STR

APPLICATION FOR BUILDING PERMIT, ADDITIONS, ALTERATIONS OR REPAIRS

FORM 3 OTHER AGENCIES REVIEW REQUIRED

FORM 8 OVER-THE COUNTER ISSUANCE

2 NUMBER OF PLAN SETS

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HERewith AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREIN CHAPTER SETS PART 1

DATE FILED: 3/10/03, FILING FEE RECEIPT NO.: 336813, (1) STREET ADDRESS OF JOB: 750 LEARNY ST, BLCK & LOT: 209-024, PERMIT NO.: 990828, ISSUED: 3/28/03, (2A) ESTIMATED COST OF JOB: \$3,000.00, (2B) REVISED COST: \$6000, BY: SSL 3/25/03, DATE:

INFORMATION TO BE FURNISHED BY ALL APPLICANTS

LEGAL DESCRIPTION OF EXISTING BUILDING: HOTEL-TOURIST, (4A) TYPE OF CONSTR.: I, (5A) NO. OF STORIES OF OCCUPANCY: 2, (6A) NO. OF UNITS AND CELLARS: 1, (7A) PRESENT USE: HOTEL-TOURIST, (8A) OCCUP. CLASS: K-1-B, (9A) NO. OF DWELLING UNITS: 558

DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION: HOTEL-TOURIST, (4) TYPE OF CONSTR.: I, (5) NO. OF STORIES OF OCCUPANCY: 2, (6) NO. OF UNITS AND CELLARS: 1, (7) PROPOSED USE (LEGAL USE): HOTEL-TOURIST, (8) OCCUP. CLASS: K-1-B, (9) NO. OF DWELLING UNITS: 558

(10) IS ALL CURBWAY TO BE CONSTRUCTED OR ALTERED? YES [ ] NO [X], (11) WILL STREET SPACE BE USED DURING CONSTRUCTION? YES [ ] NO [X], (12) ELECTRICAL WORK TO BE PERFORMED? YES [ ] NO [X], (13) PLUMBING WORK TO BE PERFORMED? YES [ ] NO [X]

(14) GENERAL CONTRACTOR: UNKNOWN, ADDRESS: , ZIP: , PHONE: , CALIF. LIC. NO: , EXPIRATION DATE:

(15) OWNER - LESSEE (CROSS OUT ONE): JUSTICE INVESTORS c/o AHMAD, ADDRESS: , ZIP: , STRC#: , PHONE (FOR CONTACT BY DEPT.): 716-9099

(16) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT): WATER TANK SUPPORT ON ROOF, WATER TANK AND

ADDITIONAL INFORMATION

(17) DOES THIS ALTERATION CREATE ADDITIONAL HEIGHT OR STORY TO BUILDING? YES [ ] NO [X], (18) IF (17) IS YES, STATE NEW HEIGHT AT CENTER LINE OF FRONT FT.: , (19) DOES THIS ALTERATION CREATE DECK OR HORIZ. EXTENSION TO BUILDING? YES [ ] NO [X], (20) IF (19) IS YES, STATE NEW GROUND FLOOR AREA SQ. FT.:

(21) WILL SIDEWALK OVER SUB-SIDEWALK SPACE BE REPAIRED OR ALTERED? YES [ ] NO [X], (22) WILL BUILDING EXTEND BEYOND PROPERTY LINE? YES [ ] NO [X], (23) ANY OTHER EXISTING BLDG. ON LOT? (IF YES, SHOW ON LOT PLAN) YES [ ] NO [X], (24) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY? YES [ ] NO [X]

(25) ARCHITECT OR ENGINEER (DESIGN [ ] CONSTRUCTION [X]): L.H. NISKLIAN, ADDRESS: , CALIF. CERTIFICATE NO.: 20-28549

(26) CONSTRUCTION LENDER (ENTER NAME AND BRANCH DESIGNATION IF ANY, IF THERE IS NO KNOWN CONSTRUCTION LENDER, ENTER "UNKNOWN")

IMPORTANT NOTICES

No change shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. See San Francisco Building Code and San Francisco Housing Code. No portion of building or structure or scaffolding used during construction, to be closer than 6' to any wire containing more than 750 volts See Sec 385, California Penal Code. Pursuant to San Francisco Building Code, the building permit shall be posted on the job. The owner is responsible for approved plans and application being kept at building site. Grade lines as shown on drawings accompanying the application are assumed to be correct. If actual grade lines are not the same as shown revised drawings showing correct grade lines, cuts and fills together with complete details of retaining walls and wall footings required must be submitted to this department for approval. ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED. BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED. APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WIRING AND PLUMBING MUST BE OBTAINED. SEPARATE PERMITS ARE REQUIRED IF ANSWER IS 'YES' TO ANY OF ABOVE QUESTIONS (10) (11) (12) (13) (22) OR (24). THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED. In dwellings all insulating materials must have a clearance of not less than two inches from all electrical wires or equipment. CHECK APPROPRIATE BOX [ ] OWNER [ ] ARCHITECT [ ] LESSEE [ ] AGENT [ ] CONTRACTOR [ ] ENGINEER

NOTICE TO APPLICANT

HOLD HARMLESS CLAUSE. The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and actions for damages resulting from operations under this permit, regardless of negligence of the City and County of San Francisco, and to assume the defense of the City and County of San Francisco against all such claims, demands or actions. In conformity with the provisions of Section 3800 of the Labor Code of the State of California, the applicant shall have coverage under (I), or (II) designated below or shall indicate item (III), or (IV), or (V), whichever is applicable. If however item (V) is checked item (IV) must be checked as well. Mark the appropriate method of compliance below. I hereby affirm under penalty of perjury one of the following declarations: ( ) I. I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. ( ) II. I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: Policy Number: ( ) III. The cost of the work to be done is \$100 or less. (X) IV. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California. I further acknowledge that I understand that in the event that I should become subject to the workers' compensation provisions of the Labor Code of California and fail to comply forthwith with the provisions of Section 3800 of the Labor Code, that the permit herein applied for shall be deemed revoked. (X) V. I certify as the owner (or the agent for the owner) that in the performance of the work for which this permit is issued, I will employ a contractor who complies with the workers' compensation laws of California and who, prior to the commencement of any work, will file a completed copy of this form with the Central Permit Bureau.

APPLICANT'S CERTIFICATION

I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERETO WILL BE COMPLIED WITH.

Signature of Applicant or Agent: [Signature], Date: 3/10/03

OFFICIAL COPY

SAN FRANCISCO

CONDITIONS AND STIPULATIONS

REFER TO: DEPARTMENT OF BUILDING INSPECTION

<input type="checkbox"/>	APPROVED: <i>N/A</i> BUILDING INSPECTOR, DEPT. OF BLDG. INSP.	DATE: _____ REASON: _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: <i>Approved - water tank will not be visible from streets</i> <i>McL 3-11-03</i> DEPARTMENT OF PLANNING	DATE: _____ REASON: _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: <i>N/A</i> BUREAU OF FIRE PREVENTION & PUBLIC SAFETY	DATE: _____ REASON: _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: <i>N/A</i> MECHANICAL ENGINEER, DEPT OF BLDG. INSPECTION	DATE: _____ REASON: _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: <i>N/A</i> CIVIL ENGINEER, DEPT. OF BLDG INSPECTION <i>Checked by: E. K. LEONG, P.E. Department of Building Inspection 3/24/03</i>	DATE: _____ REASON: _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: <i>N/A</i> BUREAU OF ENGINEERING	DATE: _____ REASON: _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: _____ DEPARTMENT OF PUBLIC HEALTH	DATE: _____ REASON: _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: _____ REDEVELOPMENT AGENCY	DATE: _____ REASON: _____ NOTIFIED MR. _____
<input type="checkbox"/>	APPROVED: <i>FOR WORK STATED ONLY</i> <i>Robert Noelle 3-7-03</i> HOUSING INSPECTION DIVISION <i>R. Noelle</i>	DATE: _____ REASON: _____ NOTIFIED MR. _____

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

I agree to comply with all conditions or stipulations of the various bureaus or department noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments

OWNERS AUTHORIZED AGENT

*[Signature]*

OFFICIAL COPY

SAN FRANCISCO

DEPARTMENT OF BUILDING INSPECTION

APPROVED  
Dept. of Building Insp.  
MAY 21 2003

DIRECTOR  
BUILDING INSPECTION

FIRE

FIRE

APPROVED FOR ISSUANCE  
5/14/2003  
5/14/2003

BUILDING FORM 318  
CP-202

20030501357  
APPLICATION NUMBER  
APPROVAL NUMBER:

APPLICATION FOR BUILDING PERMIT  
ADDITIONS, ALTERATIONS OR REPAIRS

CITY AND COUNTY OF SAN FRANCISCO  
DEPARTMENT OF BUILDING INSPECTION

FORM 3  OTHER AGENCIES REVIEW REQUIRED  
FORM 8  OVER-THE-COUNTER ISSUANCE  
2 NUMBER OF PLAN SETS

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMIT TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HEREWITH AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH.

DATE FILED 5-1-03	FILING FEE RECEIPT NO. 337843	(1) STREET ADDRESS OF JOB FRONT EASTWALK STAIRS 750 KEARNY ST. 208/2A
PERMIT NO. 995136	ISSUER 5/21/2003	(2A) ESTIMATED COST OF JOB \$160,000.00 (2B) REVISED COST \$160,000

INFORMATION TO BE FURNISHED BY ALL APPLICANTS

LEGAL DESCRIPTION OF EXISTING BUILDING				
(4A) TYPE OF CONSTR. TYPE I	(5A) NO. OF STORES OF OCCUPANCY 26	(6A) NO. OF BASEMENTS AND CELLARS 5	(7A) PRESENT USE TOURIST HOTEL	(8A) OCCUP. CLASS R-1, A3, B
DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION				
(4) TYPE OF CONSTR. TYPE I	(5) NO. OF STORES OF OCCUPANCY 26	(6) NO. OF BASEMENTS AND CELLARS 5	(7) PROPOSED USE (LEGAL USE) TOURIST HOTEL	(8) OCCUP. CLASS R-1, A3, B
(10) IS AUTO RUNWAY TO BE CONSTRUCTED OR ALTERED? NO	(11) WILL STREET SPACE BE USED DURING CONSTRUCTION? NO	(12) ELECTRICAL WORK TO BE PERFORMED? NO	(13) PLUMBING WORK TO BE PERFORMED? NO	(9) NO. OF DWELLING UNITS 535
(14) GENERAL CONTRACTOR GARCIA CONSTRUCTION 5805 E AVENIDA 300A ANAHEIM, CA 92807		PHONE (714) 219-9990		EXPIRATION DATE 12/31/2004
(14) OWNER - LESSEE (CROSS OUT ONE) FELOR LOVING TRUST 545E JOHN CARPENTER HWY SUITE 130, IRVING, TX 75062		PHONE (FOR CONTACT BY DEPT.) (972) 444-4937		

(16) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT)  
\* ACCESSIBILITY UPGRADE PROJECT - ALTER EXISTING STAIRS AND HANDRAILS TO COMPLY WITH CURRENT CODES. BUILD PLANTERS ON TWO EXISTING STAIR CORNERS TO DIVERT PEDESTRIANS TO STRAIGHT STAIR RUNS. RELATED PERMIT BY OTHERS: UPGRADE (E) WHEELCHAIR LIFT. APPE# 2002/11/06/0905 (COND OF APPROVAL) / APPE# 2002/22/06/0931 - PE# 986971

ADDITIONAL INFORMATION

(17) DOES THIS ALTERATION CREATE ADDITIONAL HEIGHT OR STORY TO BUILDING? NO	(18) IF (17) IS YES, STATE NEW HEIGHT AT CENTER LINE OF FRONT FT	(19) DOES THIS ALTERATION CREATE DECK OR HOVRZ EXTENSION TO BUILDING? NO	(20) IF (19) IS YES, STATE NEW GROUND FLOOR AREA SQ FT
(21) WILL SIDEWALK OVER SUB-SIDEWALK SPACE BE REPAIRED OR ALTERED? NO	(22) WILL BUILDING EXTEND BEYOND PROPERTY LINE? NO	(23) ANY OTHER EXISTING BLDG ON LOT? IF YES, SHOW ON PLOT PLAN NO	(24) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY? NO
(25) ARCHITECT OR ENGINEER (DESIGNER) RICHARD W. RUTTER, A. R. RUE DESIGNS 2329 SANTA CLARA AVE #204 ALAMEDA, CA 94501		CALIF CERTIFICATE NO C-12193	
(26) CONSTRUCTION LEADER (ENTER NAME AND BRANCH DESIGNATION IF ANY, IF THERE IS NO KNOWN CONSTRUCTION LEADER, ENTER "UNKNOWN") UNKNOWN			

IMPORTANT NOTICES

No change shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. See San Francisco Building Code and San Francisco Housing Code.

No portion of building or structure or scaffolding used during construction, to be closer than 60" to any wire containing more than 750 volts See Sec 386, California Penal Code.

Pursuant to San Francisco Building Code, the building permit shall be posted on the job. The owner is responsible for approved plans and application being kept at building site.

Grade lines as shown on drawings accompanying this application are assumed to be correct. If actual grade lines are not the same as shown revised drawings showing correct grade lines, cuts and fills together with complete details of retaining walls and wall footings required must be submitted to the department for approval.

ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED.

BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED

APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WIRING AND PLUMBING MUST BE OBTAINED. SEPARATE PERMITS ARE REQUIRED IF ANSWER IS "YES" TO ANY OF ABOVE QUESTIONS (10) (11) (12) (13) (22) OR (24).

THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED.

In dwellings all insulating materials must have a clearance of not less than two inches from all electrical wires or equipment.

CHECK APPROPRIATE BOX  
 OWNER  ARCHITECT  
 LESSEE  AGENT  
 CONTRACTOR  ENGINEER

NOTICE TO APPLICANT

HOLD HARMLESS CLAUSE. The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claim, demands and actions for damages resulting from operations under the permit, regardless of negligence of the City and County of San Francisco, and to assume the defense of the City and County of San Francisco against all such claims, demands or actions.

In conformity with the provisions of Section 3800 of the Labor Code of the State of California, the applicant shall have coverage under (i), or (ii) designated below or shall indicate item (iii), or (iv), whichever is applicable. If however item (v) is checked item (iv) must be checked as well. Mark the appropriate method of compliance below

I hereby affirm under penalty of perjury one of the following declarations:

( ) I. I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued

X II. I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:  
Carrier: STATE COMPENSATION INS FUND  
Policy Number: 103558-02

( ) III. The cost of the work to be done is \$100 or less

( ) IV. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California. I further acknowledge that I understand that in the event that I should become subject to the workers' compensation provisions of the Labor Code of California and fail to comply therewith with the provisions of Section 3800 of the Labor Code, that the permit herein applied for shall be deemed revoked.

\* V. I certify as the owner (or the agent for the owner) that in the performance of the work for which this permit is issued, I will employ a contractor who complies with the workers' compensation laws of California and who, prior to the commencement of any work, will file a completed copy of this form with the Central Permit Bureau.

Richard W. Rutter  
Signature of Applicant or Agent

5-1-03  
Date

APPLICANT'S CERTIFICATION  
I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THEREOF WILL BE COMPLIED WITH.

CONDITIONS AND STIPULATIONS

DEPARTMENT OF BUILDING INSPECTION

REFERENCE: This application is approved without site inspection, detailed plumbing or electrical plan review and does not constitute an approval of the building. Work authorized must be done in strict accordance with all applicable codes. Any electrical or plumbing work shall require appropriate separate approval from the INSPECTOR, DEPT. OF BLDG. INSPECTION.

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED:  Tenant improvements to comply with ADA requirements; exempt from environmental review  
*Michael Li* 5/7/2003  
DEPARTMENT OF CITY PLANNING

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED:  REVIEWED BY FIRE DEPT  
FIRE DEPT INSPECTION NOT REQUIRED  
APPROVED MAY 1 2003  
MANUEL REQUEROS SFFD  
BUREAU OF FIRE PREVENTION & PUBLIC SAFETY

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED:  N/A  
MECHANICAL ENGINEER, DEPT OF BLDG. INSPECTION

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED:  AS NOTED  
TONY FONG  
CIVIL ENGINEER, DEPT. OF BLDG INSPECTION

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED:  N/A  
BUREAU OF ENGINEERING

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED:

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED:

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

APPROVED:  FOR WORK STATED ONLY  
*Richard W. Rutter*  
HOUSING INSPECTION DIVISION

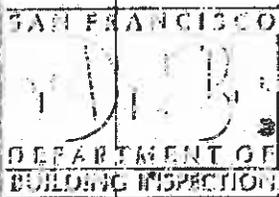
DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_  
NOTIFIED MR. \_\_\_\_\_

I agree to comply with all conditions or stipulations of the various bureaus or department noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments

*Richard W. Rutter*  
OWNER'S AUTHORIZED AGENT

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING



APPROVED DEPARTMENT OF BUILDING INSPECTION

MAY 21 2003

MAY 21 2003

APPROVED FOR ISSUANCE

MAY 8 2003

BLDG. FORM APPLICATION NUMBER 2003/AT/21/1112

OSHA APPROVAL REC'D APPROVAL NUMBER:

APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS

FORM 3 OTHER AGENCIES REVIEW REQUIRED

FORM 8 OVER-THE-COUNTER ISSUANCE

2 NUMBER OF PLAN SETS

STANFORD COUNTY OF SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HERewith AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH.

Table with fields: DATE FILED (5/13/03), FILING FEE RECEIPT NO., (1) STREET ADDRESS OF JOB (750 Kearny St 0208/024), PERMIT NO. (995701), ISSUED (5/21/03), (2A) ESTIMATED COST OF JOB (\$5,000.00), (2B) REVISED COST (5,000), DATE (5/21/03)

INFORMATION TO BE FURNISHED BY ALL APPLICANTS

LEGAL DESCRIPTION OF EXISTING BUILDING and DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION. Includes fields for type of constr., no. of stories, present use, occup. class, and auto runway.

(14) GENERAL CONTRACTOR (To Be Selected), (15) OWNER - LESSEE (Holiday Inn), (16) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (Provide new gate on Holiday Inn bridge as per plans).

ADDITIONAL INFORMATION. Includes fields for additional height, sidewalk repairs, architect/engineer (Zack Devito Architecture), and construction lender (Unknown).

IMPORTANT NOTICES

No change shall be made in the character of the occupancy or use without first obtaining a Building Permit... ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED.

NOTICE TO APPLICANT

HOLD HARMLESS CLAUSE. The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claim, demands and actions for damages resulting from operations under this permit... I hereby affirm under penalty of perjury one of the following declarations:

APPLICANT'S CERTIFICATION

I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERE TO WILL BE COMPLIED WITH.

Signature of Applicant or Agent (D. Wang) and Date (030161)

OFFICIAL COPY

SAN FRANCISCO

CONDITIONS AND STIPULATIONS

DEPARTMENT OF BUILDING INSPECTION

REFER TO: APPROVED:

BY: SING M. YEE, DBI

MAY 21 2003

BUILDING INSPECTOR, DEPT. OF BLDG. INSP.

DATE: REASON:

NOTIFIED MR.

APPROVED:

Approval for new fire screen to be wide enough to be seen through window

DEPARTMENT OF CITY PLANNING

DATE: REASON:

NOTIFIED MR.

APPROVED:

PER OFFICIAL RECORD DATED 1-7-69 BOOK 302, PAGE 993 # R 36169

W/A

RECORDED

BUREAU OF FIRE PREVENTION & PUBLIC SAFETY

DATE: REASON:

NOTIFIED MR.

APPROVED:

N/A

MECHANICAL ENGINEER, DEPT OF BLDG. INSPECTION

DATE: REASON:

NOTIFIED MR.

APPROVED:

SPECIAL INSPECTIONS AND TESTS ARE REQUIRED AS PER BUILDING CODE SECTION 1701

BY: SING M. YEE, DBI

MAY 21 2003

CIVIL ENGINEER, DEPT. OF BLDG INSPECTION

DATE: REASON:

NOTIFIED MR.

APPROVED:

BUREAU OF ENGINEERING

DATE: REASON:

NOTIFIED MR.

APPROVED:

N/A

DEPARTMENT OF PUBLIC HEALTH

DATE: REASON:

NOTIFIED MR.

APPROVED:

REDEVELOPMENT AGENCY

DATE: REASON:

NOTIFIED MR.

APPROVED:

HOUSING INSPECTION DIVISION

DATE: REASON:

NOTIFIED MR.

I agree to comply with all conditions or stipulations of the various bureaus or department noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments

OWNERS AUTHORIZED AGENT

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

APPROVED

DEC 31 2003

FIRE

REVIEWED BY FIRE DEPT.

FIRE DEPT INSPECTIONS NOT REQUIRED

APPROVED FOR ISSUANCE DEC 31 2003

BLDG FORM APPLICATION NUMBER APPROVAL NUMBER: OSHA APPROVAL RECORD

NO VIOL

APPLICATION FOR BUILDING PERMIT FOR ADDITIONS, ALTERATIONS OR REPAIRS CITY AND COUNTY OF SAN FRANCISCO

FORM 3 OTHER AGENCIES REVIEW REQUIRED

FORM 8 OVER-THE COUNTER ISSUANCE

2 NUMBER OF PLAN SETS WC 6/30/04

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HERewith AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH.

DO NOT WRITE ABOVE THIS LINE

DATE FILED 12/22/03 FILING FEE RECEIPT NO. 1014006 (1) STREET ADDRESS OF JOB 750 Kearny St BLOCK & LOT 0208/024 (2A) ESTIMATED COST OF JOB \$969,000 (2B) REVISED COST: 969,000 BY: [Signature] DATE 12/31/03

INFORMATION TO BE FURNISHED BY ALL APPLICANTS

LEGAL DESCRIPTION OF EXISTING BUILDING

(4A) TYPE OF CONSTR. I (5A) NO. OF STORIES OF OCCUPANCY: 34 (6A) NO. OF BASEMENTS AND CELLARS: 4 (7A) PRESENT USE: HOTEL/OFFICE (8A) OCCUP. CLASS: R1/B (9A) NO. OF DWELLING UNITS: 10

DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION

(4) TYPE OF CONSTR. I (5) NO. OF STORIES OF OCCUPANCY: 39 (6) NO. OF BASEMENTS AND CELLARS: 4 (7) PROPOSED USE (LEGAL USE): HOTEL/OFFICE (8) OCCUP. CLASS: R1/B (9) NO. OF DWELLING UNITS: 10

(10) IS AUTO RUNWAY TO BE CONSTRUCTED OR ALTERED? YES NO (11) WILL STREET SPACE BE USED DURING CONSTRUCTION? YES NO (12) ELECTRICAL WORK TO BE PERFORMED? YES NO (13) PLUMBING WORK TO BE PERFORMED? YES NO

(14) GENERAL CONTRACTOR GCI, Inc 185 Berry St suit 450 94107 (415) 970-2790 689958 1/1/05

(15) OWNER - LESSEE (CROSS OUT ONE) Justice Investors 750 Kearny St 94108 (415) 989-9627

(16) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT) Removal & Replacement of existing storefront (11) bays - 22' wide x 30' high @ WASHINGTON ST & MERCHANT STREET ON 3RD FLOOR & 3RD FLOOR MECHANICAL LEVEL (BARRIER REMOVAL) WORK ONLY

ADDITIONAL INFORMATION

(17) DOES THIS ALTERATION CREATE ADDITIONAL HEIGHT OR STORY TO BUILDING? YES NO (18) IF (17) IS YES, STATE NEW HEIGHT AT CENTER LINE OF FRONT FT. (19) DOES THIS ALTERATION CREATE DECK OR HORIZ. EXTENSION TO BUILDING? YES NO (20) IF (19) IS YES, STATE NEW GROUND FLOOR AREA SQ. FT. (21) WILL SIDEWALK OVER SUB-SIDEWALK SPACE BE REPAIRED OR ALTERED? YES NO (22) WILL BUILDING EXTEND BEYOND PROPERTY LINE? YES NO (23) ANY OTHER EXISTING BLDG. ON LOT? (IF YES, SHOW ON PLOT PLAN) YES NO (24) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY? YES NO

(25) ARCHITECT OR ENGINEER (DESIGN OR CONSTRUCTION) N/A

(26) CONSTRUCTION LEADER (ENTER NAME AND BRANCH DESIGNATION IF ANY, THERE IS NO KNOWN CONSTRUCTION LEADER, ENTER "UNKNOWN") Unknown

IMPORTANT NOTICES

No change shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. See San Francisco Building Code and San Francisco Housing Code. No portion of building or structure or scaffolding used during construction, to be closer than 8' to any wire containing more than 750 volts See Sec 365, California Penal Code. Pursuant to San Francisco Building Code, the building permit shall be posted on the job. The owner is responsible for approved plans and application being kept at building site. Grade lines as shown on drawings accompanying this application are assumed to be correct. If actual grade lines are not the same as shown revised drawings showing correct grade lines, cuts and fills together with complete details of retaining walls and wall footings required must be submitted to this department for approval. ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED. BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED. APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WIRING AND PLUMBING MUST BE OBTAINED. SEPARATE PERMITS ARE REQUIRED IF ANSWER IS "YES" TO ANY OF ABOVE QUESTIONS (10) (11) (12) (13) (22) OR (24). THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED. All insulating materials must have a clearance of not less than two inches from all electrical wires or equipment.

NOTICE TO APPLICANT

HOLD HARMLESS CLAUSE. The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and actions for damages resulting from operations under this permit, regardless of negligence of the City and County of San Francisco, and to assume the defense of the City and County of San Francisco against all such claims, demands or actions. In conformity with the provisions of Section 3800 of the Labor Code of the State of California, the applicant shall have coverage under (I), or (II) designated below or shall indicate item (III), or (IV), or (V), whichever is applicable. If however item (V) is checked item (IV) must be checked as well. Mark the appropriate method of compliance below. I hereby affirm under penalty of perjury one of the following declarations: ( ) I. I have and will maintain a certificate of consent to self-insure for worker's compensation, as provided by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. ( ) II. I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: [Signature] Policy Number: 23P-000024 ( ) III. The cost of the work to be done is \$100 or less. ( ) IV. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California. I further acknowledge that I understand that in the event that I should become subject to the workers' compensation provisions of the Labor Code of California and fail to comply forthwith with the provisions of Section 3800 of the Labor Code, that the permit herein applied for shall be deemed revoked. ( ) V. I certify as the owner (or the agent for the owner) that in the performance of the work for which this permit is issued, I will employ a contractor who complies with the workers' compensation laws of California and who, prior to the commencement of any work, will file a completed copy of this form with the Central Permit Bureau.

APPLICANT'S CERTIFICATION

I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERETO WILL BE COMPLIED WITH.

Signature of Applicant or Agent [Signature] Date 12/22/03

OFFICIAL COPY

SAN FRANCISCO

CONDITIONS AND STIPULATIONS

DEPARTMENT OF BUILDING INSPECTION

APPROVED: *Non-Structural Repairs*  
 CONTACT THE CIVIL BUILDING INSPECTOR AT THE START OF WORK CALL 558-6030. FOR PLUMBING INSPECTION SCHEDULING CALL 558-6030. FOR ELECTRICAL INSPECTION SCHEDULING CALL 558-6030.  
 THIS APPLICATION IS APPROVED WITHOUT SITE INSPECTION, DETAILED PLUMBING OR ELECTRICAL PLAN REVIEW AND DOES NOT CONSTITUTE AN APPROVAL OF THE BUILDING. WORK AUTHORIZED MUST BE DONE IN ACCORDANCE WITH ALL APPLICABLE CODES. ANY ELECTRICAL OR PLUMBING WORK SHALL REQUIRE APPROVAL BY THE BUILDING INSPECTOR, DEPT. OF BLDG. INSP.

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED: *N/A*  
 DEPARTMENT OF CITY PLANNING  
 BY DENNIS F. DANG, DBI

DATE: **DEC 22 2003**  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED: *REVIEWED BY FIRE DEPT APPROVED DEC 30 2003*  
**FIRE DEPT INSPECTIONS NOT REQUIRED**  
 BUREAU OF FIRE PREVENTION & INVESTIGATION REQUESTS SFFD

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED: *Merlin Cayabyab*  
 MERLIN CAYABYAB, DBI  
**DEC 30 2003**  
 MECHANICAL ENGINEER, DEPT OF BLDG. INSPECTION

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED: *N/A*  
 CIVIL ENGINEER, DEPT. OF BLDG INSPECTION  
 BY DENNIS F. DANG, DBI

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED: *NO TESTS TO BE DONE*  
 BUREAU OF ENGINEERING  
**DEC 22 2003**

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED: *N/A*  
 DEPARTMENT OF PUBLIC HEALTH  
 BY DENNIS F. DANG, DBI

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED: *REDEVELOPMENT AGENCY*  
 REDEVELOPMENT AGENCY

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED: **FOR WORK STATED ONLY**  
*Robert Thelke*  
 HOUSING INSPECTION DIVISION **12-30-03**

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

I agree to comply with all conditions or stipulations of the various bureaus or department noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments

OWNER'S AUTHORIZED AGENT \_\_\_\_\_

HOLD SECTION - DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESS.

OFFICIAL COPY



APPROVED Dept. of Building Insp.

MAY 9 2005 SAN FRANCISCO DEPT. OF BUILDING INSPECTION

FILE

APPROVED FOR ISSUANCE 5/9/05 W

BLDG. FORM 3/18 APPLICATION NUMBER 00050091949

OSHA APPROVAL REQ. APPROVAL NUMBER:

APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS

FORM 3 [ ] OTHER AGENCIES REVIEW REQUIRED FORM 8 [X] OVER-THE COUNTER ISSUANCE 2 NUMBER OF PLAN SETS

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION OFFICE APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HEREWITH AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH.

DATE FILED 5/9/05 FILING FEE RECEIPT NO. (1) STREET ADDRESS OF JOB 750 Kearny St 0208A124 PERMIT NO. 1054937 ISSUED 5-9-05 (2A) ESTIMATED COST OF JOB \$180,000.00 (2B) REVISED COST: 180,000 BY: W DATE: 5/9/05

INFORMATION TO BE FURNISHED BY ALL APPLICANTS OF C# 20021066931 (38) LEGAL DESCRIPTION OF EXISTING BUILDING Apt 548GRS

(4A) TYPE OF CONSTR. 1 (5A) NO. OF STORIES OF OCCUPANCY 27 (6A) NO. OF BASEMENTS AND CELLARS 2 (7A) PRESENT USE: Hotel (8A) OCCUP. CLASS M/R1/B/A2.1 (9A) NO. OF DWELLING UNITS 548GR 302+1APT (4) TYPE OF CONSTR. 1 (5) NO. OF STORIES OF OCCUPANCY 27 (6) NO. OF BASEMENTS AND CELLARS 2 (7) PROPOSED USE (LEGAL USE) Hotel (8) OCCUP. CLASS M/R1/B/A2.1 (9) NO. OF DWELLING UNITS 548GR 302+1APT (10) IS AUTO RUNWAY TO BE CONSTRUCTED OR ALTERED? YES [ ] NO [X] (11) WILL STREET SPACE BE USED DURING CONSTRUCTION? YES [ ] NO [X] (12) ELECTRICAL WORK TO BE PERFORMED? YES [X] NO [ ] (13) PLUMBING WORK TO BE PERFORMED? YES [X] NO [ ]

(14) GENERAL CONTRACTOR To Be Selected ADDRESS ZIP PHONE CALIF. LIC. NO. EXPIRATION DATE (15) OWNER - LESSEE (GROSS OUT ONE) Justice Investors 750 Kearny St., S.F., CA 94102 984-0780

(16) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION IF PERMIT PLANS IS NOT SUFFICIENT. Remove non-structural interior finish per plan. SOFT demo on 1st, 2nd, 3rd, moss & patch. ONLY NO INCREASE IN OFFICE SPACE

ADDITIONAL INFORMATION (17) DOES THIS ALTERATION CREATE ADDITIONAL HEIGHT OR STORY TO BUILDING? YES [ ] NO [X] (18) IF (17) IS YES, STATE NEW HEIGHT AT CENTER LINE OF FRONT FT. (19) DOES THIS ALTERATION CREATE DECK OR HORIZ. EXTENSION TO BUILDING? YES [ ] NO [X] (20) IF (19) IS YES, STATE NEW GROUND FLOOR AREA SQ. FT. (21) WILL SIDEWALK OVER SUB-SIDEWALK SPACE BE REPAIRED OR ALTERED? YES [ ] NO [X] (22) WILL BUILDING EXTEND BEYOND PROPERTY LINE? YES [ ] NO [X] (23) ANY OTHER EXISTING BLDG. ON LOT? IF YES, SHOW ON PLOT PLAN. YES [ ] NO [X] (24) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY? YES [ ] NO [X] (25) ARCHITECT OR ENGINEER (DESIGN) Gensler 2 Harrison St., S.F., CA 94104 CALIF. CERTIFICATE NO. C-5770 (26) CONSTRUCTION LEADER Unknown ADDRESS

IMPORTANT NOTICES No change shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. See San Francisco Building Code and San Francisco Housing Code. No portion of building or structure or scaffolding used during construction, to be closer than 60" to any wire containing more than 750 volts See Sec 386, California Penal Code. Pursuant to San Francisco Building Code, the building permit shall be posted on the job. The owner is responsible for approved plans and application being kept at building site. Grade lines as shown on drawings accompanying this application are assumed to be correct. If actual grade lines are not the same as shown revised drawings showing correct grade lines, cuts and fills together with complete details of retaining walls and wall footings required must be submitted to this department for approval. ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED. BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED. APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WIRING AND PLUMBING MUST BE OBTAINED. SEPARATE PERMITS ARE REQUIRED IF ANSWER IS 'YES' TO ANY OF ABOVE QUESTIONS (10) (11) (12) (13) (22) OR (24). THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED. In dwellings all insulating materials must have a clearance of not less than two inches from all electrical wires or equipment. CHECK APPROPRIATE BOX: [ ] OWNER [X] ARCHITECT [ ] LESSEE [X] AGENT [ ] CONTRACTOR [ ] ENGINEER I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERETO WILL BE COMPLIED WITH. 8003-03 (REV. 1/02)

NOTICE TO APPLICANT HOLD HARMLESS CLAUSE. The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claim, demands and actions for damages resulting from operations under this permit, regardless of negligence of the City and County of San Francisco, and to assume the defense of the City and County of San Francisco against all such claims, demands or actions. In conformity with the provisions of Section 3800 of the Labor Code of the State of California, the applicant shall have coverage under (i), or (ii) designated below or shall indicate item (iii), or (iv), or (v), whichever is applicable. If however item (v) is checked item (iv) must be checked as well. Mark the appropriate method of compliance below. I hereby affirm under penalty of perjury one of the following declarations: ( ) I. I have and will maintain a certificate of consent to self-insure for worker's compensation, as provided by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. (X) II. I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier Policy Number ( ) III. The cost of the work to be done is \$100 or less. ( ) IV. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California. I further acknowledge that I understand that in the event that I should become subject to the workers' compensation provisions of the Labor Code of California and fail to comply forthwith with the provisions of Section 3800 of the Labor Code, that the permit herein applied for shall be deemed revoked. ( ) V. I certify as the owner (or the agent for the owner) that in the performance of the work for which this permit is issued, I will employ a contractor who complies with the workers' compensation laws of California and who, prior to the commencement of any work, will file a completed copy of this form with the Central Permit Bureau. Signature of Applicant or Agent 5/9/05 Date

ORIGINAL

050180

OFFICIAL COPY

SAN FRANCISCO

CONDITIONS AND STIPULATIONS

RECEIVED  
 DEPARTMENT OF BUILDING INSPECTION  
 Building Inspection scheduling call 558-6999. For plumbing inspection scheduling call 558-6999. For electrical inspection scheduling call 558-6999. This application is approved without site inspection, detailed drawings or mechanical plan review and does not constitute an approval of the building. Work authorized must be done in strict accordance with all applicable codes. Any electrical or plumbing work shall require appropriate separate permits.  
 BUILDING INSPECTOR, DEPT. OF BLDG. INSP.

*Wing T. Gee*  
 WING T. GEE, DBI

MAY 09 2005

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  *N/A*  
 DEPARTMENT OF CITY PLANNING

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  **INSP. R. GALLOT SFFD**  
**PLEASE NOTIFY FIRE INSPECTOR AT THE START OF WORK 558-3800**  
*Robert Mallet 5-9-05*  
 BUREAU OF FIRE PREVENTION & PUBLIC SAFETY

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:   
 MECHANICAL ENGINEER, DEPT. OF BLDG. INSPECTION

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:   
 CIVIL ENGINEER, DEPT. OF BLDG INSPECTION

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:   
 BUREAU OF ENGINEERING

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:   
 DEPARTMENT OF PUBLIC HEALTH

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:   
 REDEVELOPMENT AGENCY

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  **FOR WORK STATED ONLY**  
*[Signature]*  
 HOUSING INSPECTION DIVISION *5.9-05*

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

I agree to comply with all conditions or stipulations of the various bureaus or department noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments

OWNER'S AUTHORIZED AGENT \_\_\_\_\_

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING



APPROVE FIRE DEPT. OF BUILDING INSPECTION JUL 29 2005

NOV #200342884

BUILDING FORM 318 APPLICATION NUMBER 20070627/6119

OSHA APPROVAL RECORD APPROVAL NUMBER:

APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS FORM 3 OTHER AGENCIES REVIEW REQUIRED FORM 8 OVER-THE COUNTER ISSUANCE 2 NUMBER OF PLAN SETS

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HERewith AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH.

Table with columns: DATE FILED (6/24/05), FILING FEE RECEIPT NO. (316277), (1) STREET ADDRESS OF JOB (750 Kearny St), BLOCK & LOT (0208/024), PERMIT NO. (1062451), ISSUED (7/29/05), (2A) ESTIMATED COST OF JOB (\$700,000.00), (2B) REVISED COST, DATE (7/25/05)

INFORMATION TO BE FURNISHED BY ALL APPLICANTS. CFC # 200211016093 IDW 548 DULIST 22 FLS

Table with columns: (4A) TYPE OF CONSTR., (4B) NO. OF STORIES OR OCCUPANCY, (4C) NO. OF BASEMENTS AND CELLARS, (7A) PRESENT USE (Chinese Culture Center), (8A) OCCUP. CLASS (M/E/A2.1/R), (8B) NO. OF DWELLING UNITS (548), (4D) TYPE OF CONSTR., (4E) NO. OF STORIES OR OCCUPANCY, (4F) NO. OF BASEMENTS AND CELLARS, (7) PROPOSED USE (LEGAL USE) (Chinese Culture Center), (8) OCCUP. CLASS (M/E/A2.1/R), (8C) NO. OF DWELLING UNITS (548)

DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION. (10) IS AUTO RUNWAY TO BE CONSTRUCTED OR ALTERED? YES NO. (11) WILL STREET SPACE BE USED DURING CONSTRUCTION? YES NO. (12) ELECTRICAL WORK TO BE PERFORMED? YES NO. (13) PLUMBING WORK TO BE PERFORMED? YES NO. (14) GENERAL CONTRACTOR: To Be Selected. (15) OWNER - LESSEE (CROSS OUT ONE): Justice Investors, 750 Kearny St., S.F., CA 94102. (16) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT): Provide tenant improvement per plan for 3rd floor and Mezzanine. And to correct NOV#200342811 (MEP, Sprinklers, Life Safety Work) and convenience stair under separate permit. No change of use. 3rd Floor occupant load: 1,190; mezzanine: 85. NO INCREASE IN OFFICE SPACE.

Table with columns: (17) DOES THIS ALTERATION CREATE ADDITIONAL HEIGHT OR STORY TO BUILDING?, (18) IF (17) IS YES, STATE NEW HEIGHT AT CENTER LINE OF FRONT FT., (19) DOES THIS ALTERATION CREATE DECK OR HORIZ. EXTENSION TO BUILDING?, (20) IF (19) IS YES, STATE NEW GROUND FLOOR AREA SQ. FT., (21) WILL SIDEWALK OVER SUB-SIDEWALK SPACE BE REPAIRED OR ALTERED?, (22) WILL BUILDING EXTEND BEYOND PROPERTY LINE?, (23) ANY OTHER EXISTING BLDG. ON LOT? IF YES, SHOW OR PLOT PLAN?, (24) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY?, (25) ARCHITECT OR ENGINEER (DESIGN OR CONSTRUCTION): Gensler, 2 Harrison St., S.F., CA 94104, CALIF. CERTIFICATE NO. C-5770, (26) CONSTRUCTION LEADER (ENTER NAME AND BRANCH DESIGNATION IF ANY, IF THERE IS NO KNOWN CONSTRUCTION LEADER, ENTER "UNKNOWN"): Unknown

IMPORTANT NOTICES. No change shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. See San Francisco Building Code and San Francisco Housing Code. No portion of building or structure or scaffolding used during construction, to be closer than 60" to any wire containing more than 750 volts See Sec 385, California Penal Code. Pursuant to San Francisco Building Code, the building permit shall be posted on the job. The owner is responsible for approved plans and application being kept at building site. Grade lines as shown on drawings accompanying this application are assumed to be correct. If actual grade lines are not the same as shown revised drawings showing correct grade lines, cuts and fills together with complete details of retaining walls and wall footings required must be submitted to this department for approval. ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED. BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED. APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WIRING AND PLUMBING MUST BE OBTAINED. SEPARATE PERMITS ARE REQUIRED IF ANSWER IS "YES" TO ANY OF ABOVE QUESTIONS (10) (11) (12) (13) (22) OR (24). THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED. In dwellings all insulating materials must have a clearance of not less than two inches from all electrical wires or equipment. CHECK APPROPRIATE BOX: OWNER, ARCHITECT, LESSEE, AGENT, CONTRACTOR, ENGINEER.

APPLICANT'S CERTIFICATION. I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERETO WILL BE COMPLIED WITH.

NOTICE TO APPLICANT. HOLD HARMLESS CLAUSE. The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and actions for damages resulting from operations under this permit, regardless of negligence of the City and County of San Francisco, and to assume the defense of the City and County of San Francisco against all such claims, demands or actions. In conformity with the provisions of Section 3800 of the Labor Code of the State of California, the applicant shall have coverage under (i), or (ii) designated below or shall indicate item (iii), or (iv), whichever is applicable. If however item (iv) is checked item (iii) must be checked as well. Mark the appropriate method of compliance below. I hereby affirm under penalty of perjury one of the following declarations: (i) I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. (ii) I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: Policy Number: (iii) The cost of the work to be done is \$100 or less. (iv) I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California. I further acknowledge that I understand that in the event that I should become subject to the workers' compensation provisions of the Labor Code of California and fail to comply therewith with the provisions of Section 3800 of the Labor Code, that the permit herein applied for shall be deemed revoked. (v) I certify as the owner (or the agent for the owner) that in the performance of the work for which this permit is issued, I will employ a contractor who complies with the workers' compensation laws of California and who, prior to the commencement of any work, will file a completed copy of this form with the Central Permit Bureau.

Signature of Applicant or Agent: [Signature] Date: 6/27/05

CONDITIONS AND STIPULATIONS

REFER TO: Building Inspector at the start of work call  
 TO: For plumbing inspection scheduling call 558-6030.  
 DEPARTMENT OF BUILDING INSPECTION  
 If application is approved without site inspection, detailed  
 review of electrical plan review and does not constitute an  
 approval of the building. Work authorized must be done in  
 strict accordance with all applicable codes. Any electrical or  
 plumbing work shall require appropriate separate approvals.

By: WING T. GEE, DBI

JUL 23 2005  
Wing T. Gee

DATE: 8/24/05  
 REASON: 8-12 to pm  
 NOTIFIED MR. [Signature]

APPROVED:   
 DEPARTMENT OF CITY PLANNING

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  PLEASE NOTIFY FIRE INSPECTOR AT THE START OF WORK 588-3800  
 (NSR R. GALLO) SFFD  
 Robert Gallo 6-24-05  
 BUREAU OF FIRE PREVENTION & PUBLIC SAFETY

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  "red" under Separate Permit  
 JUN 27 2005  
 MERLIN CAYABAN, DBI  
 MECHANICAL ENGINEER, DEPT OF BLDG. INSPECTION

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  SPECIAL INSPECTION REQUIRED PER SFBC SECTION 1701, SFBC '98  
 By: WING T. GEE, DBI  
 JUN 25 2005  
 WING T. GEE  
 MECHANICAL ENGINEER, DEPT. OF BLDG INSPECTION

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  N/A - MEZZANINE & 3RD FLR ONLY  
 6-27-05  
 BSM - BUREAU OF ENGINEERING

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:   
 DEPARTMENT OF PUBLIC HEALTH

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:   
 REDEVELOPMENT AGENCY

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  FOR WORK STATED ONLY  
 Robert Noelke 7-27-05  
 HOUSING INSPECTION DIVISION

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

I agree to comply with all conditions or stipulations of the various bureaus or department noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments:  OWNERS AUTHORIZED AGENT: [Signature]

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

OFFICIAL COPY

SAN FRANCISCO  
DEPARTMENT OF BUILDING INSPECTION



9-17-03 5:59PM:kensington:probate  
FAX 4158828220

PRESTON GATES ELLIS LLP

415 986 1933 # 2 / 2  
PAGE 02  
002/002

# NOTICE OF VIOLATION

of the San Francisco Municipal Codes Regarding Unsafe, Substandard or Noncomplying Structure or Land or Occupancy

DEPARTMENT OF BUILDING INSPECTION  
City and County of San Francisco  
1960 Mission St. - San Francisco, CA 94103 - 2414

FIRST NOTICE  
 SECOND NOTICE  
 OTHER:

COMPLAINT NUMBER

ADDRESS 750 KEARNY ST

DATE 9/14/03

OCCUPANCY/USE R-1 A-3 B HOTEL

BLOCK 0208 LOT 02A

CONST. TYPE

STORIES \_\_\_\_\_  BASEMENT

If checked, this information is based upon site conversation only. Further research may indicate that legal use is different. If so, a revised Notice of Violation will be issued.

OWNER/AGENT JUSTICE INVESTORS & CHESAPEAKE DEVELOPMENT PHONE # \_\_\_\_\_

MAILING ADDRESS 750 KEARNY ST APT E CITY SF ZIP 94109

PERSON CONTACTED @ SITE \_\_\_\_\_ PHONE # \_\_\_\_\_

## VIOLATION DESCRIPTION:

- WORK WITHOUT PERMIT (SFBC 106.1.1);  ADDITIONAL WORK PERMIT REQUIRED (SFBC 106.4.7);
- EXPIRED PERMIT (SFBC 106.4.4);  CANCELLED PERMIT (SFBC 108.8.7) PAF \_\_\_\_\_
- UNSAFE BUILDING (SFBC 102);  SEE ATTACHMENTS

VIOLATION DESCRIPTION	CODE / SECTION #
1. PARTITION WALLS HAVE BEEN BUILT ON THE NORTH SIDE OF THE 3RD FLOOR WITHOUT A PERMIT. THESE WALLS OBSTRUCT SPRINKLER COVERAGE AND ARE OVER 5'-9" HIGH	SFBC 102.1.1

BG - Building Code HC - Housing Code PC - Plumbing Code EC - Electrical Code MC - Mechanical Code

## CORRECTIVE ACTION:

- STOP ALL WORK SFBC 104.2.4
- FILE BUILDING PERMIT APPLICATION WITHIN 30 DAYS (WITH PLANS). A Copy of This Notice Must Accompany the Permit Application.
- OBTAIN PERMIT WITHIN 60 DAYS AND COMPLETE ALL WORK WITHIN 90 DAYS, INCLUDING FINAL INSPECTION AND SIGNOFF.
- CORRECT VIOLATIONS WITHIN \_\_\_\_\_ DAYS.  NO PERMIT REQUIRED.
- YOU FAILED TO COMPLY WITH THE NOTICE(S) DATED \_\_\_\_\_ THEREFORE THIS DEPT. HAS INITIATED ABATEMENT PROCEEDINGS.
- FAILURE TO COMPLY WITH THIS NOTICE WILL CAUSE ABATEMENT PROCEEDINGS TO BEGIN. SEE REVERSE SIDE FOR ADDITIONAL WARNINGS.
- IF YOU DECIDE TO LEGALIZE THE WORK INSTALLATION WITH A PERMIT YOU WILL BE REQUIRED TO EXTEND THE SPRINKLER COVERAGE TO THE AREA RESTRICTED BY THESE WALLS.

INVESTIGATION FEE OR OTHER FEE WILL APPLY See reverse side for further explanation  
 2x Fee (Work w/o Permit after 9/1/60)  2x Fee (Work Exceeding Scope of Permit)  
 Other \_\_\_\_\_  Reinspection Fee \$ \_\_\_\_\_  No penalty (Work w/o permit prior to 9/1/60)

APPROX. DATE OF WORK W/O PERMIT \_\_\_\_\_ VALUE OF WORK PERFORMED WITHOUT PERMITS \$ 5000

BY ORDER OF THE DIRECTOR, DEPARTMENT OF BUILDING INSPECTION

CONTACT INSPECTOR JOHN J. SIOU  
(Inspector - Print Name)

OFFICE HOURS 7:30 TO 9:30 AM AND 3:00 TO 4:00 PM

PHONE # 415-558-6197

1. (Inspector's Signature) [Signature] DISTRICT # 2  
2.  DCP  EID  BID  CIED  CFC  DAD  SFFD  DPH  RPC

- Building Inspection Division  
3rd Floor, 1860 Mission St. 558-6096
- Housing Inspection Services  
6th Floor, 1860 Mission St. 558-6220
- Electrical Inspection Division  
3rd Floor, 1860 Mission St. 558-8030
- Plumbing Inspection Division  
3rd Floor, 1860 Mission St. 558-8094
- Code Enforcement Division  
3rd Floor, 1860 Mission St. 558-8454

002/002 (Rev. 8/03)

Received 08-12-03 11:49am

From-4158899678

To-HANSON BRIDGETT

Page 02

OFFICIAL COPY



File



May 15, 1978

558-3851

Address:  
Chinese Culture Foundation  
of San Francisco  
750 Kearny Street  
Third Floor

Chinese Culture Foundation  
of San Francisco  
750 Kearny Street  
San Francisco, CA 94108

Attention: Vivian Chiang

Dear Mrs. Chiang:

We have received your letter dated April 26, 1978, in regard to the above premises.

You must have a durable permanent plaque made for occupant loads as listed below. Please see Section 3301.E, Section 3301.J, and San Francisco Building Code Ruling No. 68-55 for size and lettering of the plaques.

- 1. Auditorium - 394 Capacity
- 2. Lobby - 40 Capacity
- 3. Community Room - 49 Capacity
- 4. Museum/gallery
- 5. Art gallery ] Room 4 & 5 total 49 Capacity

Numbers 3, 4 and 5, may be increased when additional exits are placed as directed by Building Inspection Bureau and Fire Department Bureau.

Thank you for bringing this matter to our attention.

Very truly yours,

Robert C. Levy, Superintendent  
Bureau of Building Inspection

EP:rl  
cc: File #78-698  
Philipp

OFFICIAL COPY



NOTICE OF VIOLATION
of the San Francisco Municipal Codes Regarding Unsafe,
Substandard or Noncomplying Structure or Land or Occupancy

DEPARTMENT OF BUILDING INSPECTION NOTICE: 1
City and County of San Francisco
1660 Mission St. San Francisco, CA 94103

NUMBER: 200342811
DATE: 11-AUG-03

ADDRESS: 750 KEARNY ST
OCCUPANCY/USE: R-1 ((H) RESIDENTIAL) BLOCK: 0208 LOT: 024

If checked, this information is based upon site-observation only. Further research may indicate that legal use is different. If so, a revised Notice of Violation will be issued.

OWNER/AGENT: JUSTICE INVESTORS
MAILING JUSTICE INVESTORS
ADDRESS % CHELSEA DEVELOPMENT
750 KEARNY ST FL 4
SAN FRANCISCO CA 94108

PHONE #: --

PERSON CONTACTED @ SITE:

PHONE #: --

VIOLATION DESCRIPTION:

Table with 2 columns: Violation Description and Code/Section#. Includes entries for 'WORK WITHOUT PERMIT', 'ADDITIONAL WORK-PERMIT REQUIRED', 'EXPIRED OR CANCELLED PERMIT PA#', and 'UNSAFE BUILDING SEE ATTACHMENTS'.

PARTITION WALLS HAVE BEEN BUILT ON THE NORTH AND SOUTH SIDES OF THE 3RD FLOOR WITHOUT A PERMIT. THESE WALLS OBSTRUCT SPRINKLER COVERAGE AND ARE OVER 5'-9" HIGH.

CORRECTIVE ACTION:

- STOP ALL WORK SFBC 104.2.4
FILE BUILDING PERMIT WITHIN 30 DAYS (WITH PLANS) A copy of This Notice Must Accompany the Permit Application
OBTAIN PERMIT WITHIN 60 DAYS AND COMPLETE ALL WORK WITHIN 90 DAYS, INCLUDING FINAL INSPECTION AND OFF.
CORRECT VIOLATIONS WITHIN DAYS. NO PERMIT REQUIRED
YOU FAILED TO COMPLY WITH THE NOTICE(S) DATED , THEREFORE THIS DEPT. HAS INITIATED ABATEMENT PROCEEDINGS.

FAILURE TO COMPLY WITH THIS NOTICE WILL CAUSE ABATEMENT PROCEEDINGS TO BEGIN. SEE ATTACHMENT FOR ADDITIONAL WARNINGS.

IF YOU DECIDE TO LEGALIZE THE WALL INSTALLATION WITH A PERMIT, YOU WILL BE REQUIRED TO EXTEND THE SPRINKLER COVERAGE TO THE AREA OBSTRUCTED BY THESE WALLS.

INVESTIGATION FEE OR OTHER FEE WILL APPLY

- 9x FEE (WORK W/O PERMIT AFTER 9/1/60) 2x FEE (WORK EXCEEDING SCOPE OF PERMIT) NO PENALTY (WORK W/O PERMIT PRIOR TO 9/1/60)
OTHER: REINSPECTION FEE \$

APPROX. DATE OF WORK W/O PERMIT VALUE OF WORK PERFORMED W/O PERMITS \$5000

BY ORDER OF THE DIRECTOR, DEPARTMENT OF BUILDING INSPECTION

CONTACT INSPECTOR: John J Sims

PHONE # 415-558-6197

DIVISION: BID

DISTRICT : 2

By:(Inspectors's Signature)

OFFICIAL COPY



ADDRESS OF JOB		BLOCK/LOT	APPLICATION NO.
750 KEARNY ST <i>3/M</i>		0208/024	200506276159
OWNER NAME			TELEPHONE
JUSTICE INVESTORS			(415)984-0780
ESTIMATED COST	FILE DATE	DISPOSITION	DISPOSITION DATE
\$700,000	06/27/05	ISSUED	07/29/05
PERMIT NO.	EXPIRATION DATE		
200506276159	07/29/07		
FORM	CONST. TYPE	OCCUPANCY CODES	PLANS
3	1	M.B.A2.1.R	2
STORIES	UNITS	DISTRICT	
22	548	2 BID-INSP	
CONTACT NAME:			TELEPHONE
UNDECIDED <i>Ca Hill</i>			
DESCRIPTION/BLDG. USE		OTHER DESCRIPTION	
MUSEUM		PROVIDE T.I PER 3RD FL AND MEZZANINE. AND TO CORRECT NOV#200342 811. INCLUDING (N) PARTITION	
SPECIAL INSPECTIONS?	YES	FIRE ZONE	NO
SPECIAL USE DISTRICT		TIDF	NO
		PENALTY	YES
			COMPLIANCE WITH REPORTS
NOTES:			
<i>200506175180 KICK</i>			
<i>200506235917 2/15</i>			
<i>200506175432 FINER 1/P</i>			

9003-15

PERMIT INSPECTION RECORD  
DEPARTMENT OF BUILDING INSPECTION  
CITY AND COUNTY OF SAN FRANCISCO  
BUILDING INSPECTION JOB CARD



DATE	BUILDING INSPECTORS JOB RECORD
8/26/05	3 <sup>rd</sup> floor AUDITORIUM
/ /	2 HRD WALLS on R/W-11
/ /	3 WALL @ T-O btw S-11
/ /	in progress per
9/14/05	3 <sup>rd</sup> FL. R/F O/C, CC
/ /	Cover in
/ /	
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8/22/06	WORK COMPLETED. FINAL CERTIFICATE ISSUED

APP. NO. 200506276159

*[Signature]*

BUILDING INSPECTOR

OFFICIAL COPY



9X  
9000

3/14/13  
JY

APPROVED  
Dept. of Building Insp.

MAR 26 2013

Tom C. Hui  
TOM C. HUI, S.E.  
ACTING DIRECTOR

RP  
3/22/2013

NOV 2012 59521 (BID)

NOV 2009 93157 (PID)

BLDG. FORM 318  
APPROVED FOR ISSUANCE  
MAY 26 2013

APPLICATION NUMBER  
601303142015

APPROVAL NUMBER

APPLICATION FOR BUILDING PERMIT  
ADDITIONS, ALTERATIONS OR REPAIRS

FORM 3  OTHER AGENCIES REVIEW REQUIRED  
FORM 8  OVER-THE-COUNTER ISSUANCE  
2 NUMBER OF PLAN SETS 11/14

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HERewith AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH.

DO NOT WRITE ABOVE THIS LINE

DATE FILED MAR 26 2013	PLANS FEE RECEIPT NO.	(3) STREET ADDRESS OF JOB 750 Kearny St.	BLOCK & LOT 0208/024
PERMIT NO. 1289370	ISSUED MAR 26 2013	(4) ESTIMATED COST OF JOB \$5000-	(5) PERMITS COST \$9000-

INFORMATION TO BE FURNISHED BY ALL APPLICANTS

LEGAL DESCRIPTION OF EXISTING BUILDING				
(6A) TYPE OF CONSTR. I	(6B) NO. OF STORIES OF OCCUPANCY 27	(6C) NO. OF BUILDINGS AND CELLARS 2	(6D) PRESENT USE Hotel/Retail/Parking	(6E) OCCUP. CLASS R1/M/R/A2

DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION				
(6A) TYPE OF CONSTR. I	(6B) NO. OF STORIES OF OCCUPANCY 27	(6C) NO. OF BUILDINGS AND CELLARS 2	(6D) PROPOSED USE (CLASS. USE) Hotel/Retail/Parking	(6E) OCCUP. CLASS R1/M/R/A2

(7) IS ALTO PROPOSED TO BE CONSTRUCTED OR ALTERED?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	(8) WILL STREET SPACE BE USED DURING CONSTRUCTION?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	(9) ELECTRICAL WORK TO BE PERFORMED?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	(10) PLUMBING WORK TO BE PERFORMED?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
--	---	--	---	--------------------------------------	---	-------------------------------------	---

(11) GENERAL CONTRACTOR: Not selected. Wong Construction 2051 35th St. 415 861-0763 400494 3/21/13

(12) DESIGN - LICENSE (OWNER OR EMPLOYEE): Justice Investment LP 750 Kearny St. SF. Ca 94108. 984-0780.

(13) WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT):  
To comply with Nov. # 201259521  
Convert third floor bathroom to storage room.  
Enlarge electrical closet at Fifth floor.

ADDITIONAL INFORMATION

(14) DOES THIS ALTERATION CREATE ADDITIONAL HEIGHT OR EXCEED EXISTING HEIGHT?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	(15) IF (14) IS YES, STATE NEW HEIGHT AT CENTER LINE OF FRONT	FT.	(16) DOES THIS ALTERATION CREATE DECK OR PORCH, EXTENSION TO BUILDING?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	(17) IF (16) IS YES, STATE NEW GROUND FLOOR AREA	SQ. FT.
---	---	---	-----	--	---	--	---------

(18) WILL SIGNIFICANT OVER SUB-IRREGULAR SPACE BE REPAIRED OR ALTERED?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	(19) WILL BUILDING EXCEED BEYOND PROPERTY LINE?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	(20) ARE ANY OTHER EXISTING BLDG. ON LOT? IF YES, SHOW ON PLOT PLAN	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>	(21) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY?	YES <input type="checkbox"/> NO <input checked="" type="checkbox"/>
--	---	---	---	---	---	---	---

(22) ARCHITECT OR ENGINEER (DESIGN OR CONSTRUCTION): Alex C. Loui  
ADDRESS: C 75773

(23) CONSTRUCTION LEADER (ENTER NAME AND BUSINESS ORGANIZATION IF ANY. IF THERE IS NO WORKING CONSTRUCTION LEADER, ENTER "INDISAPPEAR")

IMPORTANT NOTICES

No change shall be made in the character of the occupancy or use without first obtaining a Building Permit encompassing such change. See San Francisco Building Code and San Francisco Housing Code.

No portion of building or structure or scaffolding used during construction, to be closer than 10' to any wire extending more than 100 volts over the 300, California Power Code.

Pursuant to San Francisco Building Code, the building permit shall be posted on the job. The owner is responsible for approved plans and application being kept at building site.

Grades shown on drawings accompanying this application are assumed to be correct. If actual grades vary use red ink to show related changes showing correct grades, cuts and fills together with accurate details of retaining walls and wall footings required must be submitted to this department for approval.

ANY EXPLANATION REQUIRED HEREON OR BY CODE MAY BE APPEALED.

BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING ON PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED.

APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WORKING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WORKING AND PLUMBING MUST BE OBTAINED. SEPARATE PERMITS ARE REQUIRED IF ANSWER IS "YES" TO ANY OF ABOVE QUESTIONS (18) (19) (20) (21) OR (24).

THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED.

In checklist of building materials must have a clearance of not less than four inches from all electrical wires or equipment.

CHECK APPROPRIATE BOX  
 OWNER  ARCHITECT  
 ENGINEER  PLUMBER  
 CONTRACTOR  ELECTRICIAN

APPLICANT'S CERTIFICATION

I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THEREIN WILL BE COMPLIED WITH.

808-06 (REV. 1/02)

NOTICE TO APPLICANT

HOLD HARMLESS CLAUSE. The undersigned by acceptance of this permit, agrees to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and suits for damages resulting from operations under this permit, regardless of negligence of the City and County of San Francisco, and to ensure the defense of the City or County of San Francisco against all such claims, demands or suits.

In conformity with the provisions of Section 2009 of the Labor Code of the State of California, the applicant shall have coverage under (1), or (2) designated below or shall indicate item (3), or (4), or (5), whichever is applicable. If however item (4) is checked item (5) must be checked as well. Mark the appropriate method of compliance below.

- I hereby affirm under penalty of perjury one of the following declarations:
  - (1) I have and will maintain a certificate of contract to maintain for workers compensation, as provided by Section 2009 of the Labor Code, for the performance of the work for which this permit is issued.
  - (2) I have and will maintain workers' compensation insurance, as required by Section 2009 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance policy number and policy number are:
    - Carrier: CRAWFORD STATE INS.
    - Policy Number: 06121571
  - (3) The cost of the work to be done is \$100 or less.
  - (4) I certify that in the performance of the work for which this permit is issued, I shall not employ any person by any manner so as to become subject to the workers' compensation laws of California. I further acknowledge that I understand that in the event that I should become subject to the workers' compensation provisions of the Labor Code of California and fail to comply herewith with the provisions of Section 2009 of the Labor Code, that the permit herein applied for shall be deemed voided.
  - (5) I certify as the owner (or the agent for the owner) that in the performance of the work for which this permit is issued, I will employ a contractor who complies with the workers' compensation laws of California and who, prior to the commencement of any work, will file a completed copy of this form with the Central Panel Board.

Signature of Applicant or Agent: [Signature] 3/16/13

OFFICE COPY

OFFICIAL COPY

SAN FRANCISCO

DEPARTMENT OF BUILDING INSPECTION

CONDITIONS AND STIPULATIONS

REFER TO: 13 APPROVED: [Signature]  
 BUILDING INSPECTOR, DEPT. OF BLDG. INF.

DATE: 3-14-2013  
 REASON: PICOPROCESS  
[Signature]  
 JOHN LYAM  
 BID

APPROVED:  By RODOLFO B. PADA, DBI  
MAR 22 2013  
[Signature]  
 DEPARTMENT OF CITY PLANNING

DATE: 14 MAR 13  
 REASON: OK TO ISSUE PIP WORK

APPROVED:  [Signature]  
 BUREAU OF FIRE PREVENTION & PUBLIC SAFETY

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  \_\_\_\_\_  
 MECHANICAL ENGINEER, DEPT OF BLDG. INSPECTION

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  \_\_\_\_\_  
 CIVIL ENGINEER, DEPT. OF BLDG. INSPECTION

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  \_\_\_\_\_  
 BUREAU OF ENGINEERING

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  \_\_\_\_\_  
 DEPARTMENT OF PUBLIC HEALTH

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  \_\_\_\_\_  
 REDEVELOPMENT AGENCY

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

APPROVED:  \_\_\_\_\_  
 Legal use per CFC # 200211060931  
 No. of units 24 Flrs. of Occ. 12  
[Signature]  
 FIRE INSPECTION DIVISION

DATE: \_\_\_\_\_  
 REASON: \_\_\_\_\_  
 NOTIFIED MR. \_\_\_\_\_

I agree to comply with all conditions or stipulations of the various bureaus or departments noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments

OWNER'S AUTHORIZED AGENT

NOTE: SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

OFFICIAL COPY

SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION

APPROVED Dept. of Building Insp.

MAY 30 2013

FIRE

SFFD INSP. FEES REQ.

APPROVED FOR ISSUANCE

MAY 30 2013

BUILDING FORM 318

APPLICATION NUMBER 2013.0530.8248

APPROVAL NUMBER:

Tom C. Hui TOM C. HUI, S.E. ACTING DIRECTOR

201259521 (PID) 200993154 (PID)

APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION

FORM 9 OTHER AGENCIES REVIEW REQUIRED FORM 8 OVER-THE COUNTER ISSUANCE 2 NUMBER OF PLAN SETS

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HERewith AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH.

Table with 4 columns: DATE FILED, PERMIT NO., ESTD, ESTIMATED COST OF JOB, REVISED COST. Includes handwritten values like 5/30/13, 1294983, 5/30/13, \$1500.

INFORMATION TO BE FURNISHED BY ALL APPLICANTS

Main application form with sections: LEGAL DESCRIPTION OF EXISTING BUILDING, DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION, ADDITIONAL INFORMATION. Includes details about construction, permits, and contractor information.

IMPORTANT NOTICES

No change shall be made in the character of the occupancy or use without first obtaining a Building Permit... ANY VARIATION REQUIRED HEREON BY CODE MAY BE APPEALED.

NOTICE TO APPLICANT

HOLD HARMLESS CLAUSE. The permittee by acceptance of the permit, agreed to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and actions for damages resulting from operations under this permit...

APPLICANT'S CERTIFICATION

I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THEREBY WILL BE COMPLIED WITH.

OFFICE COPY

5/30/2012

OFFICIAL COPY

SAN FRANCISCO  
DEPARTMENT OF  
BUILDING INSPECTION

CONDITIONS AND STIPULATIONS

<input type="checkbox"/>	APPROVED:   Stephen Kwok, DBI MAY 30 2013 BUILDING INSPECTOR, DEPT. OF BLDG. INSP.	DATE: 5/30/13 REASON: F#1 OK to issue NOTIFIED MR. [Signature]
<input type="checkbox"/>	APPROVED:  NA DEPARTMENT OF CITY PLANNING	DATE: 5/30/13 REASON: O.K. to proceed TMM CHAI R10 NOTIFIED MR.
<input checked="" type="checkbox"/>	APPROVED:  PLEASE NOTIFY FIRE INSPECTOR AT THE START OF WORK 558-3300  J. Stump BUREAU OF FIRE PREVENTION & PUBLIC SAFETY 5/30/13	DATE: REASON: NOTIFIED MR.
<input type="checkbox"/>	APPROVED:  NA MECHANICAL ENGINEER, DEPT OF BLDG. INSPECTION	DATE: REASON: NOTIFIED MR.
<input type="checkbox"/>	APPROVED:   CIVIL ENGINEER, DEPT. OF BLDG INSPECTION	DATE: REASON: NOTIFIED MR.
<input type="checkbox"/>	APPROVED:   BUREAU OF ENGINEERING	DATE: REASON: NOTIFIED MR.
<input type="checkbox"/>	APPROVED:   DEPARTMENT OF PUBLIC HEALTH	DATE: REASON: NOTIFIED MR.
<input type="checkbox"/>	APPROVED:   REDEVELOPMENT AGENCY	DATE: REASON: NOTIFIED MR.
<input type="checkbox"/>	APPROVED: Legal use per CFC # 2002/106693/ No. of units 347 Pks. of Occ. 17  5/30 BUILDING INSPECTION DIVISION	DATE: REASON: NOTIFIED MR.

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

I agree to comply with all conditions or stipulations of the various bureaus or department noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments

OWNER'S AUTHORIZED AGENT \_\_\_\_\_

OFFICIAL COPY



APPROVED Dept. of Building Insp.

JUN 11 2018

Tom C. Hill TOM C. HILL 1400... DEPT. OF BUILDING INSPECTION

201560021 BID 201633401 BID



APPROVED FOR ISSUANCE

BLDG. FORM 3/18

APPLICATION NUMBER 201805290327

OSMA APPROVAL REQ'D APPROVAL NUMBER

APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HERewith AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH.

FORM 3 [ ] OTHER AGENCIES REVIEW REQUIRED

FORM 8 [ ] OVER-THE-COUNTER ISSUANCE

2 NUMBER OF PLAN SETS 7/18

DO NOT WRITE ABOVE THIS LINE

Table with columns: DATE FILED, FILING FEE RECEIPT NO., (1) STREET ADDRESS OF JOB, BLOCK & LOT, PERMIT NO., ISSUED, (2A) ESTIMATED COST OF JOB, (2B) REVISED COST, BY, DATE.

INFORMATION TO BE FURNISHED BY ALL APPLICANTS

LEGAL DESCRIPTION OF EXISTING BUILDING

Table with columns: (4A) TYPE OF CONSTR., (5A) NO. OF STORIES OF OCCUPANCY, (6A) NO. OF BASEMENTS AND CELLARS, (7A) PRESENT USE, (8A) OCCUP. CLASS, (9A) NO. OF DWELLING UNITS.

DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION

Table with columns: (4) TYPE OF CONSTR., (5) NO. OF STORIES OF OCCUPANCY, (6) NO. OF BASEMENTS AND CELLARS, (7) PROPOSED USE (LEGAL USE), (8) OCCUP. CLASS, (9) NO. OF DWELLING UNITS.

Table with columns: (10) IS AUTO RUNWAY TO BE CONSTRUCTED OR ALTERED?, (11) IS AUTO RUNWAY TO BE USED DURING CONSTRUCTION?, (12) ELECTRICAL WORK TO BE PERFORMED?, (13) PLUMBING WORK TO BE PERFORMED?

Table with columns: (14) GENERAL CONTRACTOR, ADDRESS, ZIP, PHONE, CALIF. LIC. NO., EXPIRATION DATE.

Table with columns: (15) OWNER - LESSEE (CROSS OUT ONE), ADDRESS, ZIP, STRCH#, PHONE (FOR CONTACT BY DEPT).

(16) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT)

Full track system on facade of building to secure window washing equipment & DMV SYSTEM/EQUIPMENT AT ROOF & light exterior maintenance

ADDITIONAL INFORMATION

Table with columns: (17) DOES THIS ALTERATION CREATE ADDITIONAL HEIGHT OR STORY TO BUILDING?, (18) IF (17) IS YES, STATE NEW HEIGHT AT CENTER LINE OF FRONT, (19) DOES THIS ALTERATION CREATE DECK OR HORIZ. EXTENSION TO BUILDING?, (20) IF (19) IS YES, STATE NEW GROUND FLOOR AREA, (21) WILL SIDEWALK OVER SUB-SIDEWALK SPACE BE REPAIRED OR ALTERED?, (22) WILL BUILDING EXTEND BEYOND PROPERTY LINE?, (23) ANY OTHER EXISTING BLDG. ON LOT? (IF YES, SHOW ON PLOT PLAN), (24) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY?, (25) ARCHITECT OR ENGINEER (DESIGN OR CONSTRUCTION), ADDRESS, CALIF. CERTIFICATE NO.

(26) CONSTRUCTION LENDER (ENTER NAME AND BRANCH DESIGNATION IF ANY. IF THERE IS NO KNOWN CONSTRUCTION LENDER, ENTER "UNKNOWN") ADDRESS

IMPORTANT NOTICES

No change shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. No portion of building or structure or scaffolding used during construction is to be closer than 5'0" to any wire containing more than 750 volts. Pursuant to San Francisco Building Code, the building permit shall be posted on the job. The owner is responsible for approved plans and application being kept at building site. Grade lines as shown on drawings accompanying this application are assumed to be correct. If actual grade lines are not the same as shown, revised drawings showing correct grade lines, cuts and fills, and complete details of retaining walls and wall footings must be submitted to this department for approval. ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED. BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED. APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WIRING AND PLUMBING MUST BE OBTAINED. SEPARATE PERMITS ARE REQUIRED IF ANSWER IS "YES" TO ANY OF ABOVE QUESTIONS (10), (11), (12), (13), (22) OR (24). THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED. In dwellings, all insulating materials must have a clearance of not less than two inches from all electrical wires or equipment.

- CHECK APPROPRIATE BOX: [ ] OWNER, [ ] ARCHITECT, [ ] LESSEE, [ ] AGENT, [ ] CONTRACTOR, [X] ENGINEER

APPLICANT'S CERTIFICATION

I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERE TO WILL BE COMPLIED WITH.

NOTICE TO APPLICANT

HOLD HARMLESS CLAUSE. The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and actions for damage resulting from operations under this permit, regardless of negligence of the City and County of San Francisco, and to assume the defense of the City and County of San Francisco against all such claims, demands or actions.

In conformity with the provisions of Section 3800 of the Labor Code of the State of California, the applicant shall have worker's compensation coverage under (i) or (ii) designated below, or shall indicate item (iii), (iv), or (v), whichever is applicable. If however item (v) is checked, item (iv) must be checked as well. Mark the appropriate method of compliance below.

I hereby affirm under penalty of perjury one of the following declarations:

- ( ) I have and will maintain a certificate of consent to self-insure for worker's compensation, as provided by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.
( ) I have and will maintain worker's compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My worker's compensation insurance carrier and policy number are:
Carrier:
Policy Number:
( ) III. The cost of the work to be done is \$100 or less.

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the worker's compensation laws of California. I further acknowledge that I understand that in the event that I should become subject to the worker's compensation provisions of the Labor Code of California and fail to comply therewith with the provisions of Section 3800 of the Labor Code, that the permit herein applied for shall be deemed revoked.

I certify as the owner (or the agent for the owner) that in the performance of the work for which this permit is issued, I will employ a contractor who complies with the worker's compensation laws of California and who, prior to the commencement of any work, will file a completed copy of this form with the Central Permit Bureau.

Signature of Applicant or Agent

Date

5-18-18

OFFICIAL COPY

SAN FRANCISCO  
DEPARTMENT OF BUILDING INSPECTION

CONDITIONS AND STIPULATIONS

REFER TO: APPROVED:

*Stephan Leung*  
Stephan Leung, DBI  
JUN 06 2018

BUILDING INSPECTOR, DEPT. OF BLDG. INSP.

APPROVED: *INSTALL TRUCK SYSTEM FOR WINDOW WASHING.  
NO EXPANSION OF VOLUME.*

*6/14/18*  
DEPARTMENT OF CITY PLANNING *JEFF SPINER*

APPROVED: PLEASE NOTIFY DISTRICT FIRE INSPECTOR  
*AT THE START OF WORK 415-854-8821*

*NA*  
BUREAU OF FIRE PREVENTION & PUBLIC SAFETY *6/15/18*

APPROVED:

*NA*  
↓

MECHANICAL ENGINEER, DEPT. OF BLDG. INSPECTION

APPROVED:

*Stephan Leung*  
Stephan Leung, DBI  
JUN 06 2018

CIVIL ENGINEER, DEPT. OF BLDG. INSPECTION

APPROVED:

*NA*  
↓

BUREAU OF ENGINEERING

APPROVED:

DEPARTMENT OF PUBLIC HEALTH

APPROVED:

REDEVELOPMENT AGENCY

APPROVED:

*SL 6/6*  
↓

HOUSING INSPECTION DIVISION

DATE: *5/29/2019*  
REASON: *OCT PROCEED FROM CIVIL R10*

NOTIFIED MR.

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_

NOTIFIED MR.

DATE: \_\_\_\_\_  
REASON: *Call, SFFD*

JUN 05 2018

NOTIFIED MR.

DATE: \_\_\_\_\_  
REASON: \_\_\_\_\_

NOTIFIED MR.

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

I agree to comply with all conditions or stipulations of the various bureaus or departments noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments

OWNER'S AUTHORIZED AGENT

OFFICIAL COPY



APPROVED Dept. of Building Insp.



NOV 28 2018

REVIEWED BY FIRE DEPT. FIRE DEPT INSPECTIONS NOT REQUIRED

BLDG. FORM 318

BID - 201560021 Tom C. Hui's DEPT. OF BUILDING INSPECTION



APPLICATION NUMBER 10806013100

OSHA APPROVAL RECEIVED

APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION

FORM 3 OTHER AGENCIES REVIEW REQUIRED FORM 8 OVER-THE-COUNTER ISSUANCE

APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HERewith AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH.

2 NUMBER OF PLAN SETS DO NOT WRITE ABOVE THIS LINE

Form header with fields: DATE FILED, FILING FEE RECEIPT NO., (1) STREET ADDRESS OF JOB, BLOCK & LOT, PERMIT NO., ISSUED, (2A) ESTIMATED COST OF JOB, (2B) REVISED COST, etc.

INFORMATION TO BE FURNISHED BY ALL APPLICANTS

LEGAL DESCRIPTION OF EXISTING BUILDING

Table with 6 columns: (4A) TYPE OF CONSTR., (4B) NO. OF STORIES OF OCCUPANCY, (4C) NO. OF BASEMENTS AND CELLARS, (7A) PRESENT USE, (8A) OCCUP. CLASS, (8B) NO. OF DWELLING UNITS

DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION

Table with 6 columns: (4) TYPE OF CONSTR., (4B) NO. OF STORIES OF OCCUPANCY, (4C) NO. OF BASEMENTS AND CELLARS, (7) PROPOSED USE (LEGAL USE), (8) OCCUP. CLASS, (8B) NO. OF DWELLING UNITS

Table with 6 columns: (10) IS AUTO RINWAY TO BE CONSTRUCTED OR ALTERED?, (11) WILL STREET SPACE BE USED DURING CONSTRUCTION?, (12) ELECTRICAL WORK TO BE PERFORMED?, (13) PLUMBING WORK TO BE PERFORMED?

(14) GENERAL CONTRACTOR ADDRESS, ZIP, PHONE, CALIF. LIC. NO., EXPIRATION DATE

(15) OWNER - LESSEE (GROSS OUT ONE) ADDRESS, ZIP, STRCS#, PHONE (FOR CONTACT BY DEPT.)

(16) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT)

ABATEMENT OF NOV 2016 33 401 & 201560021 REMOVE UNPERMITTED WOOD FENCE, DECKING & PLANTERS AT REAR. REMOVE UNPERMITTED FENCE @ BASEMENT LEVEL. REMOVE GOING QUANTAL AT ROOF. COOKING

ADDITIONAL INFORMATION

Table with 4 columns: (17) DOES THIS ALTERATION CREATE ADDITIONAL HEIGHT OR STORY TO BUILDING?, (18) IF (17) IS YES, STATE NEW HEIGHT AT CENTER LINE OF FRONT, (19) DOES THIS ALTERATION CREATE DECK OR HORIZ. EXTENSION TO BUILDING?, (20) IF (19) IS YES, STATE NEW GROUND FLOOR AREA SQ. FT.

(21) WILL SIDEWALK OVER SUB-SIDEWALK SPACE BE REPAIRED OR ALTERED?, (22) WILL BUILDING EXTEND BEYOND PROPERTY LINE?, (23) ANY OTHER EXISTING BLDG. ON LOT? (IF YES, SHOW ON PLOT PLAN), (24) DOES THIS ALTERATION CONSTITUTE A CHANGE OF OCCUPANCY?

(25) ARCHITECT OR ENGINEER (DESIGN OR CONSTRUCTION) ADDRESS, CALIF. CERTIFICATE NO.

(26) CONSTRUCTION LENDER (ENTER NAME AND BRANCH DESIGNATION IF ANY. IF THERE IS NO KNOWN CONSTRUCTION LENDER, ENTER "UNKNOWN") ADDRESS

IMPORTANT NOTICES

No change shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. No portion of building or structure or scaffolding used during construction is to be closer than 6'0" to any wire containing more than 750 volts. Permit to be posted on the job. Grade lines as shown on drawings accompanying this application are assumed to be correct.

NOTICE TO APPLICANT

HOLD HARMLESS CLAUSE. The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the City and County of San Francisco from and against any and all claims, demands and actions for damages resulting from operations under this permit, regardless of negligence of the City and County of San Francisco, and assume the defense of the City and County of San Francisco against all such claims, demands or actions.

CHECK APPROPRIATE BOX: OWNER, LESSOR, CONTRACTOR, ARCHITECT, AGENT, ENGINEER

APPLICANT'S CERTIFICATION

I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERE TO WILL BE COMPLIED WITH.

Signature of Applicant or Agent, Date 6-27-18

OFFICIAL COPY

SAN FRANCISCO

CONDITIONS AND STIPULATIONS

REFER TO: APPROVED: DEPARTMENT OF BUILDING INSPECTION

*[Signature]*

DATE: JUN 27 2018

REASON: B.I.D. OFF OF TO PROCESS 6-28-18 M. Wally

BUILDING INSPECTOR, DEPT. OF BLDG. INSP.

APPROVED:  REMOVAL OF ROOF DECKING + OUTDOOR WOODEN (WOOD) *[Signature]* 6/27/18 DEPARTMENT OF CITY PLANNING JEFF STEIRS

DATE: REASON:

NOTIFIED MR.

APPROVED:  REVIEWED BY FIRE DEPT. *[Signature]* FIRE DEPT INSPECTIONS NOT REQUIRED JUN 26 2018 BUREAU OF FIRE PREVENTION & PUBLIC SAFETY

DATE: REASON:

NOTIFIED MR.

APPROVED:  *[Signature]* MECHANICAL ENGINEER, DEPT. OF BLDG. INSPECTION

DATE: REASON:

NOTIFIED MR.

APPROVED:  CIVIL ENGINEER, DEPT. OF BLDG. INSPECTION

DATE: REASON:

NOTIFIED MR.

APPROVED:  BUREAU OF ENGINEERING

DATE: REASON:

NOTIFIED MR.

APPROVED:  DEPARTMENT OF PUBLIC HEALTH

DATE: REASON:

NOTIFIED MR.

APPROVED:  REDEVELOPMENT AGENCY

DATE: REASON:

NOTIFIED MR.

APPROVED:  Legal use per CFC # 200512200685 No. of Units 549 Floors of Occ. 27 FOR WORK STATED ONLY *[Signature]* HOUSING INSPECTION DIVISION 6-27-18

DATE: REASON:

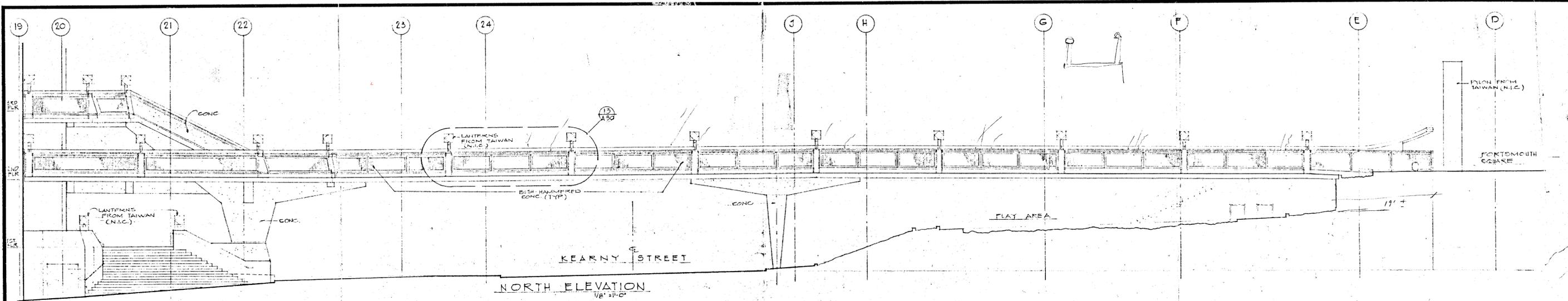
NOTIFIED MR.

HOLD SECTION - NOTE DATES AND NAMES OF ALL PERSONS NOTIFIED DURING PROCESSING

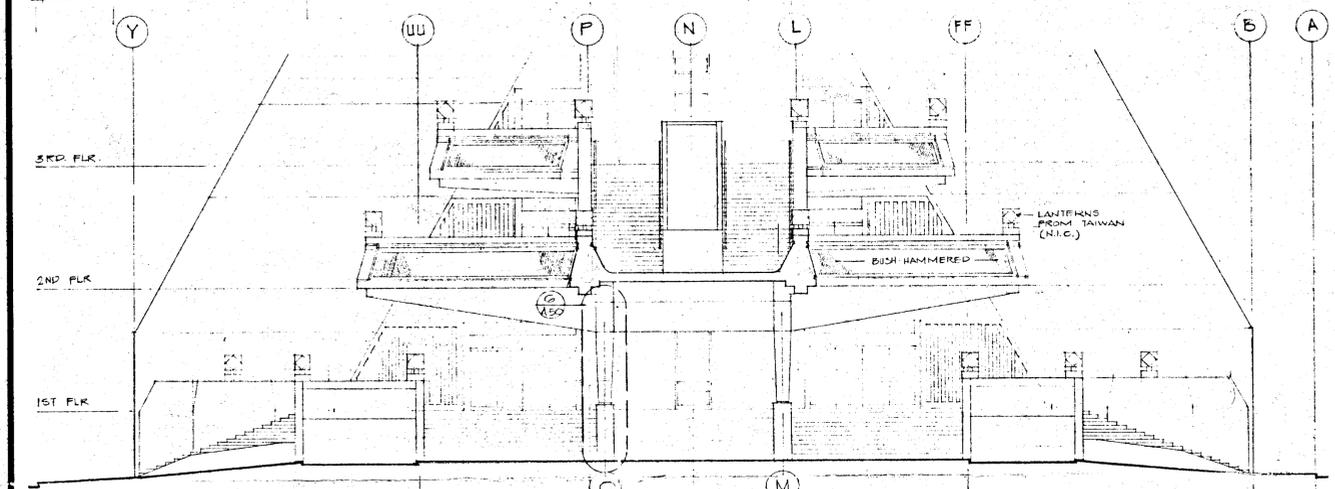
I agree to comply with all conditions or stipulations of the various bureaus or departments noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments

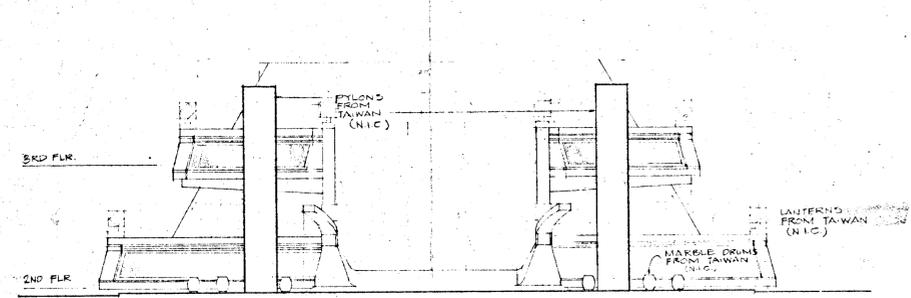
OWNER'S AUTHORIZED AGENT



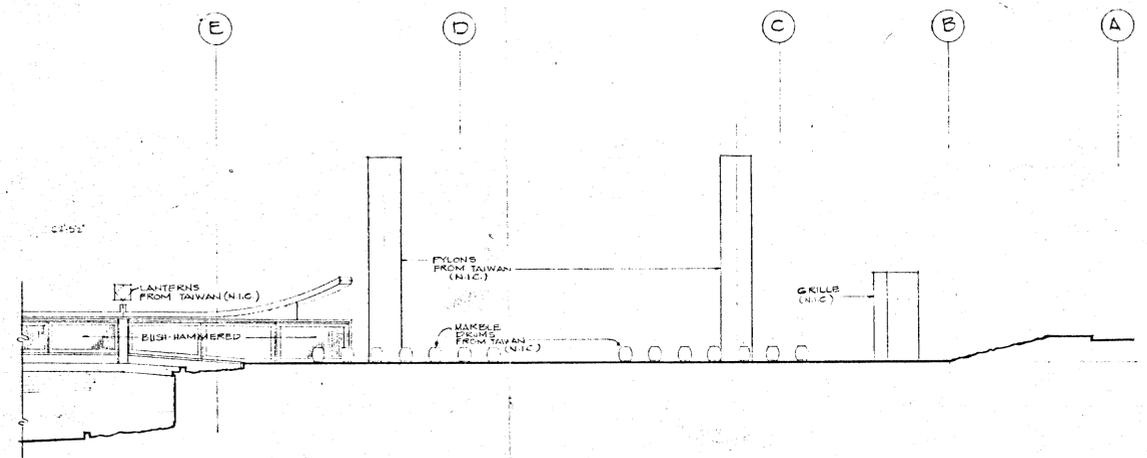
NORTH ELEVATION  
1/8" = 1'-0"



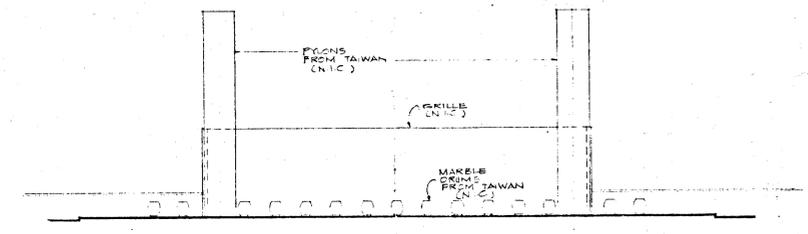
WEST ELEVATION  
1/8" = 1'-0"



ELEVATION @ PORTSMOUTH SQUARE  
1/8" = 1'-0"



NORTH ELEVATION @ PORTSMOUTH SQUARE  
1/8" = 1'-0"



EAST ELEVATION @ PORTSMOUTH SQUARE  
1/8" = 1'-0"

<p>C-5024</p>	<p>CLEMENT CHEN AND ASSOCIATES JOHN CARL WARNECKE &amp; ASSOCIATES ASSOCIATED ARCHITECTS 61 NEW MONTGOMERY STREET SAN FRANCISCO, CALIFORNIA 94105</p>	<p><b>CHINESE CULTURAL &amp; TRADE CENTER</b> JUSTICE ENTERPRISES, INCORPORATED - DEVELOPER 心中業商化文國中 A DEVELOPMENT WITHIN A SAN FRANCISCO REDEVELOPMENT PROJECT AREA</p>	<p><b>BRIDGE</b> EXTERIOR ELEVATIONS</p>	<p>PROJECT 67-009 DWG. NO. 1/8 DATE 3/1970 DRAWN DYM CHECKED</p>	
	<p>RP-107-70</p>			<p>829103 RP-107-70-</p>	

CITY AND COUNTY OF SAN FRANCISCO  
DEPARTMENT OF PUBLIC WORKS

STREET ENCROACHMENT AGREEMENT

In consideration of the adoption by the Board of Supervisors of The City and County of San Francisco of Resolution No. 238-70 at its meeting of April 1, 1970, a true copy of which is attached hereto marked Exhibit A, and by this reference incorporated herein and subject to all the terms, conditions, and restrictions printed as General Provisions on the back of this agreement, also by reference incorporated herein, the undersigned JUSTICE INVESTORS

for themselves, their heirs, assigns, and all subsequent purchasers (hereinafter referred to as Permittees) of the land described in said resolution and herein described, agree that in accordance with the General Provisions and Exhibit A:

1. The permitted encroachment will run with the land identified on the maps of the Assessor of the City and County of San Francisco as Block 208, Lot 21 located on the westerly side of Kearny Street between Washington and Merchant Streets; and

2. The permitted encroachment will be covered by an insurance policy as described in the General Provisions, of not less than \$1,000,000.00 issued by a single insurance company having a policyholders surplus of at least \$10,000,000.00 or if insurance is written by more than one company each company shall have policyholders surplus of at least ten times the amount insured.

3. All of the provisions of this agreement and General Provisions shall be deemed provisions of said resolution. All of the provisions of said resolution shall be deemed provisions of this agreement and General Provisions.

## GENERAL PROVISIONS

The permittee or permittees, referred to hereinafter as Permittees, agree that:

1. The Permittees will hold the City and County of San Francisco and its officers and employees harmless from, and will indemnify them against all tort claims, tort liability, and tort loss, and in particular from and against all such claims, liability, and loss predicated on active or passive negligence of the City and County of San Francisco, resulting directly or indirectly from the installation or maintenance of the encroachment permitted by the resolution noted on the face of this agreement. This hold harmless obligation shall not terminate until the encroachment referred to in said resolution has been removed and the area restored to a condition satisfactory to the Department of Public Works.

2. The Permittees will, at their own cost and expense, maintain in full force and effect an insurance policy or policies issued by an insurance company or companies satisfactory to the City's Controller and written by an insurance company or companies having a policyholders surplus as shown on the face of this agreement. Policy or policies shall afford liability insurance covering all operations, including but not limited to premises (definition of "premises" to be expanded to include this encroachment), products, personal injuries and automobiles and injury to property for single limit of not less than the amount shown on the face of this agreement applying to bodily injuries, personal injuries and property damage or a combination of such injuries. Said policy or policies shall be expanded to include contractual liability assumed under this agreement with respect to bodily injuries, personal injuries and property damage. Said policy or policies shall include City and County of San Francisco and its officers and employees jointly and severally as additional insured and shall apply as primary insurance and shall stipulate that no other insurance effected by the City and County of San Francisco will be called on to contribute to a loss covered hereunder. Said policy or policies shall provide thirty (30) days notice to Controller, City and County of San Francisco, Room 109, City Hall, if the policy or policies should be cancelled or materially changed. The permission granted by said resolution shall automatically terminate upon the termination of such insurance. Upon such termination the undersigned Permittees, their heirs and assigns, shall forthwith remove, or cause to be removed, the encroachment permitted by said resolution and all materials used in connection with its construction, without expense to the City and County of San Francisco, and shall restore the area to a condition satisfactory to the Department of Public Works. "Personal injuries", as used herein, shall include wrongful death.

3. The permission granted by said resolution is merely a revocable license. The Board of Supervisors may revoke said permission at will, and, upon the revocation thereof, the undersigned Permittees, their heirs and assigns, will within 30 days after written notification of the revocation of said permission, remove or cause to be removed the encroachment permitted by said resolution and all materials used in connection with its construction without expense to the City and County of San Francisco, and shall restore the area to a condition satisfactory to the Department of Public Works.

4. All of the provisions of this agreement shall run with the land described in said resolution and shall bind all subsequent purchasers and owners of the land. The land with which this agreement runs is the land described on the face of this agreement.



**Hilton Hotel, San Francisco, CA**  
Historic Resource Evaluation

**Appendix D: History of Chinese Culture Center**



Architectural  
Resources Group

**A HISTORY OF THE CHINESE CULTURE FOUNDATION  
AND  
THE CHINESE CULTURE CENTER OF SAN FRANCISCO**

**Him Mark Lai**

# **A HISTORY OF THE CHINESE CULTURE FOUNDATION AND THE CHINESE CULTURE CENTER OF SAN FRANCISCO**

**Him Mark Lai**

## **INTRODUCTION**

The Chinese Culture Foundation (CCF) of San Francisco is one of the earliest Chinese community cultural organizations founded in the United States in the post-World War II era. Its founders included both Chinese Americans and non-Chinese Americans. The organization operates the Chinese Culture Center (CCC) and offers programming to promote Chinese and Chinese American culture, serving the Chinese community as well as members of the larger society. This essay traces the evolution of CCF and CC and how this development was influenced and shaped by changes in American society, particularly in the Chinese American community.

## **THE SOCIAL MILIEU**

During World War II Congress repealed the Chinese Exclusion Acts in 1943 and granted naturalization rights to Chinese aliens in this country. Thus Chinese Americans emerged from the War with optimistic prospects of improved status in American society. Slowly this was realized in the succeeding decades. The relaxation in immigration restrictions allowed a growth in the number of families also signaled the passing of the bachelor society.

During the exclusion period from 1882 to 1943, the oppressive atmosphere faced by Chinese in the country had fostered alienation among them toward America, and had encouraged the continued maintenance of strong sentimental ties to the ancestral land. Changes in the postwar decades such as the opening of more opportunities to Chinese Americans and tense relations between the US and mainland Chinese government however, weakened their links to China and encouraged them to identify with this country. Moreover, America's economic prosperity during the post-war decades fostered rapid growth of a western oriented Chinese American middle class that often was more fluent in English than in Chinese. The middle class comprising of businesspersons, professionals, and technical personnel with interests firmly rooted in this country had begun to forge numerous economic, political and social ties to mainstream America. As part of this development there was a strong desire among these Chinese Americans to be equal partners in American society. Within their own community a heightened sense of ethnic awareness and kindred feelings of community expressed their group solidarity to attain the common goal.

As this new middle class grew in number, it sought to play leading roles in pushing for change and modernization of the Chinese community. Using the links they had been developing with mainstream politicians, members of the new middle class such as Lim P. Lee, H. K. Wong, Paul Louie as well as some leaders of the Chinese American Citizens' Alliance promoted and supported projects to improve the quality of life in the Chinese community. For example, on October 24, 1951, San Francisco Chinatown saw the dedication of its first public housing project, East Ping Yuen, followed two weeks later by the opening of the Chinese Recreation Center. Most often the undertakings furthered and facilitated the

development of Chinatown businesses. Thus in 1953 Chinese American merchants initiated the first Chinese New Year Festival, changing a traditional festival into a tourist attraction complete with parades, exhibitions, and later, queen competitions, more familiarly known as “beauty contests.” By 1962 a public garage underneath Portsmouth Square opened to facilitate parking for Chinatown visitors. This middle class was eager and desirous of changing the community to better advance their class interests. However, their relatively small numbers and weak economic base in the Chinese community, as well as their limited influence in mainstream American politics, inhibited their effectiveness to push for changes in the heavily immigrant-dominated Chinatown community. Also, due to interlocking economic ties and working relations some of the new middle class had developed with the Chinatown elite over a period of time, self interest prevailed over the desire to challenge the status quo.

Since the mid-nineteenth century, the immigrant-dominated district associations, family associations, and secret societies had provided the leadership in a Chinatown bachelor society which was comprised largely of laborers socially isolated from mainstream America. During the twentieth century, especially during and after World War II, the increasing number of families, the higher level of education, as well as the increasing participation of Chinese Americans in mainstream American society all worked to whittle down the influence of the traditional organizations and undermined their ability to effectively exercise leadership in the community. Although the reins of power in most organizations were still held by Chinatown’s traditional elite comprised of prominent merchants and heads of secret societies, members of the new Chinese American middle class were beginning to enter decision making circles in some organizations. However, traditional events soon played a role in slowing this development and instead placed control of many organizations firmly in the hands of a small circle of politically partisan leaders.

The Cold War between the Soviet Union and the Western Nations had begun in the late 1940s. China became involved when the Communists defeated the Chinese Nationalists (Kuomintang) government in a civil war. The victors led the found of the People’s Republic of China (PRC) in 1949 and aligned that nation with the Soviet Union’s socialist camp. In the meantime, remnants of the defeated Nationalist regime took refuge on the island of Taiwan. Before the dust even had a chance to settle in this conflict, fighting broke out between neighboring North and South Korea in mid-1950. By the end of that year the fledgling People’s Republic had also joined the fray when it went to aid of its North Korean ally and confronted the armed might of the United States and its allies supporting South Korea. Meanwhile, the Cold War engendered the growth of an anti-Communist hysteria in this country that resulted in political witch hunts dedicated to rooting out alleged Communist sympathizers. The federal government’s investigation into Chinese immigration fraud in the 1950s further abetted this pervasive atmosphere of fear in the Chinese community and led many Chinese to become politically circumspect. This era was soon followed by the US participation the the Vietnam War during which the PRC was again supporting the other side.

This situation was favorable for the hard-pressed Nationalist (Kuomintang) regime on Taiwan. It was allowed to mobilize the party network in America to take measures to cull the support of the Chinese in America. Gaining control of the traditional associations was not difficult for by this time small oligarchies were controlling most organizations. A number of these active members were already Kuomintang members or sympathizers. Kuomintang members also became active in other associations

and entered decision-making circles. Thus by the 1950s the Kuomintang members was increasingly able to control and use the traditional organizations led by the Chinese Consolidated Benevolent Association (CCBA; also known as the Chinese Six Companies in San Francisco) to maintain political dominance in the community. They imposed a rigid one-sided exclusionary political orthodoxy on the Chinatown media, the Chinese schools, as well as on cultural activities and public opinion. The politically-correct view they advocated was that Republic of China on Taiwan was the sole legitimate government of all of China and that the influence of the PRC “Communist bandits” should be banished from Chinatown. They systematically excluded from organization decision making positions all individuals suspected of being unfriendly to Taiwan or advocating better relations with the PRC.

In the meantime, a continuous influx of Chinese refugees and immigrants from Hong Kong had greatly aggravated the severity of Chinatown’s social and economic problems in employment, housing, and crime by the 1960s. However, the CCBA demonstrated little interest in the understanding and dealing with these complex social issues. As the situation worsened in Chinatown, critical articles on the community’s problems began to appear in the metropolitan dailies.<sup>1</sup> The Chinese Six Companies, speaking for these organizations as a group, persistently denied the existence of any serious social and economic ills, all the while insisting that the Chinese community could take care of its own.<sup>2</sup>

By the time Chinese Americans growing up in the post-war era were emerging in society. Even more so than their parents, they possessed an intense desire to be equal partners in American society and were beginning to play active roles in mainstream politics. Although their primary interest was not Chinese politics, many nevertheless took a pragmatic view favoring normalization of US diplomatic relations with the PRC. The increased ethnic consciousness and concern for the community became part of this development that spurred many young activists with the desire to play roles in shaping Chinatown’s destiny. Taking their cue from civil rights movement in the US that had made gains when Congress passed the Civil Rights Act in 1964, these Chinese Americans became involved in social programs in the community. They became a progressive activist faction of the new middle class in contrast to the older more conservative group. These activists began vying with the conservatives for the leadership role among the middle class. Like David facing Goliath, or more fittingly, like new-born calves who were unafraid of facing tigers, the activists also challenged the CCBA and began attacking the latter’s inaction in the face of social problems and its failure to provide constructive leadership in the community. CCBA reacted by branding them as “a few unworthy Chinese” who teamed up with “some Caucasian agitators” to stir up Chinatown’s social problems.<sup>3</sup> In line with the CCBA’s pro-Taiwan political position it also regarded the activists as pro-Communists since they favored better US relations with the PRC.<sup>4</sup>

It was these interactions in the Chinese community in the 1960s and the 1970s that became important factors in shaping the course of development of the Chinese Culture Center Foundation and the Chinese Culture Center. This may be considered as occurring in three principal stages: 1. Planning a Chinese Culture Center; 2. Opening and maturation of the facility; 3. Strengthening the Center’s ties with the Chinese community.

## **PLANNING A CHINESE CULTURE CENTER**

## J.K. CHOY AND THE SFGCCSA

Beginning in the early 1960s the civil-right movement led by African Americans had promoted increased ethnic awareness among non-white minorities. The validity of diverse ethnic identities analogous to ingredients in a “salad bowl” was beginning to replace the traditional notion of America and a “melting pot” where different cultures merge together into one homogenous mass. In the pursuit of cultural equity and the belief that the arts and culture should not be divorced from the community, cultural centers began to appear in ethnic communities to give expression to the ethnic identities of its members.

In San Francisco Chinatown members of the new Chinese American middle class founded the Chinese Historical Society of America in 1963. This was the first organized attempt in the community to research and promote the history of the Chinese in America. Shortly afterward there came a push to establish a more inclusive Chinese cultural organization that would appeal to a wider range of people.

It was the members of the new Chinese American middle class in San Francisco that took the lead in establishing such an institution. A leading figure guiding the early efforts was Jun Ke Choy, commonly known as J.K. Choy.<sup>5</sup> Choy was a Hawaii-born Chinese who had served the Chinese government for almost three decades. His most notable accomplishment was the reorganization of the government-owned China Merchants Steamship Company, of which he was the general manager from 1935-41. Choy returned to his native America in 1945 and became active in community affairs soon after his arrival. He became an outspoken, relentless and often tactless and intolerant critic of what he considered to be unproductive and outdated practices in Chinatown institutions that led to their ineffectiveness and encouraged corruption. He soon became a controversial figure in the community and those with vested interests in the status quo regarded him as an annoying gadfly. In 1954-55, Choy became the first executive director of the anti-Chiang Kai-shek, anti-Communist Crusade for Free Democratic China. The fact that the crusade was not only anti-Communist, but also anti-Chiang Kai-shek did not endear him to Taiwan partisans. Choy possessed an astute and shrewd political sense, honed by decades of experience in the treacherous sands of republican officialdom in mainland China. He also had numerous contacts in high political financial circles.

In 1957 Choy established and became manager of the Chinatown branch of the San Francisco Savings and Loans Association located at 1044 Grant Avenue. With thrifty Chinatown residents attracted by the institution’s higher interest rates as compared to banks, the branch became highly successful. By 1960 the branch had moved into an adjacent new building it built. Soon afterward the Kennedy administration took office in Washington. In America the civil rights movement was growing in intensity along with the demand for a renewed sense of national purpose, with an increased demand to enhance the quality of American life. This change in the national political atmosphere probably played a role in influencing Choy to convert the former office of the savings and loan into a Chinese Community Center, sometimes known as the Chinese Community House, wholly supported by his financial institution. The facility housed a small library, community bulletin board, and a meeting hall. Personnel stationed there also provided some assistance and advice on access to social welfare services.<sup>6</sup> Choy probably had an idea of eventually using this as a launching pad for the social and political action in Chinatown.

Chinese Community House filled an obvious need in a Chinatown that was beginning to feel the pressure of numerous social problems. It soon attracted the attention of many individuals concerned with finding solutions to the community's needs. On February 26, 1963 Choy announced formation of the San Francisco Greater Chinatown Community Service Association Organization (SFGCCSA) "to keep pace with the times providing the maximum amount of social and other community services, as called for by President Kennedy in extending the service of the Peace Corps to help the underprivileged in communities throughout the country."

Among SFGCCSA's founders were Choy's associates from San Francisco Federal Savings and Loan Association as well as activists connected with churches and community groups. These included Lorna Logan, Director of Presbyterian Cameron House; Irving Kriegsfeld, Director of Telegraph Hill Neighborhood Center and Dr. John Rigney, psychiatrist and director of San Francisco Planning and Urban Renewal Association (SPUR). There were also prominent Chinatown figures such as Joe Yuey, Samuel Wong, Nellie Tom Quock as well as other businesspersons, professionals and enlightened community leaders.

Joe Yuey was one of the owners of the upscale Imperial Palace Restaurant and leader in the influential Chinatown fraternal association Suey Sing. An immigrant who had risen from humble beginnings, he had become a respected leader in the Chinatown business community. He was also a collector in Chinese art and well-known in art circles. In 1949 Joe Yuey was one of a group of Chinese American leaders who owned the newspaper *Chung Sai Yat Po* that advocated American recognition of the newly established People's Republic of China.<sup>7</sup> Samuel Wong was a wealthy real estate owner. He had long been a critic of what he perceived as CCBA's lack of fiscal accountability to the Chinese community. Thus around the time of the founding of SFGCCSA, when CCBA was soliciting contributions to remodel the headquarters building, Samuel Wong offered to donate \$1,000 but pointedly announced in public that CCBA must first make public the income and expenditures for the construction of Victory Hall after World War II, as well as the accounts for "Double Ten" celebrations for the previous three years. Although the public opinion generally sided with Wong, CCBA rejected his contribution rather than release the figures.<sup>8</sup> Nellie Tom Quock, a social worker, was born and raised in America but had long been interested in Chinese art and culture and was active in Chinatown cultural groups. Through her influence, the Tom family and the Tom Do Hing Foundation became active supporters of Chinese cultural activities, and of the future Chinese Culture Foundation as well.

SFGCCSA became a platform independent of the CCBA and traditional associations for advocating and launching community projects. The founding president and executive vice president were J. K. Choy and Joe Yuey. The two established a complementary working relationship that was to last throughout the next decade.

## **PLAYING THE POLITICAL GAME**

Coincidentally with the founding of SFGCCSA in February 1963, the city government announced a month later that the city-owned land at Kearny and Washington Streets opposite of Portsmouth Square on the edge of Chinatown (formerly occupied by the Hall of Justice that moved out in 1956) was up for sale for a minimum price of \$850,000. The City soon received an offer from the Howard Johnson interests to buy the land for construction of a 21-story auto court and was inclined to approve the deal. Getting wind of the pending sale J. K. Choy, representing SFGCCSA, contacted City authorities regarding the possible conversion of the abandoned building into a museum, cultural center, or other public facility for use by the community. When the City came back with the conclusion that such a project would be economically unfeasible, Choy and his associates, through the mayor's office, persuaded a reluctant Board of Supervisors to postpone a decision on the land to allow Choy's group to make a feasibility study and come up with a similar proposal for a Chinese cultural and trade center.<sup>9</sup>

In April 1964 SFGCCSA contracted the firm of J. Francis Ward who did the architectural design for the Ping Yuen public housing project to draw up preliminary plans. Most of the design was the responsibility of a young architect Thomas Hsieh.<sup>10</sup> Subsequently in May SFGCCSA entered into a working arrangement with San Francisco Redevelopers in a proposal to acquire and develop the site.<sup>11</sup> In the meantime SFGCCSA also established a cultural committee chaired by Prof. John D. LaPlante, acting as head of Stanford University Museum, to work with the architect to formulate ideas for the facility. Committee members included representation from San Francisco Redevelopment Agency, educators, experts on Chinese arts and culture as well as lay persons actively involved in such activities. There were also individuals such as Chinese Historical Society of America founders H.K. Wong, Ching Wah Lee, and Thomas Chinn. Others were SFGCCSA members.<sup>12</sup> The group came up with a conceptual plan envisioning a Chinese Cultural and Trade Center on the site that includes apartment and/or motel area, a garage, a cultural center with theater, museum and social areas, a commercial area of shops and offices. However, San Francisco Redevelopers soon ran into financial difficulties. SFGCCSA terminated the working agreement in late December and so informed the City in January 1965.<sup>13</sup> The project was now left without a developer.

On March 1, 1965, the County Board of Supervisors met to consider the proposed project. A supervisor raised the objection that the long delay in developing the site was "robbing San Francisco of needed tax revenues." However, SFGCCSA successfully lobbied the Board to pass a resolution by a vote of 7 to 2, turning over the property to the Redevelopment Agency to begin negotiating with several prospective buyers, select a design and developer and dispose of the land by December 31, 1965.<sup>14</sup> By November 30 the Agency had approved two concepts for further study. One was by Clement Chen and Dartmond Cherk, while the other was by Campbell and Wong & Associates and Chan-Rader & Associates. It was not until a year later, on November 15, 1966, before the Redevelopment Agency finally recommended the investor's group, Justice Enterprises, Inc. to be the developer to construct a 27-story skyscraper based on a modified version of a design submitted by Clement Chen and Associates. The structure was to be operated as a Holiday Inn. Furthermore, Justice Enterprises was to build a 20,000-square foot facility dedicated to cultural activities within the edifice and to contribute \$70,000 toward its completion.<sup>15</sup>

## **FOUNDING OF CHINESE CULTURE FOUNDATION**

Meanwhile advocates of the proposed center incorporated on October 15, 1965, as the Chinese Culture Foundation of San Francisco (CCF). The new non-profit corporation's stated primary objective was "to establish a forum of Chinese culture in San Francisco by means of collection and presentation for public enjoyment and education the best historical contemporary paintings and objects of fine art and the best examples of early Chinese culture, artifacts and articles depicting the contribution of the Chinese people in the United States; and to present outstanding artistic, literary, dramatic, dance, and musical expression, and other creative and performing arts, by Chinese and Chinese American artists." CCF will establish "a museum, library, auditorium, and other appropriate facilities for carrying out the programs and purposes of the Foundation"; i.e., a Chinese Culture Center.<sup>16</sup>

The thirty-four CCF founders each, from his or her own perspective, had an interest in promoting Chinese and Chinese American culture. The majority were Chinatown businesspeople and leaders in Chinatown organizations, mostly of the immigrant generation. More than half were active participants in SFGCCSA, which assumed the role of principal supporter of CCF until the Chinese Culture Center (CCC) opened. There was also a significant minority of America-born Chinese and non-Chinese that were connected with financial and neighborhood organizations, social agencies, churches, or cultural circles. The political leanings of individuals among the founders varied from moderately conservative to moderately liberal. J. K. Choy became acting president of the fledgling organization aided by Quailand Tom of San Francisco Savings and Loan Association as secretary; Samuel Wong as treasurer. Later Joe Yuey became executive vice-president. He was to continue in the role of Choy's right-hand man in the organization until after CCC began operations.<sup>17</sup>

After a year of intense negotiations, CCF signed a lease with Justice Enterprises on November 21, 1967, for 20,000 square feet of space including the entire third floor of the new structure plus storage and plaza areas as a cultural center for fifty years at an annual rental of \$1. The lease provided for an additional ten years at the end of fifty years if the structure continued to be operated as a hotel. The developer agreed to contribute \$650,000 for construction of the facility that would include an auditorium seating 500 persons, an eighteen-foot high exhibition hall, and lecture rooms and offices for community uses.<sup>18</sup> As the project inched towards the start of construction the Nationalist regime on Taiwan also became increasingly interested in the Center and invited M. Justine Hermann of the Redevelopment Agency and Clement Chen, project architect to Taipei to discuss support for and involvement in the cultural aspects of the forthcoming facility. As a result of the negotiations Dr. Paul H. C. Wang, Director of the Bureau of Cultural Affairs, Ministry of Education arranged for gifts of publications, films, artwork, etc., from the National Palace Museum, the Nation Historical Museum, city of Taipei and other Taiwan institutions. Taiwan authorities also agreed to provide the services of an architect to consult on embellishment of the pedestrian bridge connecting Holiday Inn and the Chinese Culture Center to Chinatown. Later that year they sent noted artist-architect Chi-kwan Chen to assist with the final design.<sup>19</sup> Ground-breaking for building construction that took place on August 20, 1968, with a projected completion date of early 1970.<sup>20</sup>

## **HOLIDAY INN AND THE BRIDGE**

Now that the Holiday Inn with a Chinese cultural center was going to be a reality, the project became caught in the swirling political currents of the community. The late 1960s was a period of social

action in America sparked successively by movements demanding civil rights for African Americans and other ethnic minorities, and an end to the Vietnam War. The tumultuous events sparked a demand for change in the Chinese American community. In 1968 street youths organized as the Wah Ching, with George Woo as their spokesperson, demanded at a meeting held at Chinese American Citizens' Alliance Hall that CCBA and the traditional organizations contribute funds to help solve the youth problems.<sup>21</sup> In 1968 and 1969 activist Chinese American students participated in strikes demanding the establishment of curricula on Asian American Studies in San Francisco State College and University of California at Berkeley. The students soon combined forces with community activists pushing for change in Chinatown.

When construction began on the Holiday Inn, the activists negotiated fruitlessly with the contractor to place Chinese American workers in construction jobs on the project. Their failure spurred a group to form Chinese for Affirmative Action (CAA) to promote equal opportunities for and to fight discrimination against the Chinese in America. While construction was going on, CAA continued to press Holiday Inn to train and hire more Chinese on its future staff.<sup>22</sup> As construction proceeded other dissenting voices felt that the site should have been used for public housing. Thus when the Holiday Inn sans pedestrian bridge was formally dedicated by San Francisco Mayor Alioto on January 13, 1971, not only were there firecrackers, a lion dance, speeches and two young ladies popping out from a giant fortune cookie, but present also were young activists with signs shouting "Housing for the people --not a hotel for tourists."<sup>23</sup>

The elevated pedestrian bridge planned by the developer to span the busy arterial of Kearny Street and facilitating access between the hotel containing the proposed culture center and Chinatown became another point of connection. Opponents charged that the structure will obliterate some precious open space and shut out the sun on Portsmouth Square -- traditionally a place where Chinatown elders relaxed and children played. Particularly, they pointed out that the bridge will cast a shadow over the children's play area. Thus when the City Recreation Park and Planning commissions respectively approved the bridge on November 14 and 21, 1968, soon after ground-breaking for building construction, they required that the playground be moved to another part of the park. Detailed design, however, was not approved until more than two years later on January 4, 1971, when the City issued a construction permit with the proviso that the bridge be designed to withstand the heavy traffic expected for some Culture Center events, adding some \$160,000 to the originally estimated \$480,000 construction cost. The bridge finally opened for traffic in August 1971, but the facility for Chinese culture still remained an unrealized dream. However, anticipating its early completion, San Francisco Federal Savings and Loan Association offered to CCF use of its Chinese Community House for use as a temporary office from October 1, 1968, to January 31, 1970.<sup>24</sup> As events unfolded and the opening was delayed for another three years, CCF had to move after termination of the lease successively to temporary offices at 41 Spofford Alley, 560 Pacific Avenue, the lobby of Holiday Inn, and finally in the unfinished CCC facility.<sup>25</sup>

## **PLANNING THE FACILITY**

While the construction was progressing on the Holiday Inn CCF board modified the Foundation's internal structure. In 1969 the maximum number of directors on the board increased from thirty-four to forty-four in an attempt to broaden the base support to make CCC a reality.<sup>26</sup> New faces appeared as the

CCF board added more member of the Chinatown business community as well as non-Chinese from the larger community influential in the political and cultural spheres.

On July 1, 1969 the CCF board appointed Shanghai-born William D. Y. Wu as the first Executive Director of the culture center in the making. Wu had been involved in the embryonic Asian American movement on the East Coast. When he accepted the appointment he was teaching at Dartmouth College and had just established a seminar *Arts in Society*. In the course enrollees worked on problems of culture in black ghettos, depressed white communities, etc., giving Wu an opportunity through observations and implementation to work out a theoretical blueprint for a community-type institution such as a Chinese Cultural Center.<sup>27</sup>

The facility that Justice Enterprises had agreed to construct and turn over to CCF was originally meant to be only one floor with a twelve-foot headroom. \$70,000 was allowed for finishing the interior for occupancy. As Wu worked with the board on concrete plans for the facility it gradually became clear that there was inadequate working space in the facility as planned by the contractor. The CCF boards decided the facility should be 20-foot high with an auditorium and a mezzanine. The Foundation also requested the contractor to relocate four columns that would obstruct the audience's line-of-sight in the proposed auditorium. All these changes resulted in unforeseen additional design and construction costs. The Redevelopment Agency had to arbitrate the dispute that arose between CCF and Justice Enterprise as to the share of fiscal responsibility borne by each party. Thus after the Holiday Inn was formally dedicated on January 13, 1971, followed by the completion of the bridge in August of the same year, the Culture Center remained an unfinished cavernous vault awaiting resolution of the dispute. Even more important, CCF had not come up with its share of the construction money.<sup>28</sup> It was during this period that CCF became embroiled in the political controversy that was to affect the CCC's course of development for the next two decades.

## **POLITICAL CONTROVERSY**

According to time-honored practice in the Chinese American community, CCF had planned to solicit contributions from Chinese all over the United States to build the Chinese Culture Center. On August 6, 1969, its requested and received the important unanimous endorsement of the board of directors of the influential Chinese Six Companies urging the Chinese community to support the Center.<sup>29</sup> After this endorsement, many major families and district associations responded positively with pledges for donations, and as the culture center was more finalized, membership and donations increased. On September 7, 1970, a San Francisco delegation consisting of Joe Yuey, Park Louie, Albert Wong and George Wu flew to New York to obtain the approval of the project in a meeting with the representatives from seven major associations of the Chinese Consolidated Benevolent Association of New York, the most influential traditional organization on the eastern seaboard.<sup>30</sup> Everything apparently was going smoothly.

A fortnight later the situation suddenly changed when the Chinese Six Companies voted on September 22 to withdraw its support from CCF because certain unnamed Foundation officers had made unfavorable remarks about Nationalist China in an article that appeared in the February 23, 1970, an issue of *Newsweek*. In that essay reporter Min Yee had quoted Joe Yuey as saying: "It's a question of what a

government can do for the people. The Nationalists were in power for forty years and nothing happened. Look at China now, after only twenty years. No matter now you look at it, the Communists are helping the people.”<sup>31</sup>

In reality CCBA’s break with the CCF was the culmination of a situation that had been festering over several years. At the time a change in the international and national arenas was already in the air. In 1968 the United States’ next-door neighbor Canada had announced its intention of establishing diplomatic relations with the PRC. The United States was already exploring means to relax tensions with the Chinese mainland. Correspondingly, the Taiwan Kuomintang regime and its supporters abroad stepped up efforts to buttress their interests in different countries and to ensure continued sympathy and support for Taiwan. In the Chinese American community the principal effort continued to be the maintenance of Taiwan. Thus although expressions of opinions favoring the better US-PRC relations were not uncommon even among Chinese Americans, open advocacy, especially in a national periodical, was unacceptable to supporters of the Taiwan regime guarding against political heresies in the Chinese American community.

An addition factor was that during this same period President Lyndon Johnson’s domestic “War on Poverty” program had led to the establishments of social agencies in Chinatown funded by federal money. Their appearance attracted the influx of western-educated professionals and idealistic students intent on changing the Chinese community and bringing it into the American mainstream. Prominent among these were activists pushing for action on issues such as unemployment, housing, and juvenile delinquency prevention. Some of the activists soon came into conflict with guardians of the status quo as represented by the CCBA and the traditionalist organizations. The Chinatown-North Beach Economic Development Agency was one of the principal battlegrounds. A number of activists were also on the board of directors of SFGCCSA and/or CCF. Most advocated such liberal policies as US recognition of the PRC, opposition to the Vietnam War, integration in the public schools, etc., all of which were diametrically opposite to the political stances of the Kuomintang and CCBA.

CCF, along with SFGCCSA, had been two of the few major Chinatown organizations outside the orbit of the CCBA. CCBA leaders had long been irritated with the outspoken and sometimes scornful criticism emanating from the CCF leaders such as J. K. Choy and Samuel Wong. CCBA was especially sensitive to what was perceived as their questioning of CCBA’s leadership capability and right to occupy the top position in the Chinatown community hierarchy. These organizations were also free from the political domination by the Kuomintang, who suspected the political reliability (i.e., support for Taiwan) of their officers, J. K. Choy and Joe Yuey. Thus individuals in power in both CCBA and the Kuomintang had an underlying hostile and distrustful attitude toward CCF and principals connected with the organization.

CCF foes seized available opportunities to harass and to discredit individuals connected with the organization. Earlier on in 1966 they had struck at the outspoken J. K. Choy. On the morning of Oct. 12, 1966 Choy found garbage and rubbish heaped at the door of Chinatown’s San Francisco Savings and Loan. At the same time rumors circulated in Chinatown that the financial institution was about to fail and the president had fled to Mexico. A run started on the Chinatown branch as anxious Chinese Americans flocked to withdraw their hard-earned savings. More than \$3 million in funds was distributed in three days before the panic subsided.<sup>32</sup> Again in 1969 the Chinese community was rife with the talk charging

that Alan Wong, SFGCCSA member and CCF founder, was affiliated with Communist and radical groups. Wong, a member of the Chinese Y.M.C.A. staff, was affiliated in the “War on Poverty” Program where he often clashed with board members speaking for CCBA. He had also openly advocated better understanding between the US and PRC. Wong finally had to run a personal advertisement in the Chinese newspapers to refute these groundless allegations.<sup>33</sup>

Toward CCF the Taiwan partisans exhibited in turn the velvet glove and iron fist. In early 1970, eleven Taiwan government agencies held a March 5 ceremony at the Literature and Arts Center of the Cultural Bureau in Taipei to formally donate art objects and decorations for installation on the pedestrian bridge connecting Holiday Inn to Chinatown.<sup>34</sup> Taiwan government representatives also offered to lease space in the facility for a Republic of China information office; however, CCF turned down this offer since it felt that, being Chinese American in origin, there must be no doubt that the organization is no the agent of any foreign government.<sup>35</sup>

During the same period, articles hinting that certain CCF board members were politically undesirable and embarrassing to the Taiwan government began to be planted in Chinatown newspapers. On May 4, 1970, the pro-Taiwan *Truth Semi-Weekly* reported that the Taiwan government was about to take over the Culture Center. Subsequently Taiwan Consul-General Chou Tung-hua and Chinese Six Companies director Foo Hum requested an August 21, 1970, meeting with Justin Herman, director of the Redevelopment Agency and Foundation representatives to discuss changing the composition of the Foundation board of directors. But despite heated exchanges and unsubstantiated changes during the talks, no one could really openly disagree with the appropriateness of the Foundation’s policy that J. K. Choy’s reiterated: “We operate according to by-laws. We exclude no one.” It was after the failure of this attempted takeover of the Foundation board that Taiwan supporters staged the vote to annul the CCBA endorsement.<sup>36</sup>

Unwilling to let the accusations go unanswered, CCF called a press conference on October 7 presided by Board chairperson George Davis and President J. K. Choy. In the meeting Choy stressed that Joe Yuey expressed his opinion as an individual and not as an officer of the Foundation. Reporter Min Yee, who was president, also pointed out that during his numerous interviews in the Chinese community many had expressed similar views. In a prepared statement Choy stated: “We feel that the Six Companies do not understand that we live in a free society here and that individuals can express themselves openly.” He further reminded the audience that the United States recognizes only single citizenship and an American citizen can be loyal only to the United States, but Taiwan maintains dual citizenship and uses it to control cultural activities of American citizens [of Chinese extraction]. In response to a reporter’s question Choy accused Doon Wong and Foo Hum by name of seeking to take over CCF, and failing that, to destroy it.<sup>37</sup> After the press conference Choy received an anonymous letter on Oct. 8 threatening to kill him and Joe Yuey.<sup>38</sup>

By this time the indefatigable J. K. Choy, who had spearheaded the effort to build a culture center since its inception, was in his late seventies and it was inevitable that he would soon have to pass the leadership to a younger person. Key board members led by Joe Yuey were anxious that the CCF continued to have a leadership that could maintain its status as an independent non-political Chinese American institution. At the time a rising star among the new generation of Chinese American activists

who were ready to change the Chinese community and raise the status of Chinese American activists was a 27-year old attorney named Gordon Lau. Lau had been actively organizing the Chinese in American society around civil rights, housing and unemployment issues. In late 1968 Lau had announced his candidacy seeking a seat on the San Francisco Board of Supervisors.<sup>39</sup> He had a number of supporters on the CCF board, among those was the influential executive vice-president Joe Yuey, who had been steadily moving toward a close working relationship with the activists. Lau became a CCF board member in 1969. In 1971 he succeeded J. K. Choy as CCF president. Choy co-chaired the board along with Attorney George Davis for one year before he retired from that office in 1972 and was succeeded by Lim P. Lee.<sup>40</sup>

In 1971 Dr. Rolland Lowe, who came from a family that had long supported progressive causes, entered the CCF boards. During the 1960s Lowe had played an active role in a number of Chinatown organizations and social agencies. In 1968-69 he participated actively in the San Francisco Chinese Community Citizens' Survey and Fact Finding Committee that looked into the problems and issues faced by the contemporary San Francisco Chinese community.<sup>41</sup> Another entering the board the same year was activist Ling-chi Wang. Wang had been an outspoken critic of the CCBA and the Kuomintang and active in the "War on Poverty" Program. Around 1969 he was one of the group that supplanted the more conservative faction that had been in control of the influential Chinese American Democratic Club (CADC). In 1971 Wang had just resigned as director of Youth Service Center working on juvenile delinquency prevention and activities.<sup>42</sup> During the next few years other liberal community activists also became board members. However, although they made important contributions to the development of CCC, their principal focus was on activities outside CCC.

For awhile, it appeared that the Taiwan government ministries had a friendlier attitude than the San Francisco party loyalists toward CCF. As the pedestrian bridge connecting Holiday Inn to Portsmouth Square approached completion, part of the embellishments promised by the Taiwan authorities arrived in mid-1971. The remainder was also loaded at the port of Keelung, Taiwan awaiting the voyage across the Pacific.<sup>43</sup> However, San Francisco Kuomintang hard-liner leaders Doon Wong and C. T. Shew soon prevailed when they appealed to Republic of China President Chiang Kai-shek to halt further shipments. No further shipments arrived.<sup>44</sup> Taking their cue from the CCBA most Chinatown traditional organizations instituted a de facto boycott of the Culture Center. This situation had a profound effect on CCC's course of development for more than a decade and did not change for the better until after the relaxation of tension between Taiwan and the PRC beginning in the late 1980s.<sup>45</sup>

## **BUILDING THE FACILITY**

Following the withdrawal of the CCBA endorsement, a number of Chinatown traditional organizations canceled their donation pledges. Although CCF assured public that it would overcome financial obstacles to finish the project with or without the Chinese Six Companies, by 1972 CCF had raised only about \$120,000, not nearly enough to build the facility. In an attempt to further broaden its base the maximum number of directors became fifty-four that same year. Another significant change was that CCF increasingly began to target Chinese living away from Chinatown, especially in the American-born and western-educated professionals, since they tended to be less involved in Chinese politics. Also

they were more educated and many were of middle class status with the interest to support cultural and artistic activities. Increasingly, new board members were drawn from these quarters. They became the nucleus of volunteers for planning and implementing activities and raising funds.

In mid-summer 1972 CCF proponents received critical support when the San Francisco Board of Supervisors Cultural Activities Committee passed a resolution “Endorsing the Chinese Cultural [sic] Foundation and its efforts to provide a worthy cultural project” and urging the public support for the Center.<sup>46</sup> Bolstered by the reaffirmation of support, the CCF board, largely through the efforts of J. K. Choy and the others, persuaded three banks -- Hong Kong Bank of California, Bank of the Orient and Bank of America to lend \$150,000, \$50,000 and \$50,000 respectively to complete construction of the Culture Center.<sup>47</sup> The facility was to include an auditorium, exhibition galleries, library, audio-visual room, meeting room, and offices.

Work on the Chinese Culture Center began on January 27, 1973. Despite being the target of derisive and sarcastic attacks from published articles such as Mike Miller’s “Meanwhile, back in Chinatown, the Inscrutable Chinese Cultural Center -- It’s a Holiday Inn”<sup>48</sup> and Allan Temko’s “Dr. Fu Manchu’s Plastic Pagoda: San Francisco’s new ‘Chinese Cultural Center’ has given the ‘Inscrutable East’ the Worst Screwing It Has Had in a Century,”<sup>49</sup> the facility was ready for occupancy by fall 1973.<sup>50</sup> It had taken almost a decade for the Chinese Culture Center to progress from abstract concept to concrete reality. It was a facility for cultural activities that had no rival in Chinese community of that era, but CCF was also saddled with a heavy construction debt.

## **OPENING AND OPERATING THE CHINESE CULTURE CENTER**

### **DEFINING A CHINESE CULTURE CENTER**

While planning and construction of the facility was progressing, Executive Director William We and the CCF board were also tackling the monumental task of organizing and building programs for the Culture Center and defining the Center’s working objectives. Since this was the first such institution among the Chinese in the United States, there were no prototypes for reference. The fact that Chinese culture itself had so many facets and had gone through many changes rendered the definition of a Chinese Culture Center that much more difficult. Thus even though there was a general consensus on the desirability to establish a Chinese Cultural Center, there were wide variations in conception and objectives.

The older generation in the Chinese community was primarily concerned with the preservation of their own cultural links to the ancestral land: family customs, moral values and traditional culture. For example, at the founding of CCF, Joe Yuey was said to have pledged half of his Chinese art collection for display in the Center. Moreover, the older generation was anxious that the younger generation continue to be literate in Chinese and speak in their ancestral tongue so that at least the generations could communicate. Members of the younger generation, at least the more articulate and vocal, defined their ethnic identity as the totality of their American experience, distinct from mainstream American culture and from the culture imported from the ancestral land. They were eager to create a culture as distinct as the Afro-American culture. In addition, there were non-Chinese who found the idea of a culture center

appealing: an opportunity to relate to Chinese culture but from the standpoint of identity and heritage, but from the aesthetic viewpoint. To them, a Chinese culture center meant access to the richness and variety of Chinese culture that they would like to experience close at hand. Thus it was a coalition with the diverse interests and different outlooks that was working together toward realization of a Chinese Culture Center.

Executive Director Wu eventually developed a set of guiding principles for CCC activities that was generally acceptable to a range of people: To reaffirm the identities of Americans of Chinese ancestry and to develop those areas of Chinese culture that remain meaningful to contemporary and future lifestyles. These had remained that goals of the institution. Up to this point, all discussion had centered on the establishment of a Chinese Cultural and Trade Center. However, as programming objectives became better defined and programs evolved, it became clear that the name “Chinese Culture Center” would be more appropriate for the type of activities envisioned and the change was made around 1972.

With his small staff and a core of dedicated volunteers, Executive Director William Wu implemented a number of innovative ideas, many new to the San Francisco Chinese community. Wu strove to put on non-controversial, non-political cultural programs and be even-handed in the highly sensitive area of dealing with Taiwan and the PRC. One of the earliest CCF programs initiated around 1969 was a folklore workshop that in 1971 developed into weekly story-telling sessions by Kenneth Joe. These sessions continued until the late 1970s and was one of the CCF programs with the greatest longevity. In 1970, CCF organized in-service training workshops on Chinese music and arts and crafts for teachers in the San Francisco Unified School District. There were workshops for music, dance and shadow play in 1971. CCF also organized a moon festival celebration at Portsmouth Square. In 1972 the Foundation co-sponsored performances by the Tung Hua shadow play troupe from Taiwan. In 1973, the first film on recent archaeological finds in the People’s Republic of China was presented at the Palace of Fine Arts. As program activities increased, CCF initiated publication of a newsletter to keep members informed of CCF activities.<sup>51</sup> Executive Director Wu also added Vivian Chiang to the staff as his assistant in 1972.<sup>52</sup>

During this period CCF began also to play an important role presenting outstanding Chinese artists and talent to the public, especially those who had recently arrived in America. CCF was one of the earliest institutions to introduce dancer Chiang Ching to the followers of Terpsichore in the San Francisco Bay Area. Chiang went on to establish an international reputation as a dancer and choreographer.<sup>53</sup> CCF was also instrumental in enabling Chinese pugilism master Lien Ying Kuo and his wife Eing Ru Loo (Simmons L. Kuo) to gain permanent residence in the United States. Master Kuo was one of the earliest teachers who helped popularize tai chi chuan in this country.<sup>54</sup>

## **MORE POLITICAL CONTROVERSY**

Despite these accomplishments, international development during the early 1970s continued to be a negative factor exacerbating CCF relations with the conservative Chinatown establishment. 1972 saw the initiation of “ping pong diplomacy” between the United States and the PRC. Many Chinese Americans had high hopes for better relations between the two nations. In January 1972, a Chinese Americans for Better US-China Relations Committee launched a petition drive aimed at drawing support

for the President's forthcoming trip. Heading the committee was Joe Yuey, Gordon Lau, and Ernest Wong, all CCF board members. Four of the eighteen committee members were also current or former CCF board members. The Kuomintang party organ *Young China* immediately branded the committee as "fellow travelers and dupes" and anyone who signed the petitions as supporters of "Mao's communism."<sup>55</sup> After the breakthrough in US-PRC relations following Nixon's trip to China, CCF joined with more than a hundred organizations in Northern California to sponsor a reception in April for the visiting PRC to explore the possible cultural changes.<sup>56</sup> Leading the support for these actions were Joe Yuey and the younger activists who felt that it was time for the Chinese community to get in step with changing US-PRC relations rather than be governed by the dictates of a foreign regime. Some board members, especially certain individuals with close ties to the Chinese community, however, feared that they would further antagonize pro-Taiwan elements and make it even more difficult for CCF to gain support in Chinatown.

To allay these apprehensions the CCF annual meeting on November 14, 1972 passed a resolution affirming that CCF was a non-profit, non-political organization and that its objectives were promoting culture and working for the public welfare. Members participating in political activities should do so as individuals unaffiliated with CCF.<sup>57</sup> It was probably the same line of reasoning that led CCF board to change the official Chinese name of Chinese Culture Center of San Francisco from *Sanfanshi Zhongguo Wenhua Zhongxin* to *Jiujinshan Zhonghua Wenhua Zhongxin*. The more generic term *Zhonghua*, pertaining generally to people of Chinese descent, was used rather than *Zhongguo*, referring to China the national state, to emphasize that CCF's focus was on Chinese culture regardless of political boundaries. The organizations also chose to use *Jiujinshan*, (old gold mountain), the widely used Chinese term for San Francisco, rather than the more local Cantonese transliteration *Sanfanshi* as an indication that CCF intended CCC to be more than merely a local institution.<sup>58</sup>

However, fine legal distinctions meant little to the pro-Taiwan camp who saw CCF as intending to create a PRC beachhead in San Francisco Chinatown. It continued to exert unremitting pressure on CCF. At the annual conference of the Kuomintang held in San Francisco in August 1973 members of the San Francisco and Oakland party branches presented a resolution charging that CCF was "an organ used by Maoist communists to build a united front." The resolution requested central party headquarters on Taiwan "not to donate any cultural objects to the Chinese Culture Center without the agreement of the General Branch in America."<sup>59</sup>

These attacks did not cease when the Chinese Culture Center formally opened in October 18, 1973 and celebrated the occasion with a village fair, an idyllic re-creation out of 12th century China. This was an approach to Chinese culture fresh to America with the emphasis on folk arts and crafts, music and dances and almost 10,000 people attended. But a reporter for the pro-Taiwan *Chinese Times* sneered at the cultural presentations, branding them "disappointing" and remarking that "if these were the representatives of Chinese culture than they missed by a thousand miles." At this point Executive Director William Wu, having reached a milestone, announced his resignation, effective Dec. 31, 1973, in order to devote more time to research. Vivian Chiang became acting executive director until the board appointed a permanent executive director. Wu continued to be a valued advisor and from 1981 through 1986 served on the board of directors.

In an attempt to mute the criticism that the CCF was pro-PRC, the CCF board elected Lim P. Lee president in 1974. Lee had been long active in the Chinese American community and had numerous contacts in the traditionalist power structure. He had worked closely with the CCBA especially during the 1950s when the Federal Government was investigating Chinese immigration fraud. Lee was also actively participated in mainstream politics and was identified with the more conservative faction in the Chinese American Democratic Club that the younger generation had displaced around 1969.

Lee and other directors with close connections to the traditional associations tried to pour oil on the stormy waters. However, when board director Dennis Wong stated the case for CCF to the editor of the influential Chinese Times, the response was an editorial ridiculing CCF's claims of non-involvement in politics and accusing it of "displaying a ram's head while in reality selling dog meat." CCF's weak response was an advertisement in the Chinese newspapers reaffirming its non-profit, non-political status. This only resulted in a second round of calumny and accusations from the right. These exchanges became the stimulus for a rash of articles in the Chinese press attacking and defending CCF's viewpoint on Chinese culture.<sup>60</sup>

CCF's foes tried in other ways to undermine CCF programs. When CCF invited taichi master Kuo Lien-yin and his pupils to demonstrate the martial arts at a fundraising banquet in 1974, Kuo received an unsigned letter asking: "Are you not a delegate from Suiyuan Province to the National Assembly? Are you not a citizen of the Republic of China?... [By accepting the invitation] you simply are dishonoring your character and performing a disservice to the nation [meaning Republic of China] and all your fellow Chinese. What a pity!" Kuo ignored the letter and the performance went on as scheduled.<sup>61</sup> However, political pressure Republic of China Consul-General Y. S. Lee allegedly exerted on Katherine Wang, Peking opera performer from Taiwan, resulted in her withdrawal from a scheduled CCF-sponsored performance.<sup>62</sup>

At these events were unfolding the CCF Board took time out on May 15 to choose a new executive director. The strongest candidate for the position was Shirley Sun. The Shanghai-born Sun was raised in Taiwan. She matriculated at Stanford University receiving a bachelor's degree in Asian literature and an M.A. and Ph.D in Asian Studies and East Asian art history. She was a curator of a Chinese American historical exhibition *Three Generations of Chinese - East and West* that was shown in the Oakland Museum from October 2 to 28, 1973. The exhibit was then augmented with the artifacts on loan from the Chinese Historical Society of America and became the first exhibit in the new CCC facility from December 15, 1973 to February 17, 1974. Thus the board was very familiar with Sun's qualifications. However, in 1971 Sun had been among the first Chinese Americans invited to visit the PRC after the US had lifted the ban on travel to mainland China, and she was known to support better US-PRC relations. The decision on her candidacy split the board with President Lim P. Lee leading the opposition to her appointment. After a heated discussing the board voted 17 to 10 in her favor over two other finalists.<sup>63</sup>

After Shirley Sun became the new Executive Director on June 1, 1974, CCF continued with a bit of unfinished business and called a press conference on June 26, 1974, to answer its Chinatown critics. Several CCF board members attended the meeting, including Dianne Feinstein, then president of the San Francisco Board of Supervisors, who was there to demonstrate CCF ties to mainstream political figures. During the conference Co-Chairperson Davis accused the Taiwan Consulate-General and the Chinese Six

Companies of interference in the affairs of the CCF. He further charged: "We have found sufficient evidence that the consulate-general of Taiwan is following the dictate of its government to take over organizations that are capable of being taken over, and this is one of those organizations." Davis complained that CCF had been blackballed by the Chinese Six Companies and that word had been sent out through newspaper editorials in the Chinese press that described the members of the CCF as Communists. Davis, referring to the conflicts on the board, also denounced unnamed Peking-oriented individuals that had tried to pack meetings to take over the board; however, his principal target was the actions of the pro-Taiwan group.

Subsequently, Supervisor Feinstein introduced a resolution that the Board of Supervisors passed on July 8 reaffirming "its unqualified support of the Chinese Culture Center and the sponsoring Chinese Culture Foundation" and urged "all people to support the Chinese Culture Center." The resolution read in part that "the Center is devoted strictly to the presentation of Chinese art, music, and literature regardless of origin and is devoid of political consideration; and...

"Unfounded charges and rumors that the Center is dominated or influenced by Nationalists or Communists are harmful, even if absurd; and...

"Political interference in the growth and well-being of the Chinese Culture Center is unwarranted under any circumstances..."<sup>65</sup>

This strong reaction and endorsement from the City authorities had the desired effect of silencing CCF's Chinatown critics for the moment, but the CCBA and traditionalist associations continue to maintain their boycott of CCF-sponsored events. The political controversy continued the division within the CCF boards as to whether the institution should continue to try to placate the right or to disregard them and move ahead on an independent course.

## **EXPANSION OF ACTIVITIES**

Newly appointed CCF executive director Shirley Sun was an aggressive, hard-driving, strongwilled and astute individual. She quickly perceived that there was an intense growing interest in American society concerning mainland China and she was eager to capitalize on the situation to help develop programs at CCC. However, President Lim P. Lee, affected by the pervasive Cold war mentality, feared that too close a relationship with the PRC will be detrimental for the CCF's image and put obstacles in many of her proposed actions in this direction. The result was a frustrating stalemate. Soon after Sun took office, the Wushu Troupe from the PRC offered a benefit performance for CCF. In order to avoid a bitter debate at the board level, some board members and friends organized Friends of the Chinese Culture Foundation to sponsor the event.

Sun was determined to change this situation. She recruited sufficient new members into CCF who at the end of 1974 voted to help elect directors more receptive to her ideas. President Lim P. Lee and co-chairperson Davis were among the directors deposed.<sup>66</sup> Sun now had firm control of CCC's destiny. The newly constituted CCF board was by no means radical, but it exhibited a more open attitude toward programs emanating from the PRC. This change marked the beginning of a new phase in the development

of CCF. One by one directors with ties to SFGCCSA and Chinatown retired from the scene, and CCF's destiny was increasingly in the hands of directors who had fewer ties to the Chinatown community. Dr. Rolland Lowe became president in 1975 and held the office until 1978. He successfully rallied different factions on the board to support Executive Director Sun in defining the newly opened CCC.

During the last year of William Wu's tenure as executive director, Shiley Sun, who was already actively seeking the position, had learned that revenue sharing funds were available from the City. She persuaded eleven community cultural groups, including the Chinese Culture Foundation, to form a loose group known as the Chinatown Council for the Performing and Visual Arts (CCPVA) in July 1973, with the announced objective of dealing with current and future issues pertaining to arts and culture of the Chinese community.<sup>67</sup> By August, CCPVA had gone before the San Francisco Art Commission and successfully lobbied for a grant from the funds.<sup>68</sup>

After protracted negotiations, CCF executed a sublease with the City on May 21, 1975. Under its terms the City-run Neighborhood Arts Program (NAP), through CCPVA, was to have full usage of the audio-visual room (renamed the Community Room), one-third usage of the auditorium, and 24% usage of the lobby for 15 years, starting June 15, 1975, in return for a one-time rental payment of \$125,00 plus \$25,000 for utilities. \$60,000 of this amount went toward discharging part of the \$250,000 construction debt incurred to build the Culture Center.

The board soon found that even the reduced debt figure was still a heavy burden. The lion's share of CCF's annual fund raising went toward payment of interest on the bank loans with little surplus left for retirement of principal. In 1976 the CCF board was able to negotiate agreements with the banks to retire the principal first and paying the interest at the end.<sup>69</sup> However, the situation remained such that little money was left for facility improvement and program development. The fact that there was no income generating profit center nor endowments to provide a financial buffer led to chronic tight budgets. A legacy of this state of affairs was that a major share of the energy of the CCF board each year was devoted to solving budgetary issues. It is to the dedicated core of volunteers who planned and implemented fund-raising events as well as those who attended these events and donated generously that credit is due for enabling CCF to continue to develop despite these daunting problems.

CCF's tight fiscal situation forced it to develop a high degree of dependence on private and public foundations and corporations for funding its major programs. At that time such funding was fairly readily available, especially for exhibitions. When record crowds visited the *Exhibition of Archaeological Finds of the People's Republic of China* in the Asian Art Museum of San Francisco during the summer of 1975, CCF initiated highly popular coordinating programs to enhance this event. In 1976 CCC presented *Front-runners in Modern Chinese Painting*, an exhibition of works by modern Hong Kong and Taiwan artists, after which came *Eastern Streams*, an Asian multimedia presentation. In 1977 the Center became the first gallery on the West Coast to exhibit the *Han and Tang Murals* from the People's Republic of China. Other major exhibitions were *Hu Xian Peasant Paintings* (1978) and *Chinese Woodcuts* (1979). In this manner CCC attained national prominence and recognition for the quality of its programs within a few years. Unfortunately the upscale tone set by many of the programs gave an impression of elite snobbishness. It also offered to the outside world an appearance of affluence that the organization did not possess.

In the meantime those features and embellishments expected of a functional public facility had to be added. Soon after the CCC opening, a logo was adopted by CCF. It was designed in 1973 by architect Ted Wu based on the concept *wai fang nei yang* (“square on the exterior and round in the interior”).<sup>70</sup> In 1975 a donors’ plaque installed in the CCC lobby.<sup>71</sup> A canopy with the CCC name and logo was designed by architect Worley Wong and constructed and installed by contractor Bob Yick in 1976. The name of the Chinese Culture Center in Chinese characters was rendered by artist C. C. Wang. Facsimiles of the calligraphy were used on the canopy and at the elevator entrance.<sup>72</sup> In 1977 a founders’ plaque was added as well as a security system for the facility.<sup>73</sup>

Jack T. Quan, as head of the CCF board Building Committee during the 1970s and early 1980s, spearheaded many of these efforts to upgrade the facility. Soon after the CCC opened it was discovered that severe noise and vibrations were occurring in the facility as well as malfunctioning of the air conditioning system. It was Quan and naval architect Lawrence Jue who worked out acceptable engineering solution in 1975 to minimize the effects.<sup>74</sup> Later during the early 1980s Quan also headed a project to expand the exhibition space in the CCC’s north gallery.

Thus during the 1970s each of the features visualized for a functioning CCC came into being except for one component that failed to materialize. During the design phase a reading library opened to the public had always been intended as part of the facility. Indeed, in 1976 the CCF board had solicited and received donations of publications to formed the start of a collection.<sup>75</sup> However, due to the shortage of staff and available space as well as lack of operation funds the establishment of a public reading library was postponed indefinitely.

Shirley Sun ran CCC with a firm hand and was quick to discourage and board attempts to infringe upon what she considered the Executive Director’s prerogatives. Under Sun’s direction, activities burgeoned to use the new facility to its fullest advantage. The staff organized Mandarin language classes, shadow play, painting and calligraphy, and Chinese dance workshops, as well as martial arts, culture, arts and crafts workshops for youth. A Chinese-American youth orchestra was organized in 1974 that performed both Chinese and western musical compositions. The same year also saw the establishment of a docents program and the inaugural of Heritage Culinary Walks in which docents gave guided tours in San Francisco Chinatown. A gallery shop was established in 1975 to sell quality publications and art objects. (At first it was named Zhaohua Zhai (Studio of flowers in the morning) Shop, but the name never gained general acceptance.) The walks and the gallery shop preformed important functions as media for introducing Chinese and Chinese American culture and society to the public. In the process they also brought in revenue to supplement the CCF budget. With all these cultural activities CCF was becoming known as a leader in promoting Chinese culture in the American context. In 1975, the Ninth Annual Festival of America Folklife in Washington D.C. sponsored by the Smithsonian Institution invited CCC to participate as the first Chinese American group to be represented in this event.

Director Sun encouraged community organizations to use the CCC facility. During this period the Hop Jok Fair (1974) and Chinese Spring Festival (1975) saw their beginnings as annual community activities. For about a year beginnings with March 1976, CCF sponsored a series of membership nights in which community groups presented skits, musical performances, and dance programs. Periodically

classes and workshops for learning Mandarin, Chinese calligraphy painting, Chinese dance, folk crafts, martial arts and other aspects of Chinese culture were offered to adult and youth.

Periodically CCF sponsored well-received public lectures on different aspects of Chinese art and culture. The lectures included experts in their respective fields such as Prof. Wei-ming Tu (1974), Prof. Ming-yueh Liang (1975), William Wu (1975, 1976), Prof. Wen-chung Chou (1976). Due to the popular interest in China after the relaxation of tensions between the United States and the PRC during the 1970s, CCC offered lectures and travelogues on the region. Speakers at these popular sessions that helped better the understanding of a region that had been cut off from contacts with America for more than two decades included Prof. John K. Fairbank (1973), Jack Chen (1975, 1978), Prof. Chien-ning Yang (1975), Prof. Chang-lin Tien (1979), John S. Service (1979), as well as other recent visitors to China. When PRC Premier Zhou Enlai passed away in 1976, CCF co-sponsored with five other organizations a symposium *Chou En-lai: His Time and Impact*. In 1980 CCF co-sponsored a lecture series, Impact of Foreign Trade on China at the World Affairs Council. Most of the CCF-sponsored lectures and symposia were delivered in the English language.

CCF was also successful in obtaining grants from some research projects. In 1975 CCF received funding to document and record Chinese folklore. Another grant was for production of instructional materials on Chinese history, art, music and food for high school teachers. Director Sun also became interested in films and film making. In 1978 CCF co-sponsored with the San Francisco International Film Festival the West Coast premiere of the cartoon made in the PRC *Monkey Makes Havoc in Heaven*. The same year CCF received a grant for a Chinese Cinema research project in 1978 to gather historical information and to write synopses of a film produced in China between 1905 and 1949. In 1949 the CCF co-sponsored with Pacific Films Archives of the University of California, Berkeley, and Center for East Asian studies of Stanford University the showing off of a series of five PRC films. Sun also received a grant to film three cities in China - Beijing, Xi'an and Suzhou. This series co-produced with Sue Yong Li became one of her first major works.

During this period, due to the refusal of the Taiwan authorities to deal with the CCF, many CCC activities and exhibitions by default were connected with the PRC. But CCF at all times strove to maintain a non-political, non-partisan stance. In 1975 the CCF board passed a resolution affirming that the CCC facility cannot be used for overt political purposes and meeting.<sup>76</sup> Users also had to agree not to display foreign flags. However, most Chinatown traditional association leaders, following the lead of the great majority of the board members were increasingly westernized and English speaking often lacking fluency in Chinese, created a barrier to communications between CCF and the Chinese speaking members in decision making capabilities were unable to understand or unwilling to communicate in Chinatown in the prevalent Cantonese dialect.

## **CONFLICT WITH COMMUNITY ACTIVISTS**

The adverse conditions CCF faced in Chinatown led the organization to look to the more liberal activists elements in the Chinese American community for support. However, this proved to be an uneasy relationship. Activists and their organizations tended to have egalitarian outlooks and were suspicious of what they considered elitist tendencies in CCC's approach to programming. This was accentuated by the

fact that some CCF events, such as exhibition opening receptions and fund-raising dinners were targeted toward the more affluent upper middle class from which the organization received much of its financial support. By 1978 these differences had given birth to a controversy over community usage of the facility.

CCF's agreement with the City allowed community cultural organization access to the facility, and provided the refurbishing of the auditorium. It also bought a number of NAP-sponsored programs, greatly diversifying programming at the center. Programming and space usage became the responsibility of a part time coordinator working for the City. In the beginning it was Jim Yee, who was succeeded by Andy Chan.

CCPVA applied the NAP guidelines for community use of CCC space rather than loosely. As activities and the demand for usage increased, CCF felt that there was a need for more coordinated and orderly scheduling as well as more stringent adherence to the NAP requirements. In 1977 the CCF board had appointed a committee to draft a master plan for long range development of CCC that included upgrading exhibition space and programming.<sup>77</sup> In order to clear the way for implementing the plan CCC Executive Director Shirley Sun met with Director Martin Snipper of the San Francisco Art Commission in 1978, bypassing CCPVA, and reached agreement to clarify certain provisions of the sub-lease with the City.<sup>78</sup> Some changes were reasonable and necessary while some others were subject to further negotiations. The tactless manner in which the proposed changes were handled, however, led CCPVA to greatly distrust CCF's motives. Interpreting CCF's proposal as the first steps in restricting community usage of CCC, CCPVA led by Russell Lowe of Chinese Media Committee raised strenuous objections and called upon the Chinese American community activists for support. Community meetings were convened; feelings ran high; the CCF board became split on the issue. Editorials appeared in concerned Chinese community newspaper appealing to two sides to resolve their differences CCF president Rosalyn Koo, who had just succeeded Rolland Lowe, was caught in a maelstrom not of her making. After several months of negotiations, CCF finally reached agreement with the CCPVA.

Community activists had focused much of their ire on the Executive Director Sun. Also, by this time her increasing interest in films had increasingly exacerbated the conflict between her personal growth and execution of her professional duties as a executive director. Sun resigned as Executive Director in 1979 to become Deputy Director of Public Program for the National Endowment for the Humanities and also to devote more time to film making.<sup>79</sup> Vivian Chiang once again became acting as executive director while a search committee recruited a new head for CCC. At that time CCF had received a grant for a *The Chinese of America: 1784-1980* exhibition that was intended to be the most comprehensive presentation on Chinese American history and society to date. Plans for this exhibition and the accompanying Second National Conference on Chinese American Studies were only partially completed when Sun resigned. The Board of Directors appointed Him Mark Lai to oversee these projects which were completed in 1980. (The exhibition subsequently traveled to St. Louis, Chicago, Knoxville, Minneapolis, Boston, and Oakland. In 1985 CCF donated it to the Returned Overseas Chinese Association of Beijing for exhibition and for its possible inclusion in a proposed Overseas Chinese Museum.) In the meantime Rolland Lowe assumed the presidency to mend the cracks in a badly fractured board.

## INCREASING COMMUNITY OUTREACH

## ADJUSTMENT TO NEW REALITIES

On January 1, 1981, Lucy Lim assumed the position of Executive Director. Lim was born in the Philippines and received her B.A. in English Literature from University of Michigan, her M.A. in Art History from University of California at Los Angeles, and was a Ph.D. candidate in Chinese art history at New York University. She was greatly respected by colleagues for her expertise in Chinese art. However, Lim had little administrative experience. A loner who preferred to concentrate her efforts on organizing and planning art exhibitions, she delegated the administrative duties into the hands of Vivian Chiang. Chiang also became responsible for CCF-sponsored community programs. Due to Lim's disinterest in management the board played an increasingly stronger participatory role and exercised more supervisory oversight on CCC staff.

The 1980s was the beginning of a period of reduced federal funding, reflecting a downturn in the national economy. Many funding sources dried up and competition for resources became fierce. CCC presented more exhibitions packaged by other institutions; however, the policy of presenting quality programs was maintained under the Executive Director Lim. Chinese American arts and crafts were well covered by the exhibitions *Not on the Menu* and *A/P: Posters About People* in 1981 and *Made in America* in 1982.

In 1982 the Foundation co-sponsored an exhibition and conference to observe the centennial of the Chinese Exclusion Act of 1882 as well as a presentation of the Chinese American drama *Paper Angels*. Following on the heels of *Chinese of America* exhibit, the first exhibition of Chinese women in America opened on August 20, 1983. Other major presentations at the Center included: Eve Arnold's *In China* (1981), *Daily Life in the Shanghai Region* (1982).

Him Mark Lai served as president for one year in 1982. During the year the Foundation joined with organizations in six other US and Canadian cities to sponsor the first North American tour of the Guangdong Yue Opera since the founding of the PRC.<sup>80</sup> The troupe was led by the famous prima donna Hongxiannü and actor Chen Xiaofeng. This event, which required complex coordination and involved more than a hundred volunteers, raised \$90,000 for CCF, the high water mark in fundraising events up to that point. Part of the funds raised was expended in 1983 on an expansion of the exhibition space in the north gallery, a project headed by CCF board member Jack Quan. The first major show in the enlarged space was an exhibition of contemporary Chinese paintings from the People's Republic of China (1983 - 84).

The visit of the Yue opera troupe established new standards for such presentations in North America and opened the door for visits by other PRC Yue opera troupes; however, similar to the situation that had developed in China and Hong Kong, the audience for the opera was largely those who were middle-aged or older. The novelty soon wore off and a second tour in 1985 without Hongxiannü, even though the troupe was more evenly balanced talent-wise, only netted \$3,000 for CCF.

As US-PRC cultural exchanges and the number of Chinese artists in this country increased, CCC would from time to time sponsor public performances by these artists. CCC was one of the institutions

sponsoring concerts for *zheng* performer Wei-shan Liu when she first arrived in America in 1982. These performances inspired many to take up this instrument and led to the founding of the San Francisco Gu-zheng Music Society in 1983. CCF staged special programs such as a lecture by visiting Chinese composer Chen Gang (1981), a performance by Yen-lu Wong and her dance troupe (1981), a book party for and a talk by author Han Suyin (1985), a retrospective of eight films by noted director Xie Jin (1985). Periodically CCF would also sponsor performances by community traditional instrumental ensembles, choruses, Cantonese opera clubs and Chinese folk dance groups.

Thrusts in new directions were made. In the crafts, micro-carver Yang Zhou came from China to demonstrate his skills at the 1983 Chinese Spring Festival. The Center was instrumental in organizing the well-received Chinese kite exhibition in June 1983 entitled *Flights of Fancy* that also featured workshops conducted by kite master Ha Yiqi from the People's Republic of China. This event culminated an International Kite Festival on the Marina Green in collaboration with the American Kite fliers Association. In October 1984 CCF and the Shanghai-San Francisco Friendship Committee were joint hosts to the Shanghai Puppeteers Troupe. During the group's half-month sojourn it gave twenty-three lectures and demonstrations, reaching over 6,000 school children.<sup>81</sup>

Up to this point much of the funding for large scale activities at CCC had come from the public sector. Due to drastic cutbacks in government funds beginning in early 1980s, a heavier burden was placed upon the private sector. Increasingly CCF had to depend on fundraising in the private sector against heavy competition. It also had to rent out the auditorium for use by non-cultural groups and to Holiday Inn clients in order to help finance the CCC operating budget. The tight fiscal situations also caused CCF to be unable to repay its construction loans in full. Finally the banks wrote off the unpaid interest and remaining principal of \$35,000 as bad debts around 1987.

In light of the new fiscal realities CCF also reexamined its operations for greater efficiency and effectiveness. Still trying to broaden its base of support, the maximum number on the board of directors was increased to sixty in 1980. It did not take long to discover that so large a number was unwieldy and an obstacle to the organizational effectiveness and responsiveness. Under the leadership of Dr. Rolland Lowe, who occupied the office of president again from 1983 to 1985, the board in a December 1983 retreat concluded that the size should be reduced. In 1985 the board amended bylaws to pare the number of directors to forty-five by the 1986 CCF annual meeting.

In 1983 Julie Cheung became NAP coordinator after succession of coordinators -Dennis Dun, Jim Dong, and Wilma Pang, had each served a short time in the position. The bilingual Cheung was highly motivated to reach out to the Chinese community. Under her direction NAP community programming greatly expanded to complement CCF programs at CCC. With the efforts made by Vivian Chiang and Julie Cheung, the next few years marked the development of more harmonious and fruitful relationships with the Chinese community.

## **FOCUS ON EDUCATIONAL ACTIVITIES**

During the 1980s the CCF board began to hold annual one-day retreats to review past activities and project future plans. Since the opening of CCC in 1973 a major focus had been on exhibitions, since

funding sources were readily available for such activities. However, many on the CCF board saw exhibitions as being a passive medium that was inherently ineffective in implementing the guiding principles of the organization; i.e. to reaffirm the identities of Americans of Chinese ancestry and to develop those areas of Chinese culture that remain meaningful to contemporary and future lifestyles. In an early 1984 retreat the CCF board reexamined CCF's principal purpose and mission and concluded that its chief focus should be on educational activities.

Emory Lee assumed the office of president in 1986 and served for three years. With the increasing interest among American businesses in doing business with the PRC, CCF hoped to make an impression on the business world as an institution offering expertise that could facilitate such ventures. In 1986 it co-sponsored a business seminar with the Monterey Institute of International Studies, *China Business for Profit: Managing Key Cultural Issues*. Although the event was well attended, CCF failed to make the impact it had hoped for. The event did not generate much momentum for follow-up activities and proved to be a dead end. A more successful program was the *Summer Youth Program on Chinese Culture and Heritage* that was initiated by staff in cooperation with Community Education Services in 1988. This popular program was continued annually until 1994.

In 1989 there appeared to be a possible partial solution to CCF's fiscal needs when the Thomas Fong Enterprises proposed to establish a Museum of Chinese American History on the premises. But after intense negotiations and planning for a year and a half the project was scrapped due to limited available space at CCC for the museum and some negative publicity based on misconceptions.<sup>82</sup> When the 15-year lease with the City's Neighborhood Arts Program expired on May 31, 1990, President Lee led negotiations for CCF to continue the mutually beneficial relationship. At the end of the year CCF received donations totaling in \$200,000 from Eva and Rolland Lowe to establish the Lawrence and Eva Choy Lowe Endowment Fund. Since then, however, progress in building the endowment had been slow.

In 1989, the Chinese Historical Society of America initiated and co-sponsored with Chinese Culture Foundation and Cheng Family Association of America to hold a Chinese American Family History/Genealogy Symposium -- the first such event held in the San Francisco Bay Area. Just as planning was being finalized, the Loma Prieta earthquake shook the San Francisco Bay Area and caused extensive damage. In spite of this disturbance, however, the event was well attended. Following this favorable response, CCF received a \$10,000 grant from Dr. Richard and Tatwina Lee that was implemented in a pilot program *In Search of Roots*, co-sponsored with the Chinese Historical Society of America, the Community Education Services (dropped out in 1994), and the Guangdong Province Office of Overseas Chinese Affairs. With the successful conclusion of the pilot program, *In Search of Roots* became an established annual program. Ten youths between the ages of sixteen through twenty-five wishing to trace their ancestries to the Pearl River Delta region in Guangdong Province were selected to be interns. Given basic background information on Chinese American history as well as Chinese geography and history, the interns researched their family histories under guidance, visited their ancestral villages, and contributed their family trees and family histories towards an exhibition at CCC. This program has proven to be effective in giving the participants increased awareness of their heritage and their Chinese American identity.

President Emory Lee continues the ongoing reassessment of CCC operations, and in 1987 the bylaws were amended once again to cut the number of directors to thirty as of the 1989 annual meeting. The same year the CCF board reaffirmed the mission enunciated at the 1984 meeting that the CCF's chief focus should be on educational activities. The board appointed a strategic planning task force to develop a clear definition of goals and objectives and a plan of action. The board also reexamined and reorganized the facility for greater effectiveness. The position of executive director was redefined, giving it responsibility for administrative and budgetary tasks. It was further recommended that curatorial duties be delegated to separate staff member.<sup>83</sup>

The implementation of the changes mandated by the 1987 CCF board proved to be more complex and slower than anticipated. Tatwina Lee, who served as president from 1989 through 1991, continued implementation of these changes. As the CCF board carried out the reorganization of CCC, relations between the Executive Director and the board became strained. This was exacerbated by personality conflicts between Lim and key board members. After lengthy negotiations Lucy Lim submitted her resignation to then President Tatwina Lee effective December 31, 1990, thus culminating the process of changes that had been initiated during the term of President Emory Lee in 1988!

Despite tense relations with the board during the latter part of the 1980s Executive Director Lim had continued organizing major exhibitions on Chinese art and culture that drew favorable reviews. These included *Stories from China's Past: Han Dynasty Pictorial Tomb Reliefs and Related Archaeological Objects from Sichuan Province, People's Republic of China* (1987) and *Wu Guanzhong, A Contemporary Artist* (1989), both of which also went on international tours after their premieres at the CCC. Exhibits related to Chinese American history, art and culture included *Myriad Worlds: 200 Years of the Chinese in Hawaii* (1990). After Lim's departure her influence was still evident in later exhibitions that she had been in the process of organizing when she resigned. A major exhibit was *Six Contemporary Chinese Women Artists* (1991-1992). Another was an exhibit of the works of a Chinese American artist, *Weyman Lew: Of People and Places* (1991). Another exhibit she initiated was *Symbol and Adornment: Traditional Costumes and Jewelry of China's Minorities* (1991-92). In this particular case, however, she enlisted the help of CCC's first executive director William Wu as curator. Symposia and lectures by experts in the field also were coordinated with many of these exhibitions to educate the public.

An important development in 1990 occurred when the Lowe family through Rolland Lowe donated to CCF \$200,000 from its share from capital gains from the sale of the building housing the World Theater which was sold in 1990 to a Hong Kong group, rumored to be the Ching Chung Taoist Association. Another \$200,000 was donated to Chinese for Affirmative Action. The major part of the Lowe's family share, however, was used to set up a Lawrence Lowe Memorial Foundation, which set up an endowment fund to progressive Chinese American cultural activities. CCF used the donation to set up an endowment fund to help finance future activities.

After Lucy Lim's resignation President Tatwina Lee and Executive Vice-President Julie Chu filled in as interim co-executive directors until the board appointed Beijing-born Kathleen Guan to the position on May 1, 1991.<sup>84</sup> Guan had received her B.A. in English and Psychology from Southwestern University and her M.A. in Education from Texas Wesleyan College. At the time of her appointment she was Asian American community liaison for California State Senator Milton Marks.

Guan was the first CCC executive director who did not have expertise of either Chinese art or Chinese culture. She had a pleasant personality that enabled her to work well with people. From the beginning, however, she was frustrated by her inability to raise much program money. She was soon overwhelmed by the demands of the position and was unable to exert strong leadership to implement the board-mandated changes.

In 1992 Theodore Kao succeeded Tatwina Lee as president. Kao was re-elected in 1993. Under leadership of the board, CCC planned and launched the first Dragon Boat Festival in San Francisco. This 1992 event, held in Chinatown's Portsmouth Square, was attended by thousands. Unfortunately, construction in the park during the succeeding year stymied a repeat of this promising new program.

During this period, there were great changes in the international arena. The Cold War ended with the collapse of the Soviet Union. In Taiwan, martial law ended and many restrictions on trade and travel between Taiwan and Mainland China were gradually lifted beginning in the late 1980s. This easing of tensions in the Taiwan Straits soon reflected in Chinatown politics. In the 1990s the boycott by traditional associations had begun to relax. In June, 1992 Charity Culture Services Center, an agency affiliated with the Chinese Six Companies, co-sponsored with CCF to hold the Chinatown outstanding father award program at the CCC on Father's Day. In 1993-1994 CCC was host to the first exhibition from Taiwan -- *Tradition and Innovation: The Art of Au Ho-Nien*. It appeared that CCF may finally be emerging from the shadows of political controversy and constraints to do what it does best; namely, to promote Chinese culture and Chinese American culture.

In 1993, Kathleen Guan was absent from her post for a total of six months on vacation and then on maternity leave. During her absence Manni Liu, CCC's curator, served as acting executive director. The Hong Kong-born Chinese-speaking Liu was raised in Ecuador. She received her B.A. in Art History from the University of California at Los Angeles and her M.A. in Art History and Museum Studies from University of Southern California. CCC had hired her as assistant curator soon after she had received her M.A. in 1991. Despite her lack of administrative experience, Liu demonstrated a leadership that earned her respect of the CCC staff and board.

Mei Lam succeeded Theodore Kao to the presidency in 1994. Soon afterward Kathleen Guan went on leave due to illness in the family and then vacated the executive director position on April 5, 1994. Manni Liu filled in again as acting executive director. She also continued her capacity as curator. A major exhibition, *Shiwan Ceramics: Beauty, Color and Passion* which she had planned and organized opened at CCC. This was the first exhibition on this subject mounted in the United States.

After a search, the CCF board appointed John Seto to fill the post of Executive Director effective December 5, 1994. Seto was born in Guangzhou (Canton), China and raised in Sacramento, California. He received his B.A. in Art and Far Eastern Humanities from California State University, Sacramento, and his Master of Philosophy in Art and Archaeology of China from the University of London. He also attended the College of Chinese Culture and worked at the National Palace Museum in Taiwan. At the time he took CCC position Seto was Director of the Ohio Arts Council. He was fluent in English, Cantonese and Mandarin. There are great expectations as the new Executive Director assumed his duties

with CCC to implement the board-mandated changes, hopefully free at last from the political baggage and encumbrances of the Cold War and the Chinese Civil War. However, Seto proved unable to solve the chronic fiscal difficulties. Albert Cheng became president in 1996. Early that year Chinese Culture Center joined the hyperspace information age by establishing a website at <http://www.c-c-c.org> and an email address at info @c-c-c.org. In April the Center presented a successful demonstration of a dying Cantonese folk art, the *muk-yu* or wooden fish songs. In October of that year CCF sponsored a symposium *Chinese Culture within the American Context* with the collaboration of the Chinese Historical Society of America (CHSA), media support from *Asian Week* and endorsements from six regional California universities. Prof. Lorraine Dong of San Francisco State University and CHSA became the symposium coordinator. The great interest shown in the subject matter covered by the symposium, first of its kind, led to optimistic hopes that it can be an annual or at least periodic event to explore various cultural issues affecting Chinese Americans; however, a second symposium never materialized.

During Seto's tenure CCC hosted such exhibitions as *Paintings by the Artist Chiang Ming-shyan: An Exhibition of Chinese Ink Paintings from Taiwan* (1995), *Stone Carvings and Paintings* by Lu Huan and An Lu (1996); *Ready to Explode: Chinese Firecracker Art* by James McNulty (1997), *Tibetan Rugs and Furniture* (1997), and *Emblems of Ethereal Grace: Adornments* by Pat Tseng (1997). A special photographic exhibition *Hong Kong: Past and Present* was held on June 28, 1999 in conjunction with the return of Hong Kong to China.

Seto resigned in July 1997 and Manni Liu again became acting executive director and also concurrent curator. She was appointed permanent executive director on January 1, 1999 in preparation to face the challenges of the approaching new millennium; however, in July 2000 she resigned to take a position at United Savings Bank.<sup>85</sup> She held the distinction as being the only executive director who continued to be involved with CCC activities after her departure. Al Cheng was succeeded by Gloria Tai as president in 1999. The inaugural *Harmony and Bliss* winetasting event was held to raise funds. The format proved to be so successful that it was followed the succeeding years.

Hon Seng Cheng was appointed executive director on November 1, 2000. Cheng was a graduate of Nanyang University of Singapore. He claimed to a businessman in America. Later it was discovered that he was also a minister. After settling in Vacaville, California, he became active in Chinese cultural activities in that community. Cheng had ambitions to increase programming at CCC. He energetically cleared space to provide another exhibition gallery on the south wing and also added several programs. Under his management there were frequent changes in office staff. It was during the second term of Mei Lam, who had become president in 2001, that the board discovered in mid-2002 that CCC was in the red by tens of thousands of dollars, largely due to lax fiscal controls. As the deficit worsened, Cheng resigned by mutual consent, effective February 2003. In 2003 Jonas Miller became the first non-Chinese to become CCF president.

After a brief search Frances Lai an alumnus of Chinese University of Hong Kong became Executive Director; however she became the Executive Director for the shortest tenure when she resigned in 2003 for personal reasons. Gloria Tai then resigned from the board to become interim Executive Director and assumed leadership on an interim basis in April 2004. During this time it was discovered that the center's antiquated air conditioning equipment needed to be replaced. Just at this time Justice

Enterprise replaced Holiday Inn with the Hilton to operate the facility and the CCC conducted negotiations with the new hotel operator. Negotiations were completed in early 2005 in which the hotel agreed to bear the cost of replacing the air conditioning and ventilating equipment, bridging the light well in the lobby with a floor, and generally renovating the facility, in return for control of the usage schedule of the auditorium. At the same time there was talk of sharing a curator with the Pacific Heritage Museum that was part of the Canton Bank (now United Commercial Bank) Building around June so that the remodeling can proceed, with a reopening of the remodeled facility tentatively scheduled for February 2006. In the meantime the board launched a capital campaign for \$500,000 to refurbish the new facility as well as \$4 million endowment for a new beginning. Center operations moved back to remodeled facilities on schedule in early 2006, with Tzu-Chen Lee as president. In the remodeling CCC gave up management of the new grand ballroom, which includes the remodeled auditorium as well as the former community room and south wing on the third floor, to the Hilton Hotel but was allowed free use of the facility for a number of pre-scheduled days. American-born of Taiwanese ancestry Sabina Chen, who had been connected previously with Chinese for Affirmative Action and Kearny Street Workshop, joined CCC as executive director in August, 2006. Abby Chen, a P.R.C. immigrant, was hired as program director. Sabina Chen resigned the executive directorship in July 2008<sup>86</sup> and Albert Cheng became interim acting executive director while search committee looked for a new director. Mabel Teng who was elected assessor a few years ago in San Francisco was hired in April 2009 as executive director.

## CONCLUSIONS

America's economic prosperity during the post-war decades fostered rapid growth of a Chinese American middle class of businesspersons, professionals, and technical personnel with interests firmly rooted in this country. In their desire to be treated as equal partners in American society, they developed a group of solidarity expressed by a heightened sense of ethnic awareness and kindred feelings of community. Increasing awareness among ethnic minorities in America during the Civil Rights Movements in the 1960s forced mainstream American society to grudgingly accept the idea of a multi-ethnic society. This development paved the way for members of the Chinese American middle class interested in preserving their heritage to form a coalition with non-Chinese who are interested in promoting Chinese culture. Those two groups coalesced three decades ago to found Chinese Culture Foundation, which in turn gave birth to the CCC.

At the time the founders had little precedent to follow and had only vague ideas as to what form the final institution would take.<sup>87</sup> With the passage of time, CCC eventually evolved into a cultural institution with distinctive characteristics and a Chinese American orientation. However, as it developed, the direction and pace was very much influenced by contemporary political, economical and social factors.

The founders were able to take advantage of the increased sensitivity toward ethnic institutions at the time to successfully lobby and pressure politicians and bureaucrats for approval and support of the construction project. A more difficult obstacle was encountered in the Chinese community when the organization was involuntarily drawn into the struggle between Mainland China and Taiwan; the CCC was attacked by Taiwan supporters in Chinatown as being pro-PRC. Despite the dominating influence of pro-Taiwan forces in the Chinese community, CCC managed to survive using to advantage its

connections to mainstream political institutions and influential personalities to deflect and soften the effects of their attacks. However, hostility from the Taiwan quatern plus Cold War psychology, influenced community's perception of CCF as left-leaning, and created a gap of understanding between CCF and a large part of the Chinese community.

The situation was exacerbated by the fact that during CCC's first two decades its executive directors were trained in the fine arts. Many major activities were organized in these areas since it was the path of least resistance, especially for raising funds. This led many in the Chinese community to perceive that CCF assigned a higher priority to the elite arts than to community activities. The fact that the interest of many directors on the board also leaned toward supporting the fine arts only reinforced that perception. Another factor was that increasingly since the early 1970s most of the board and staff lacked the language fluency to communicate with the Chinatown's basically Cantonese-speaking community. Many did not live in Chinatown area and were unfamiliar with its politics. Also a significant number of CCF-sponsored events, programs, and exhibitions were designed primarily for CCF supporters who generally were American-born and western-educated Chinese with greater English than Chinese proficiency, as well as non-Chinese of the larger society. (This had also led CCF activities to be in those areas of Chinese culture requiring sensory appreciation, but not fluency in the language.)

Since CCC was on the edge of Chinatown with a large Chinese speaking population, it offered a number of activities targeted at this audience. Although such events were well attended but due to the aforementioned limitations of the institution, it proved difficult to develop channels of communication. For this reason, few in the Chinese speaking community were persuaded that they should be other than passive recipients, and participate actively in CCF. While the relaxation in tension between the PRC and Taiwan in the recent years had led to improved relations with the Chinese speaking community, it is still a major task facing the CCF to find a way to work with this community and mobilize its considerable resources and talent to better fulfill its mission of administering to the cultural and educational needs of the Chinese American community.

During the three decades since the founding of CCF and two decades since the opening of CCF, the Chinese population in North America has greatly increased. A number of Chinese culture centers and facilities have also sprung up to serve the various Chinese communities. In Canada the government's multi-cultural policy has led to the establishment of a number of community-based Chinese cultural and community centers. The first one, Chinese Cultural Center of Vancouver, was organized in 1973 and its facility completed in 1980.<sup>88</sup> These facilities offered activities similar to that offered in the San Francisco's CCC. In the United States a large network of cultural and community centers in major Chinese communities was established and funded by the Taiwan Commissions of Overseas Chinese Affairs. The earliest of these opened in San Francisco Chinatown in 1985.<sup>89</sup> These offer space to use for classes, cultural and social events; some have small libraries and reading rooms. The Kuomintang also operate another network of community centers on a smaller scale in many of the same Chinese communities. Another category of community centers are those established by Taiwanese (the descendants of Chinese who settled on Taiwan before World War II) to promote Taiwanese language and culture. One of the earliest is the Taiwan Center (established 1986) in Flushing, New York.<sup>90</sup> There also is the Taiwan Community Center in Houston (opened in 1992).<sup>91</sup> There are cultural and community centers such as Boston's Chinese Cultural Institute,<sup>92</sup> San Francisco American Cultural Center (established

1986),<sup>93</sup> Visalia's Central California Chinese Cultural Center (established 1990),<sup>94</sup> and similar institutions in cities such as Dallas, Washington, DC, and Atlanta (established 1989).<sup>95</sup> In the 1990s visiting scholars from the PRC, concerned that their American-born offspring retain some of their Chinese heritage, established a Chinese cultural center in Cambridge, Massachusetts.<sup>96</sup> Some centers organize full programs of cultural activities while others offer mainly a facility for events.

The basic objective of all of these institutions was to promote Chinese heritage in an overseas setting, but there are great differences in the constituencies as well as the focus. This only serves to demonstrate that Chinese culture covers a wide range of subjects with many possibilities for variations in emphasis. Among all these cultural facilities the Chinese Culture Foundation occupies a unique position in that, unlike most of the cultural institutions that focus exclusively on the Chinese community, its target audience includes both Chinese and non-Chinese. It particularly deserves special recognition as a trailblazer in introducing Chinese American art and culture to Chinese Americans and mainstream America. It also played an important role introducing modern developments in Chinese culture to the American public at a critical juncture in history. Today the Chinese Culture Center as operated by the Chinese Culture Foundation is a recognized and respected leader in the cultural field for its innovative quality programs. In spite of its chronic fiscal problems and operational weaknesses and mistakes, it has established itself as a major non-political, non-partisan, multi-functional, community based facility.

As we review the history of the Chinese Culture Foundation and the Chinese Culture Center, a striking fact is that many individuals, institutions and businesses within and outside the Chinese community have contributed time, money and talent to its evolution. It was only through their collective dedication, perseverance and faith that the dream of a culture center was finally realized and its continued development sustained. Today Chinese Americans and non-Chinese on the CCF board and the staff continue to work together to ensure that the institution reaches out to both the Chinese and the larger community to promote greater awareness and understanding of Chinese and Chinese American culture. CCC continues to occupy a unique respected position as one of the few ethnic cultural centers that consciously wedded the goals of heritage, identity, community relations to the meaning of arts and culture. The institution has met and overcome many obstacles to achieve its present status, but challenges still lie ahead in its role to help American society to achieve a fuller understanding of Chinese and Chinese American culture and to ensure that the Chinese heritage can continue to develop and flourish in Chinese America as an integral part of a multi-cultural America. At the beginning of the 21st century, there is a question as to whether the mission statements for the organization that were inspired by conditions in Chinese America of the 1960s should be reexamined for applicability to contemporary conditions.

## NOTES

<sup>1</sup> *San Francisco Examiner*, Aug. 14 to 18, 1967.

<sup>2</sup> Ken Wong, "Fact Finding Committee's Report: Six Companies' White Paper Statement on Chinatown Progress," *East/West*, Oct. 11 1967.

<sup>3</sup> *A Manifesto by the Chinese Consolidated Benevolent Association with regard to the Chinatown Youth Program* (Sept. 1, 1968).

<sup>4</sup> L. Ling-chi Wang, "Chinatown in Translation," Mar. 7, 1969.

<sup>5</sup> J.K. Choy (1892-1981) was born in Hawaii in 1892. Inspired by the Chinese Revolution he departed for the ancestral land at the age of twenty after graduating from high school. Shortly afterward, the Guangdong provincial government sent him back to the United States to study law and political science at the Columbia University. After graduation Choy returned to China in 1916, and where he subsequently served in various governmental posts. Choy came back permanently to the United States after World War II. Still very interested in participation in social service and political and financial activities, he became involved in the promotion of the One World organization for international peace shortly after he landed. While on a visit to San Francisco in 1949, he was invited by editor Dai Ming Lee of the *Chinese World* to participate in the organization of an English edition of the newspaper, making it the first bilingual daily Chinese newspaper. Choy became a director of the newspaper from 1953 to 1955. From 1952 to 1953 he was general manager of the Wo Kee Company, then the oldest Chinese importing firm in San Francisco Chinatown, and helped to reorganize the business. At the time the United States had imposed an embargo on trade with the People's Republic of China (PRC). Choy went to Hong Kong to successfully negotiate with the British and American trade representatives on the issuance of comprehensive "certificate of origin" to indicated that the merchandise did not come from the PRC. After his retirement at sixty-five from Wo Kee, he and his wife settled down in San Francisco.

In 1954-55 Choy became the first executive director of the anti-Chiang Kai-shek, anti-Communist Crusade for Free Democratic China, Inc. He also became assistant vice-president at San Francisco Savings and Loans Association. Recognizing the potential for deposits from the thrifty Chinese in the Chinatown community, Choy began planning in 1956 the first branch to be established by a savings and loans association in Chinatown. The branch opened operations in 1957 and was an instant success. By the time Choy retired in 1971, deposits at the branch reached \$70 million dollars, to top all Chinatown financial institutions. Ref. Jun Ke Choy, *My China Year: Practical Politics in China after the 1911 Revolution* (San Francisco: East/West, 1974); *Chinese Times*, Jan. 1, 1972.

<sup>6</sup> *Chinese World*, June 22, 1960; *San Francisco Examiner*, June 26, 1960.

<sup>7</sup> *Chinese World*, Feb. 26, 1963. Joe Yuey (1906-) was born in Kaiping County, China and emigrated to the United States in 1923. From humble beginnings in Central Valley towns he rose up to become a prominent leader in San Francisco Chinatown. In 1937 during the Sino-Japanese War he was the one of three Chinese in America that purchased \$10,000 worth of Republic of China National Salvation Bonds. In 1939 he joined in the formation of and became board chairman of a corporation formed by a group of Chinatown merchants to participate in the Golden Gate International Exposition held on Treasure Island in San Francisco Bay. When he was thirty-four he became the

youngest person elected to serve as president of the Suey Sing Labor and Merchants Association, a secret society headquartered in San Francisco. He served the organization as president and vice-president for more than twenty terms. During the late 1940s after World War II Joe Yuey was the owner of the restaurant On On. In the early 1960s this became the site of Imperial Palace, one of the earliest upscale Chinese restaurants catering to the middle class. In the late 1949 Joe Yuey was one of a group that purchased the Chinese newspaper *Chung Sai Yat Po* which became the first San Francisco Chinese newspaper voicing support for the newly established People's Republic of China (PRC). The paper ceased publication a year later when PRC armed forces came to succor of North Korea during the Korean War and engaged in hostilities with troops under the command of US General MacArthur. Joe Yuey also was a well-known collector of Chinese art. (Ref: *San Francisco Journal*, Aug. 12, 1983.)

<sup>8</sup> *Chinese Times*, Apr. 6, 7, 1963; *Sun Yat-sen News*, Mar. 12, 1976; *Amerasian Business*, Oct. 31; Nov. 7, 1987. China-born Samuel Wong (1897-1987) was a teacher in his native Taishan. In 1924 he entered the US as a secretary to the Chinese Consul-General in San Francisco. Moving to Quincy, Illinois in 1927 he spent the next thirty-one years as a restaurateur, grocer, and farmer at various times and also made a small fortune through stock investments. Around 1958 Wong moved to San Francisco where he became wealthy through investments in real estate during a period of appreciating values. Wong passed away by his own hands after a prolonged illness.

<sup>9</sup> Announcement by City and County of San Francisco Director of Property Philip L. Rezos, "Sale of City Land," dated Mar. 12, 13, 14, 1963; letter, Director of Property Philip L. Rezos to Mayor John H. Shelley, Mar. 30, 1964; letter, Chief Administrative Officer Sherman P. Duckel to Leo A. Isaef, President, United Nationalities of San Francisco, Apr. 1, 1964; *Chinese Times*, April 2, 1964. Mike Miller, "Meanwhile, Back in Chinatown the Inscrutable Chinese Cultural Center -- It's a Holiday Inn," *Bay Guardian*, Mar. 28, 1972.

<sup>10</sup> Letter of agreement, J. Francis Ward and SFGCCSA, Apr. 7, 1964.

<sup>11</sup> Letter from Irving J. Kahn, President, San Francisco Redevelopers, Inc., May 15, 1964.

<sup>12</sup> Other members of the cultural committee included Joe Yuey, Irving Kriegsfeld, Rev. Kei Tin Wong, James K. M. Hsieh, Prof. Joseph Esherick, Yvon d'Argence, Mrs. Katherine Field Caldwell, Prof. Shih-hsiang Chen, Wellington L. Chew, Thomas W. Chinn, Ching Wah Lee, Nellie T. Quock, and H. K. Wong.

<sup>13</sup> *San Francisco Chronicle*, May 17, 19, 1964; *Chinese Times*, June 4, 1964; *Agreement for Preliminary Architectural Services*, San Francisco Redevelopers (working with San Francisco Greater Chinatown Association) and Campbell and Wong & Associates, Chan-Rader & Associates, July 15, 1964; letter, J. K. Choy for SFGCCSA to Norman R. Smith, Vice President of San Francisco Redevelopers, Inc., Dec 24, 1964; letter, J. K. Choy for SFGCCSA to Mayor John F. Shelley, Jan 20, 1965. More detailed architectural plans were drawn up by Campbell & Wong & Associates, and Chan-Rader & Associates.

<sup>14</sup> San Francisco Board of Supervisors Resolution No. 124-65, Mar. 1, 1965; *Chinese World*, Mar. 3, 1965; letter, Justin Herman, Executive Director, San Francisco Redevelopment Agency to San Francisco Board of Supervisors, June 15, 1965.

<sup>15</sup> *San Francisco Chronicle*, Dec. 1, 1965; *Chinese Pacific Weekly*, Sept. 10, 1970; Mike Miller, "Meanwhile, Back in Chinatown the Inscrutable Chinese Cultural Center -- It's a Holiday Inn," *Bay Guardian*, Mar. 28, 1972. The leading spirit of Justice Enterprises was Harold Moose, founder and head of Western Business Fund, a small business investment company founded in 1959. In 1965 Harold Moose and a few associates, using Western Business Fund as their financier, created Justice Enterprises in order to bid for the Chinatown hotel project. When the Redevelopment Agency rejected Justice's original bid, it reshuffled the corporation to allow Clement Chen to buy 40 percent of the stock with Justice retaining a 60 percent controlling interest. Chen then sold half of his interest to

Alexander D. Calhoun. The group also created Justice Investors, into which was brought in twenty-two investors, in order to draw in more capital without losing control. The only Chinese investor among the limited partners was Fong and Tong, an accounting firm which was represented on the board in 1967 by George Fong. In 1970 Chinese American investors were said to have owned about 15 percent share in the enterprise.

Chen's design originally called for a forty story skyscraper.

<sup>16</sup> *Articles of Incorporation of Chinese Culture Foundation of San Francisco*, Oct. 15, 1965.

<sup>17</sup> *Special Edition: Chinese Culture Center Tenth Anniversary* (San Francisco: Chinese Culture Foundation, 1968). The founders in the order listed in the articles of incorporation were Jun Key Choy, Joe Yuey, Lim P. Lee, Joseph Quan, Paul Louie, James K. M. Hsieh, C. C. Huang, Guey Hong, Clarence Poon, Wu Taam, Salvatore Reina, Howard W. L. Choy, John D. LaPlante, Samuel Wong, Nellie Quock, Irving M. Kriegsfeld, Ronald C. Won, Fook Hong Ng, Man Faye Leong, Ching Wah Lee, Kim J. Ng, Foon Lim, Sang Der, Philip H. Fong, Sung Young, Howard Seeto, Paul F. Wu, Lorna Logan, Alan S. Wong, James Chuck, Stanely S. Tom, Larry Jack Wong, Quailand Tom and James R. Frolik who processed the new corporation's legal papers.

<sup>18</sup> Lease Agreement, Justice Investors and Chinese Culture Foundation, Nov. 21, 1967; press release from San Francisco Redevelopment Agency, Nov. 21, 1967.

<sup>19</sup> M. Justin Hermann, *Report on Support and Involvement by Public and Private Interests in the Republic of China for the Chinese Cultural and Trade Center in San Francisco*, Aug. 12, 1968; *East-West*, Dec. 11, 1968; *Chinese Times*, Dec. 12, 1968.

<sup>20</sup> *East-West*, Aug. 28, 1968.

<sup>21</sup> *East-West*, Jan. 24, 1968.

<sup>22</sup> L. Ling-chi Wang, "A History of CCA," 3,4 in *Chinese for Affirmative Action 1982* (San Francisco: Chinese for Affirmative Action, 1982); L. Ling-chi Wang, "Holiday Inn Jobs Still Uncertain," *East-West*, Aug. 5, 1970.

<sup>23</sup> *East-West*, January 20, 1971.

<sup>24</sup> Agreement, San Francisco Savings and Loans Association and Chinese Cultural Foundation, Oct. 1, 1968.

<sup>25</sup> Interview with Vivian Chiang, Sept. 6, 1995.

<sup>26</sup> Resolution passed at CCF annual meeting, Apr. 29, 1969.

<sup>27</sup> Letter, J. K. Choy to William Wu, Feb. 3, 1969; letter, William Wu to J. K. Choy, Feb. 12, 1969. Wu was from Hong Kong. Wu received his A.B. in Art and Archaeology, all from Princeton University.

<sup>28</sup> *Chinese Times*, Nov. 20, 1971.

<sup>29</sup> *Chinese World*, Sept. 6, 1969; *East-West*, Sept. 30, 1970.

<sup>30</sup> *United Journal*, Spet. 9, 1970. In that same meeting San Francisco's Doon Wong also made a presentation asking for support for fund-raising to remodel the Chinese Six Companies and to construct two *pailou* gates. He also received the board's approval in principle.

<sup>31</sup> *Chinese Times*, Sept. 25, 1970; L. Ling-chi Wang, "Six Companies Withdraw Backing for Culture Foundation," *East/West*, Sept. 30, Oct. 7, 1970.

<sup>32</sup> *Chinese Times*, Oct. 12, 13, 14, 1966. The Federal Home Loan Bank of San Francisco which guaranteed the deposits had to run advertisements in Chinatown on Oct. 13, 14 to assure depositors that their money was safe.

<sup>33</sup> *Chinese Times*, Apr. 4, 1969.

<sup>34</sup> *Mon War Weekly*, Aug. 13, 1971.

<sup>35</sup> Don Canter, "Chinese Culture Finds a Home -- Finally," *San Francisco Examiner*, Jan 28, 1973.

<sup>36</sup> Ken Wong, "Culture Meeting a Puzzle," *East/West*, Aug. 26, 1970; *Chinese Pacific Weekly*, Aug. 27, 1970; "Sanfanshi Zhongguo Wenhua Jijinhui wei Zhonghua Zong Huiguan chexiao qian yijue zanzhu'an jinggao qiaobao shu (Chinese Culture Foundation of San Francisco, "Open letter to the Chinese community on the Chinese Six Companies revocation of its previously passed resolution of support"), Oct. 7, 1970.

<sup>37</sup> Chinese Culture Foundation of San Francisco, "Open letter to the Chinese community on the Chinese Six Companies revocation of its previously passed resolution of support," Oct. 7, 1970; *Chinese Times*, Oct. 8, 1970; *Chinese Pacific Weekly*, Oct. 8, 1970. Doon Wong or Wong Yen Doon was a dominant figure in the Nationalist Party of China in the United States. He was one of the founders and served several terms as president of the Chinese Anti-Communist League in America. At various times he headed the Bing Kung Tong, the Wong Family Association and other Chinatown traditional associations. He also appointed a member of the central committee of the National Assembly and member on the Chinese Nationalist Party. He was also member of the presidium of the National Assembly and member of the Committee on Overseas Chinese Affairs of the Legislative Yuan in Taiwan as well as Advisor on National Policy to the Presidency. (Ref.: Huang Renjun (Doon Wong), *88 zishu* (An account in his own words at age of eighty-eight). Foo Hum was a Chinatown merchant who played a leading role in anti-Communist, pro-Taiwan activities during this period.

<sup>38</sup> *East/West*, Nov. 4, 1970.

<sup>39</sup> *East/West*, Dec. 18, 1968; July 30, Aug. 20, 27, 1969; Corrie M. Anders, "Gordon Lau Know Bias, But It's Getting Better Now," *San Francisco Examiner*, Dec. 7, 1977. In 1969 candidate Lau called Chinatown a gilded slum with numerous social problems and proposed a multi-purposed information center in Chinatown to provide council and social services to the unemployed, the elderly, and the juvenile job seeker. That same year he also became counsel for the Golden Gate Neighborhood Grocers Association, formed to pressure the city to provide more police protection for Chinese grocers. He also spoke out against a proposal backed by the union to zone out garment factories in Chinatown. Lau was one of the young Chinese Americans who took over the reins of leadership in the Chinese American Democratic Club during the late sixties. He became its president in 1970.

<sup>40</sup> *Chinese Times*, Jan. 1, 1972.

<sup>41</sup> Due to Chinatown issues and problems that were surfacing with great frequency in the press at the time, a few leaders in the Chinese community prevailed upon San Francisco Mayor Joseph Alioto to appoint a fact-finding committee in mid-1968. The co-chairs were Lim P. Lee, Albert Lim, and H. K. Wong; Project Coordinator was Alessandro Baccari. The 67-member committee, which eventually expanded to more than 300 persons as committee and sub-committee members or advisors, were predominantly western-educated English-speaking professionals and businesspersons. It commenced work on June 12, 1968 and submitted an 834-paged report on April 21, 1969. The report was abridged and published on Aug, 15, 1969 as *A Report of the San Francisco Chinese Community Citizens'*

*Survey and Fact Finding Committee (Abridged Edition)*. Although most of the recommendations in the report were never implemented the investigations help achieve better understanding of the contemporary San Francisco Chinese community.

<sup>42</sup> After the 1969 the activist faction controlled CADC. In 1969 the president was Alan Wong and in 1970, Gordon Lau, followed by Gimmy Park Li and Lambert T. Choy in 1971 and 1972 respectively. Ling-chi Wang was vice president in 1970 and president in 1974 to 1976. James Hsieh was Chinese secretary in 1969 and 1970 while Joe Yuey filled the position in 1971. All these members at one time or another were CCF board members.

<sup>43</sup> *Mon War Weekly*, Aug. 13, 1971.

<sup>44</sup> *East-West*, Oct. 2, Nov. 20, 27, 1968; John Burke, "Chinatown's Bridge of 1000 Controversies," *San Francisco Examiner*, July 27, 1971.

<sup>45</sup> Fook Chong Hong Friendly Society, Ning Yung Benevolent Association, Sam Yup Benevolent Association, Young Wo Association, Hip Sing Association, Suey Sing Association, Ying On Association were the only traditional associations that donated to the CCF. Even as late as the early 1990s Chinese Culture Center was not included among Chinatown organizations listed in a major publication *San Francisco Chinatown Etiquette* (San Francisco: San Francisco Chinatown Etiquette Committee, 1991) that was distributed to Chinatown associations.

<sup>46</sup> *East/West*, May 31, August 9, 1972.

<sup>47</sup> CCF resolution authorizing borrowing money from Hong Kong Bank of California, Oct. 18, 1972; CCF resolution authorizing borrowing of money from Bank of the Orient, Oct. 18, 1972; *Chinese Times*, Jan. 12, 1973, item announcing loan from Bank of America.

<sup>48</sup> *Bay Guardian*, May 28, 1972.

<sup>49</sup> *San Francisco Magazine*, July 1972.

<sup>50</sup> *San Francisco Examiner*, Jan. 28, 1973; *San Francisco Chronicle*, Sept. 19, 1973.

<sup>51</sup> *Chinese Culture Foundation of San Francisco Newsletter*, Vol. I (Sept. 1971).

<sup>52</sup> The Shanghai-born Chiang was a music major at Beijing's Yanjing University.

<sup>53</sup> Chiang Ching was trained in the Beijing Dance Academy from 1956 to 1961. She left for Hong Kong in 1962. For the next few years she was an actress in Hong Kong and Taiwan films. In 1970 she immigrated into the US and established her own dance troupe in New York three years afterward. In 1980 Chiang was invited to visit the PRC to give a modern dance demonstration program. In 1989 she emigrated with her family to the United States to Sweden. Ref. Chiang Ching, *Wangshi, wangshi, wangshi* (Bygone times, past events, reminiscences) (Hong Kong: Cosmos Books Ltd., 1992), *passim*.

<sup>54</sup> Letter, Attorney Jack Wasserman to J. K. Choy, May 17, 1971. Lien Ying Kuo entered the US as a visitor from Taiwan in 1966. While in this country he demonstrated and instructed art of tai chi chuan to many groups. He also established a School of Chinese Pugilism at 11 Brenham (Walter U. Lum) Place in San Francisco. After his visa expired CCF helped him and his family to gain permanent residence in this country.

Tai chi chuan was first introduced to the United States by Choy Hock Pang in 1939 and gradually became popular in the Chinese American community. But for many years mainstream America was still unfamiliar with the

exercise. It was Kuo and another master Zheng Manqing who popularized tai chi chuan in American mainstream society in the late 1960s. Ref. Cai Ce, “Taijiquan de shijie (The world of tai chi chuan),” *Zhongyang ribao*, Jan. 4-6, 1968.

<sup>55</sup> *East/West*, January 19, Feb. 2, 1972.

<sup>56</sup> CCF, *Report to the San Francisco Foundation of Our Cultural Activities from November 30, 1971 to November 30, 1972*.

<sup>57</sup> *Chinese Times*, Nov. 17, 1972; *East/West*, Nov. 22, 1972.

<sup>58</sup> *Chinese Pacific Weekly*, Mar. 1, 1973. It was alleged that the board was split regarding the proper Chinese term to use for San Francisco. Many Chinese American board members preferred the more familiar local term *Sanfanshi* while Executive Director Wu and others pushed for *Jiujinshan*, Caucasian board members became the swing votes deciding upon the more universally used latter term.

<sup>59</sup> Resolution No 16, Annual Kuomintang Conference, Aug. 1973.

<sup>60</sup> Advertisement, *Chinese Times*, Mar. 20, 1974; advertisement, *Sing Tao Daily*, Apr. 3, 1974.

Following are some articles attacking the CCF and CCC: Nong, “Tantan Zhonghua Wenhua Jijinhui (A discussion on the Chinese Culture Foundation) A discussion on the Chinese Culture Foundation,” *Chinese Times*, Mar. 12, 1974; Zhang Benli, “An open letter to Dennis Wong [one of the CCF board of directors],” *Young China*, Mar. 23, 25, 1974; Huang Xi, “After reading ‘A discussion on the Chinese Culture Foundation,’” *Chinese Times*, Apr. 10, 1974; Gongsun Mou, “Ram’s Head; Dog Meat,” *Cathay Times*, Apr. 3, 1974; Huang Zhuofen, “Du Jiujinshan Zhonghua Wenhua Jijinhui zhengzhi falü lichang qishi yihou (After reading the CCF of San Francisco announcement about its political and legal status),” *Young China*, Apr. 12, 1974; Nong, “Zaitan Zhonghua Wenhua Jiujinshan Zhonghua Wenhua Jijinhui tantan Zhonghua wenhua (A discussion on Chinese culture with CCF of San Francisco),” *Chinese Times*, Apr. 23 to 25, 1974; Yu Jifu, “Ye tan Zhonghua Wenhua Zhongxin (Also a discussion on CCC),” *Chinese Times*, Apr. 26 to 30, 1974.

Some newspaper articles defending CCF are as follows: Editorial, “What Constitutes Chinese culture?” *East/West*, Mar. 20, 1974; Jingnan, “Suibi (Informal essay),” *Chinese Pacific Weekly*, Apr. 11, 1974; Li Hanling, “Zhonghua Wenhua Zhongxin yu Zhonghua wenhua (CCF and Chinese culture),” *San Francisco Journal*, Apr. 24, 1974.

<sup>61</sup> *Chinese Pacific Weekly*, May 2, 1974.

<sup>62</sup> Letter, Katherine Wang to William Wu, May 6, 1974; *San Francisco Weekly*, July 3, 1974.

<sup>63</sup> *San Francisco Journal*, May 22, 1974.

<sup>64</sup> Richard Springer, “Culture Center: Attorney Davis Charges Political Interference,” *East/West*, July 3, 1974; Nong, “Zhonghua Wenhua Zhongxin zhi zhikong (CCF’s accusations),” *San Francisco Chronicle*, June 27, 1974; *Chinese Times*, June 27, July 2, 1974.

<sup>65</sup> *Chinese Pacific Weekly*, July 11, 1974; *East/West*, July 17, 1974.

<sup>66</sup> *Chinese Times*, Dec. 5, 1974, Jan. 1, 2, 1975.

<sup>67</sup> Chinatown Council for the Performing and Visual Arts brochure (n.d.). The founding organizations were Asian Living Theater, Bay Area Chinese Art Club, Chinese Classical Music Club, Chinese Culture Foundation, Chinese Folk Dance Association, Chinese Media Committee, Flowing Streams Ensemble, Kearny Street Workshop, Mandarin Photographic Club, Chinese Community Chamber Orchestra, and Chinatown Photographic Society.

<sup>68</sup> *East/West*, Aug. 8, 1973.

<sup>69</sup> CCF Board Meeting Minutes, Feb. 25, 1976.

<sup>70</sup> Interview with Vivian Chiang, Sept. 6, 1995.

<sup>71</sup> CCF Board Meeting Minutes, Dec. 10, 1975; May 26, 1976.

<sup>72</sup> CCF Executive Committee Meeting Minutes, Apr. 28, June 23, 1976; CCF Board Meeting Minutes, May 26, 1976; interview with Vivian Chiang, Sept. 6, 1995.

<sup>73</sup> CCF Board Meeting Minutes, Dec. 1, 1977.

<sup>74</sup> CCF Board Meeting Minutes, Dec. 10, 1975; Lawrence Jue, *My Memoirs* (manuscript, 1995).

<sup>75</sup> CCF Board Meeting Minutes, May 26, August 25, 1976.

<sup>76</sup> CCF Board Meeting Minutes, Sept. 24, 1975.

<sup>77</sup> Master Plan Committee Draft (Summer, 1977).

<sup>78</sup> Letters, Rosalyn Koo, to Martin Snipper, Feb. 1, 1978, Mar. 1, 1978.

<sup>79</sup> *Chinese Culture Center Newsletter*, winter 1979, summer 1980.

<sup>80</sup> The cities were San Francisco, Los Angeles, and New York in the US; Vancouver, Edmonton, Toronto, and Montreal in Canada.

<sup>81</sup> CCF Board Meeting Minutes, Oct. 31, 1984.

<sup>82</sup> Letter, Thomas and Ronald Fong to Tatwina Lee, CCF President, May 9, 1994. A letter to the editor from E. Chann attacking the proposed museum was published in *Asian Week*, May 4, 1990.

<sup>83</sup> Attachment C, "Strategic Planning Task Force, CCF board meeting minutes, May 27, 1987.

<sup>84</sup> Guan was a student from Beijing in the PRC. She received her B.A. in English and Psychology from Southwestern University and her M.A. in Education from Texas Wesleyan College.

<sup>85</sup> *Chinese Culture Center Newsletter*, vol. 14, no. 3 (Summer, 1997); Memorandum: Gloria Tai and Albert Cheng to members of the Chinese Culture Foundation Board, Feb. 18, 1999. Liu received her B.A. in art history from U.C.L.A. and her M.A. in art history from U.S.C. She also interned at the Asian Art Museum in San Francisco.

<sup>86</sup> Email Sabina Chen to H. M. Lai, July 24, 2008.

<sup>87</sup> China Institute (established in 1926) of New York City was a similar existing. The original objectives of the institute was to promote better understanding of China through education, service and exchanges. For many years the principal targets of the institution's activities were members of mainstream society and Chinese students and scholars from abroad. After World War II, especially since the 1970s, the institute also targeted the Chinese American community in its programs. When J. K. Choy came to the US from China he lived in New York City, where his sons and two daughters were attending universities, from 1945 to 1949. Thus whether the work of the institute played a role in inspiring the founding of the CCF is an interesting question. Certainly there are many similarities in the objectives and the activities of the two institutions.

<sup>88</sup> "1973-1988 Major Events," *Chinese Cultural Centre 15th Anniversary* (Vancouver, BC: Chinese Cultural Centre of Vancouver, 1988), 14-29. In other communities, the Edmonton of Chinatown Multi-Cultural Centre was completed in 1987; the Calgary Chinese Cultural Centre Association was founded in 1982 and the facility completed in 1992.

<sup>89</sup> "Sanfa fuwu guang yu re (Spreading out the light and warmth of service," *Haihua Zazhi*, No. 86 (Mar. 1992), 8-21; Gao Shufen, "Zhonghua wenhua de bozhongzhe: huaqiao wenjiao fuwu zhongxin (Facilities that sow the seeds of Chinese culture: the overseas Chinese cultural and educational services centers," *Haihua Zazhi*, July 1988, 29-39. This network is worldwide. The first was founded in Bangkok, Thailand in 1984. Centers in the US are in Los Angeles (facility in Chinatown established 1985; a second facility in El Monte in the suburbs serving chiefly immigrants from Taiwan opened in 1992), Flushing (1986), Houston (1987), Sunnyvale in the San Francisco Bay Area (1988), Chicago (1989), Boston (1991). Besides this there are similar facilities in Sydney, Australia (1984); Manila, Philippines (1986); Paris, France (1988) and Melbourne, Australia (1988).

<sup>90</sup> *Centre Daily News*, June 27, 1986.

<sup>91</sup> *Taiwanren shequ gaikuang* (Survey of the Taiwanese community [in Houston]) (Houston: Taiwanese Association of America, Houston Chapter, 1993).

<sup>92</sup> Christopher Kenneally, "Boston Institute: A Center for Chinese Arts," *Chinatown News*, Oct. 3, 1985.

<sup>93</sup> *Centre Daily News*, Feb. 20, 1986.

<sup>94</sup> *The Central California Chinese Cultural Center* (Visalia: Central California Chinese Culture Center, 1990).

<sup>95</sup> *Haihua zazhi*, June 22, 1994.

<sup>96</sup> *Sampan*, Nov. 18, 1994.

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**Attachment D:**  
**Historic Resource Evaluation**  
**Response Part 1**



# SAN FRANCISCO PLANNING DEPARTMENT

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## Historic Resource Evaluation Response

*Date* April 20, 2020  
Updated June 4, 2021

*Case No.:* 2018-013597ENV

*Project Address:* 733 Kearny Street (Portsmouth Square), 750 Kearny Street,  
and Kearny Street Pedestrian Bridge

*Zoning:* P (Public) and C-3-O (Downtown Office)  
OS Height and Bulk District and 200-S Height and Bulk District

*Block/Lot:* 0209/017 and 0208/024

*Staff Contact:* Michelle Taylor (Preservation Planner)  
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### PART I: HISTORIC RESOURCE EVALUATION

#### Buildings and Property Description

The following document will evaluate two properties, 733 Kearny Street (0209/017) - Portsmouth Square and at 750 Kearny Street (0208/024) – Hilton Hotel, along with the Kearny Street pedestrian bridge (aka Portsmouth Square bridge) that spans Kearny Street and connects the two properties.<sup>1</sup>

#### Portsmouth Square, 733 Kearny Street (0209/017)

733 Kearny Street, more commonly known as Portsmouth Square, occupies a full city block in San Francisco's Chinatown neighborhood. The boundaries of the park are Washington Street to the north, Clay Street to the south, Walter U Lum Place to the west, and Kearny Street to east. The property is within a P (Public) Zoning District and an OS Height and Bulk District. A pedestrian elevated bridge spanning Kearny Street connects Portsmouth Square to 750 Kearny Street (0208/024), a hotel and culture center.

Portsmouth Square is a city-owned park established circa 1835 by the early settlers of San Francisco (then Yerba Buena). In its earliest days, the public plaza was an undeveloped open space at was then the center of town and functioned as both unofficial and official gathering space. As the town formalized, so too did Portsmouth Square, and the rough square was replaced by a simple landscape comprised of trees, lawns, and paths. Over the next hundred years, the park landscape remained relatively unchanged and continued to offer a space for both respite and formal events.

In 1961, the City of San Francisco significantly altered the traditional park setting to accommodate an underground parking garage for 505 vehicles. The garage, with entry and exit points along Kearny Street, resulted in a complete re-design of the park – from an open green space to an elevated, bi-level concrete plaza. Today, Portsmouth Square is a 57,516 square foot plaza set into the incline of a hill, with the upper

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<sup>1</sup> Although the bridge is integrated into the landscape of Portsmouth Square and physically connected to 750 Kearny Street, for the purposes of this document, staff analysis will examine the bridge as an independent structure as well as a component of both properties.

level to the west and along Walter U Lum Place, and the lower level at the east, along Kearny Street. The park features a mix of concrete hardscape elements, open space, raised planting areas, trees, landscape furniture, and two playgrounds (one at each level). Park related buildings on the site include an elevator and pavilion (circa 1990), community center (2001), and restrooms (2013).

The automobile entrance to the underground parking can be found along Kearny Street, where two large openings and signage direct automobiles into the garage. At Kearny street, the steep grade and garage infrastructure results in an imposing park frontage expressed through steep planted banks and concrete walls. Access points to the park are moderately controlled through the use of stairs, gates, landscaping, and paths along the perimeter of the park. Additionally, visitors can use a concrete pedestrian bridge that spans Kearny Street, connecting the upper level of Portsmouth Square to the Chinese Culture Center located on the third floor the Hilton Hotel (750 Kearny Street).

Within the boundaries of the plaza are a number of monuments, plaques, and sculptures that speak to the importance of Portsmouth Square historic use as a central town square and gathering space. Extant monuments include: Robert Louis Stevenson monument (1897); Daughters of the American Revolution Plaque (1924); a plaque commemorating Portsmouth Plaza (California Historical Landmark No. 119 dedicated 1950); First Public School House Monument (California Historical Landmark No. 587, dedicated 1957); Andrew Smith Hallidie Plaque, at the site of the Eastern Terminus of San Francisco's first cable car (California Historical Landmark No. 500, dedicated 1968); and the Goddess of Democracy Statue (1990). The site also features six concrete play sculptures from 1984 by artist Mary Fuller, titled *Tot Lot*, representing animals of the Chinese Zodiac and commissioned by City of San Francisco and the Tamarack Foundation.<sup>2</sup>

According to the permit history and other supporting documents, Portsmouth Square has undergone extensive alterations since establishment in circa 1835. Although the boundaries have remained the same, the original landscaped open plaza that characterized the square for more than a hundred years was extensively lost in 1961. That year, the City fully razed the park and excavated of the entire plaza site to accommodate a new bi-level plaza over a four-level underground parking garage (completed 1963). Additional alterations performed since 1963 include: construction of a pedestrian bridge spanning Kearny Street and connected to 750 Kearny Street (1971); addition of playground structure by Royston, Hanamoto, Beck and Abbey (c.1971); new elevator and bathroom buildings (c.1990); new benches and raised planting areas at park perimeter (1991); new play structure, addition of chess tables, benches and landscaping (1994); construction of a new community room and two new play areas (2001); and demolition and construction of bathroom structure (2013).

#### **Hilton Hotel and Chinese Culture Center, 750 Kearny Street (0208/024)**

750 Kearny Street located at the corner of Washington and Kearny streets in the Financial District neighborhood. The property is within a C-3-O (Downtown Office) Zoning District and a 200-S Height and Bulk District.

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<sup>2</sup> Smithsonian Institution Research Information System (SIRIS), Art Inventories Catalog: <https://siris-artinventories.si.edu/ipac20/ipac.jsp?&profile=ariall&source=~!siartinventories&uri=full=3100001~!341765~!0#focus>

750 Kearny Street is a corner building fronting Kearny Street and opposite of Portsmouth Square. The subject building is on a large lot with street-facing elevations at Washington Street (north) and Merchant Alley (south), in addition to Kearny Street (west). An elevated pedestrian bridge over Kearny Street provides access from the third floor of the subject building to Portsmouth Square.

The subject building is a 27-story hotel and cultural center constructed in 1971 and designed in the Brutalist style by Chinese American architect Clement Chen and John Carl Warnecke and Associates.<sup>3</sup> 750 Kearny Street is a concrete tower building clad primarily in vertically oriented board form concrete finish. The primary (west) elevation on Kearny Street presents a monolithic, symmetrical form with minimal fenestration. This dominant front elevation features a tall tower, atop a substantial A-frame set into a two-story, concrete base. A front setback and the elevated pedestrian bridge above Kearny Street also serve as a porte cochere at the hotel entrance.

Despite its location on a corner lot, the building's Washington Street (north) elevation does not have an active street-wall. Instead, the base of the building feature large louvered openings, blank walls, obscured openings, loading entrances, and parking garage entrance. Similarly, the back of house uses of the south elevation combined with the narrow width of Merchant Alley diminishes the primacy of this elevation. However, the siting of the detached building creates a sense of monumentality and allows for the strong expression of the building's symmetrical form and design. On both the north and south elevations, the building rises up (above the lower story) to an A-frame base that features steep, heavily glazed sides. At the tower, the north and south elevations feature strong horizontal bands of floor-to ceiling height windows, separated by vertical piers that terminate at a heavy concrete, one-story cornice line.

Primarily used as a hotel, 750 Kearny Street was also designed to house the Chinese Culture Center (CCC). Occupying the third floor since opening in 1973, the CCC was designed by Clement Chen and Associates as part of the larger hotel construction. At 20,000 square feet, the Center offers its visitors a gallery space, auditorium and other multi-functional open spaces. The space is directly accessible from Portsmouth Square via a pedestrian bridge that spans Kearny Street.

The exterior of 750 Kearny is largely intact. According to the permit history, 750 Kearny Street has undergone some alterations since originally opening in 1971. Alterations at the exterior of the building include modifications to first floor fenestration to match floors two, three and four at Washington Street elevation (1991); modifications to the exterior lobby stairs and entrance, new porte cochere lighting and ten new flag poles (1991). Additional changes to the front façade, likely under the 1991 permit, include construction of an ADA ramp at the front entrance; removal of the south Kearny Street garage entrance, and removal of decorative large urns flanking the bridge.

Unlike the exterior, the interior public spaces, including the lobby and Chinese Culture Center, have been significantly altered. Many of the documented interior alterations were associated with the Chinese Culture Center (completed 1973). Tenant improvements for this third-floor space included a new stage and dressing room (1975), new partitions and ceiling (1975), replace window with new fire exit door (1991); stage modifications (1997), new partition (2001), extensive tenant improvements at 3<sup>rd</sup> floor and

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<sup>3</sup> Although the original building permits lists John Carl Warnecke and Associates as architect, historic documentation suggests that Clement Chen was the primary architect on the project.

mezzanine (2013), and converting bathroom to storage room (2013). Other interior alterations to the building include remodel of lobby and public spaces, including replacement of finishes and circulation on floors one through five (2003).

### **Kearny Street Pedestrian Bridge**

The elevated pedestrian bridge connecting 733 Kearny Street (Portsmouth Square) and 750 Kearny Street (Hotel and Chinese Culture Center) was constructed in 1971, following the opening of the hotel at 750 Kearny Street. The bridge, designed by Chinese-born artist and architect Chen Chi-kwan in collaboration with the architect of 750 Kearny Street, Clement Chen, was constructed in support of the Chinese Culture Center. The extends from the third-floor exit of 750 Kearny Street to the upper level of Portsmouth Square, spanning across Kearny Street and over a portion of the lower level of Portsmouth Square.

The bridge is a stylistic extension of the Brutalist hotel and incorporates many of the same structural concrete forms. The bridge is supported by massive concrete columns at each side of Kearny Street and the underside of the bridge features raw concrete structural forms. The exterior of the bridge is clad with vertically oriented board form concrete arranged in panels and using a similar architectural vocabulary as the hotel. At the pedestrian level, the bridge features brick flooring that curve up banked sides and terminate at a modest concrete cap railing. Concrete benches line both sides of the pedestrian walkway. Decorative elements include original geometric orb lights evenly spaced along the top of the railing. A more recent addition to the bridge is a sun-motif mosaic mural by artist Mik Gaspay at the east end of the bridge, near the entrance to the Chinese Culture Center.

According to the permit history, the bridge has undergone some alterations since originally constructed, including installation of lighting on the underside of bridge and hotel porte-cochere (1991), construction of a security gate at west end of bridge (2003), and installation of mosaic mural at the east end of bridge (2015).

### **Pre-Existing Historic Rating / Survey**

#### **733 Kearny Street – Portsmouth Square**

Portsmouth Square was included in a 1994 Chinatown Survey and determined to be a “non-contributory” property to a proposed National Register Chinatown Historic District. Subsequently, a 1997 Determination of Eligibility issued by the federal department of Housing and Urban Development (HUD) identified 733 Kearny Street as a non-contributor to the eligible Chinatown Historic District. The property is considered a “Category A” property (Historic Resource Present) for the purposes of the Planning Department’s California Environmental Quality Act (CEQA) review procedures due to its location within the eligible Chinatown Historic District. Although Portsmouth Square is a designated California Historical Landmark (Number 119), California State landmarks designated prior to Number 770 are not included on the California Register of Historic Resources; therefore, Portsmouth Square is not considered an individual historic resource for the purposes of CEQA. Early state landmarks, such as Portsmouth Square, did not follow strict evaluative criteria and therefore are not included on the California Register of Historic Resources and not considered a historic resource for the purposes of CEQA.<sup>4</sup>

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<sup>4</sup> See San Francisco Preservation Bulletin Number 16 for additional information.

### **750 Kearny Street**

750 Kearny Street is not included on any historic resource surveys or listed on any local, state or national registries. The building is considered a “Category B” property (Properties Requiring Further Consultation and Review) for the purposes of the Planning Department’s California Environmental Quality Act (CEQA) review procedures due to its age (completed 1971).

### **Kearny Street Pedestrian Bridge**

The elevated pedestrian bridge connecting Portsmouth Square and 750 Kearny Street is not included on any historic resource surveys or listed on any local, state or national registries. The bridge is considered a “Category B” property (Properties Requiring Further Consultation and Review) for the purposes of the Planning Department’s California Environmental Quality Act (CEQA) review procedures due to its age (completed 1971).

### **Historic Context and Description**

The subject properties sit at the edge of two distinct neighborhoods: Chinatown and the Financial District. 733 Kearney Street is in the Chinatown neighborhood, a dense residential and commercial area with borders generally considered to be Broadway to the north, Bush to the south, Kearny Street to the east and Powell Street to the west. While 750 Kearny Street, located opposite of Portsmouth Square, is located at the eastern boundary of the Financial District, a largely commercial area with boundaries generally considered to be Broadway to the north, Folsom Street to the south, Embarcadero to the east, and Kearney, Stockton and 4<sup>th</sup> streets to the west. Because the bridge spans Kearny Street it straddles both neighborhoods; the west end of the bridge is within the boundaries of Chinatown and the east in the Financial District.

San Francisco’s Chinatown neighborhood is a dense mixed-use neighborhood made up of a range of residential and commercial building types. The building stock of this historically Chinese and Chinese American neighborhood was completely destroyed as a result of the 1906 earthquake and fire. Yet, reconstruction of the neighborhood was swift and deliberate, and the architecture of the area reflects the ethos and trends unique to Chinatown’s identity and development. Located within a dense neighborhood, Portsmouth Square offers much needed open space and as such has been called “the living room of Chinatown.” The square serves both as a formal and informal general gathering space for the residents and visitors of Chinatown.

The Financial District, also devastated in 1906, features architecture, density and style representative of San Francisco’s increasing importance as a financial and business center of the West Coast during the boom years after World War II. Buildings immediately adjacent to and surrounding the subject properties include mixed-use, office, and institutional buildings ranging in height from two to twenty-six stories.

In general, records indicate that buildings in the subject area were constructed from 1906 to 1914 with additional infill construction occurring in the 1960s up to the present. As the subject properties are located within two distinct neighborhoods, the materials used on adjacent buildings are more varied than typically found elsewhere in San Francisco and include brick, stucco, wood, concrete, and glass curtain wall construction. Architectural styles also vary, representing early classical and Sino-inspired architectural styles dating from the post-earthquake era, and later modern influences expressed through Brutalist and International styles.

### Early History and Context

Portsmouth Square, located at 733 Kearney Street, is one of the oldest developed sites in San Francisco. First established circa 1835, as the first town plaza in San Francisco (then known as Yerba Buena), Portsmouth Square was central, physically and symbolically, to the historic beginnings of the city.

As town square, Portsmouth Square was the site of the city's earliest celebrations, public announcements, vigilante actions, and other citywide events. It was at Portsmouth Square in 1846 that U.S. Captain John Berrien Montgomery of the USS Portsmouth pronounced the end of Mexican rule by raising the American flag. Portsmouth Square also served as the setting for Sam Brannan's public announcement about the discovery of gold, thereby setting off the Gold Rush. And in 1850, the Mayor officially welcomed the Chinese to San Francisco with a ceremony held in Portsmouth Square. After which, in the 1850's, San Francisco's earliest Chinese population went on to settle in the area around Portsmouth Square.

Additionally, some of the young town's most important buildings bordered the public square including a Mexican Customs House (1844), the town's first bank (1845), California's first public school (built 1847; opened 1848), and a new city hall (1852); the latter of which once stood at 750 Kearny Street. And it was at the corner of Kearny and Clay that was the site of the original terminus of the first cable car - in operation from 1873 to 1942 (California Register Historic Landmark No. 500, dedicated 1953).

As the city's population grew and prospered in those first few decades, San Francisco's residential and commercial center shifted eastward from Portsmouth Square. By the 1870's, residents of Chinese descent were firmly established around the Portsmouth Square area. Soon Portsmouth Square became an important space within Chinatown and the plaza was known locally as Square Fa Yuhn Gok, or the garden corner. In 1906, when an earthquake and fire devastated much of the oldest parts of San Francisco, including Chinatown, Portsmouth Square, like many public parks in the city, functioned as an earthquake refugee camp for displaced residents.

As a result of the earthquake, much of the building stock in Chinatown dates from the period of reconstruction, from 1906 to 1914. Redevelopment of the area reinstated the historic pattern of a densely populated neighborhood with a mix of closely packed mixed-use buildings. The area also retained the historic circulation patterns comprised of well-trafficked roadways interspersed with narrow alleys.

### Post-War Developments

#### *Portsmouth Square*

In the years following the reconstruction of Chinatown and San Francisco, the subject area – including Portsmouth Square – remained largely unchanged. Early photos of the square from the late 19<sup>th</sup> well into the 20<sup>th</sup> century, show a sloped modest green space with trees and paths laid out in a spoke wheel pattern. However, by the 1950's, shifts in culture and commerce in post-war America, led to changes to open space and built form both in Chinatown and the Financial District.

The starkest of these early changes in the subject area, was the redesign and reconstruction of Portsmouth Square. In 1959, following the success of the Union Square garage, the Board of Supervisors approved a proposal to construct an underground garage at Portsmouth Square. In addition to a general economic

desire to increase downtown parking, the push for the garage was particularly supported by the Chinatown tourist and small business community. In the car-centric culture of post-war America, many saw the advantage of providing ample parking for local and out of town visitors to Chinatown. As such, the construction of the garage was one indication of growing political and economic strength of San Francisco's Chinese American community.

According to historian Him Mark Lai, in the decades following World War II, Chinese Americans in San Francisco's Chinatown benefitted from the economic prosperity of the post-war years. Their economic improvements coincided with a stronger political voice brought about by community organizing and a related focus on civil rights. As a result, Chinatown community members and a growing Chinese American middleclass successfully advocated for increased civic investment in their community. Such efforts led to construction of the neighborhood first housing project, East Ping Yuen in 1951, closely followed by the city-sponsored Chinese Recreation Center. Local merchants also joined forces to attract new visitors to the shops and restaurants of Chinatown. These community-led efforts gave rise to the first annual Chinese New Year Festival (1953), and ultimately, the decision to establish a Chinese Culture Center at 750 Kearny Street.

It was likely the support of the local community that resulted in the city's decision to move ahead with plans to replace the landscaped Portsmouth Square with a new park and an underground parking facility. However, even after successfully securing city approval for the garage, the construction of the project was delayed by design disagreements, politics and bureaucracy. Originally, the city secured landscape architect Douglas Baylis to design the landscape in coordination with the engineers responsible for the design of the garage. However, following a series of disagreements, the city commissioned landscape architect Robert Royston of Royston, Hanamoto and Hayes to design the landscape of the new park. The resulting design of the park was one that was dictated by political, financial, geographical, and structural constraints. Even so, the city and Chinatown achieved their goals and gained a bi-level park, parking garage, playground and public open space for residents and visitors of the area.

#### *750 Kearny Street and Kearny Street Pedestrian Bridge*

750 Kearny Street is one of the earliest developed sites in the city, and as early as 1851, was the location of the Jenny Lind Theater (California State Landmark No. 192). In 1852, San Francisco purchased the property and repurposed the theater to accommodate new City Hall and later the city's Hall of Justice. In 1960, the City relocated the Hall of Justice and transferred control of the buildings to the Redevelopment Agency.

In the early 1960's, San Francisco was in the beginning stages of what many called the "Manhattanization" of downtown. From the 1960's up to the mid-1980's, a wave of modern high-rise buildings peppered the area and altered the city skyline. The City, itself making significant changes to the landscape in the post-War era, saw an opportunity to maximize development potential of the underdeveloped property in the Financial District: 750 Kearny Street.

At the onset, the City of San Francisco anticipated simply selling 750 Kearny Street to a developer for the construction of a hotel. However, these plans were sidelined when a Chinatown-based community and civil rights group, San Francisco Greater Chinatown Community Service Association (SFGCCSA), lobbied the Board of Supervisors to consider repurposing the former Hall of Justice as a Chinatown community center and museum. Although ultimately found to be financially infeasible, the SFGCCSA continued to

advocate for a community space and museum to be included in the future development of the property. Ultimately in 1966, the City selected Justice Enterprise, an investors group, to construct a hotel with a community-backed cultural center. In 1967, the newly formed non-profit group Chinese Culture Foundation of San Francisco (CCF) signed a lease with Justice Enterprise for 20,000 square feet of dedicated space for a cultural center in support and celebration of Chinese and Chinese American art, history and culture.

In addition to establishing space for a cultural center in the new development at 750 Kearny Street, CCF continued to advocate for the larger Chinatown community. Firstly, CCF campaigned successfully for the hotel to hire locally. Additionally, CCF secured an easement with the city's Department of Public Works and the support of Recreations and Parks Department to construct an elevated pedestrian bridge that would span Kearny Street and directly connect the Chinese Culture Center (CCC) to Portsmouth Square. Today the bridge, constructed in 1971, continues to provide a dedicated entrance to the third-floor of the 750 Kearny Street from Portsmouth Square. Additionally, the bridge allows the hotel and culture center to maintain separate entries.

The Chinese Culture Center did not only make waves locally, but also attracted the attention of the Nationalist Regime of Taiwan. In the early days of construction, Taiwan officials hosted the project architect Clement Chen and Justin Herman from San Francisco's Redevelopment Agency and provided gifts of art from local museums. Additionally, they offered the services of Taiwanese-based artist and architect Chi-kwan Chen to assist with design of the elevated pedestrian bridge that connected the CCC to Portsmouth Square. At the time of his selection, Chen Chi-kwan was internationally recognized for his contribution to architecture, having previously studied under Walter Gropius at Harvard, taught at the Massachusetts Institute of Technology, and collaborated with I.M. Pei.

For additional context, see MIG Inc. *Portsmouth Square, Historic Resource Evaluation – Part 1* (August 2014) and Architectural Resources Group *Hilton Hotel San Francisco, CA: Historic Resource Evaluation – Part 1* (March 2019).

**733 Kearny Street**

**CEQA Historical Resource(s) Evaluation**

**Step A: Significance**

Under CEQA section 21084.1, a property qualifies as a historic resource if it is "listed in, or determined to be eligible for listing in, the California Register of Historical Resources." The fact that a resource is not listed in, or determined to be eligible for listing in, the California Register of Historical Resources or not included in a local register of historical resources, shall not preclude a lead agency from determining whether the resource may qualify as a historical resource under CEQA.

Individual	Historic District/Context
<p>Property is individually eligible for inclusion in a California Register under one or more of the following Criteria:</p> <p>Criterion 1 - Event: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No                      Criterion 2 - Persons: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No                      Criterion 3 - Architecture: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No                      Criterion 4 - Info. Potential: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</p> <p>Periods of Significance:</p> <ul style="list-style-type: none"> <li>• Circa 1835 to Present</li> </ul>	<p>Property is eligible for inclusion in a California Register Historic District/Context under one or more of the following Criteria:</p> <p>Criterion 1 - Event: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No                      Criterion 2 - Persons: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No                      Criterion 3 - Architecture: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No                      Criterion 4 - Info. Potential: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</p> <p>Period of Significance: 1906-1930  <input type="checkbox"/> Contributor <input checked="" type="checkbox"/> Non-Contributor</p>

To assist in the evaluation of the properties associated with the proposed project, the Project Sponsor has submitted a consultant report:

- MIG Inc. *Portsmouth Square, Historic Resource Evaluation – Part 1* (August 2014)

Below is a brief description of the historical significance per the criteria of the California Register for Portsmouth Square. This summary is based upon Department records and the HRE Part 1 report. Staff concurs with the findings of this report and refers the reader to it for a more thorough evaluation of significance.

**Criterion 1: Property is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.**

To be eligible under the event Criterion, a property cannot merely be associated with historic events or trends but must have a specific association to be considered significant. Staff concurs with the MIG conclusion that the subject property is significant as an important cultural space for the community of Chinatown. Additionally, staff finds that the subject property is eligible for individual listing on the California Register under Criterion 1 for its association with important events and early development of San Francisco.

Portsmouth Square is eligible as an individual resource under Criterion 1 for its association with important events in local, state and national history. As the city’s earliest public square, it was the site of

important events including the 1848 declaration of California independence, proclamation of the discovery of gold in 1849, California's first public school, and site of a refugee camp after the 1906 Earthquake. Portsmouth Square has also served as a public square and gathering space for San Franciscans since first being established circa 1835 and continues to serve the city, specifically the community of Chinatown, up to present day.

Additionally, Department Staff finds Portsmouth Square individually significant as an important cultural space for members of the Chinatown community. Frequently referred to as the "living room of Chinatown", Portsmouth Square provides an important public open space to residents and visitors of Chinatown. The square is social center for the neighborhood, offering benches, tables, open space, and playgrounds for local residents. Additionally, the park has served the community for more than a century and continues to provide a public square for the residents and visitors of Chinatown. Portsmouth Square is the site of annual events such as the Annual Chinatown Music Festival, Chinese New Year celebrations and parade, civic demonstrations, food drives, community meetings, and multiple regular performance arts events.

Therefore, staff finds that the subject property is individually eligible for inclusion on the California Register under Criterion 1. Given the historic and continued importance of the property, the period of significance spans the full life of the property, beginning circa 1835 and up to the present day.

Staff concurs with previous surveys and evaluations which determine that Portsmouth Square is a non-contributing property to the National Register-eligible Chinatown Historic District under this criterion.

See MIG report for additional historic context.

**Criterion 2: Property is associated with the lives of persons important in our local, regional or national past.**

Staff concurs with the MIG finding that the subject property does not appear eligible for listing on the California Register under Criterion 2. Although several individuals and organizations have met, orated, presented, and organized at Portsmouth Square, the site's use as a public plaza is not tied to any one individual or organization. Rather it is ongoing use of the site by the public, which is most important, and better captured under Criterion 1.

See MIG report for additional historic context.

**Criterion 3: Property embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.**

Staff concurs with the MIG finding that the subject property does not appear eligible for listing on the California Register under Criterion 3.

Architecturally, Portsmouth Square (733 Kearny Street) does not embody distinctive characteristics of landscape type, period, region or method of construction. The significant physical and spatial modifications to the landscape in the mid-twentieth century, particularly the replacement of a traditional green space with an underground garage and hardscape, have diminished the qualities that historically allowed the landscape to convey its importance as a nineteenth and early 20<sup>th</sup> century traditional public square.

As a post-war public park project, the landscape and underground garage does not express high artistic value. Although both Douglas Baylis and Royston, Hanamoto and Hayes are tied to the design of the project, records indicate that the final design was based on a combination of design elements and politics; therefore, the park cannot be considered representative of any one architect's body of work. This muddled design development resulted in a park that did not embody distinctive characteristics of a period or type. Furthermore, significant alterations to the park in the 1990's have diminished the integrity of the 1961 design. Furthermore, the park over parking garage is a not uncommon design solution employed to accommodate combined public space and automotive parking in dense urban settings. Other similar park over garage structures in San Francisco include Union Square and St. Mary's Square. Therefore, staff finds that the subject property including the subsurface parking garage does not rise to the level of distinction to be considered individually significant under this Criterion.

Staff concurs with previous surveys and evaluations which determine that Portsmouth Square is a non-contributing property to the National Register-eligible Chinatown Historic District under this criterion. The public plaza does not relate architecturally with post-Earthquake development and interpretive Chinatown and Edwardian styles that are considered character-defining to the historic district. Furthermore, although present during the historic district's Period of Significance (1906-1930), the significant alterations performed at the park since 1961 have diminished the park's architectural relationship with the eligible historic district.

Staff would also like to note that a decorative sidewalk lamppost at the southwest corner of Washington and Kearny Streets (outside of the park boundaries) is a contributing feature to the National Register-eligible Chinatown Historic District. The lamppost features an ornate sculptural dragon and pagoda composition painted in red, gold and green. The replica lamppost is one of several similar lampposts installed in 1996 and is modeled on the original 1925 lampposts on Grant Avenue.<sup>5</sup>

**Criterion 4: Property yields, or may be likely to yield, information important in prehistory or history.**

Based upon a review of information in the Department's records, the public plaza is not significant under Criterion 4 since this significance criterion typically applies to rare construction types when involving the built environment. Neither the plaza nor any associated built environment elements are an example of a rare construction type. Assessment of archeological sensitivity is undertaken through the Department's Preliminary Archeological Review process and is outside the scope of this review.

**Step B: Integrity**

*To be a resource for the purposes of CEQA, a property must not only be shown to be significant under the California Register of Historical Resources criteria, but it also must have integrity. Integrity is defined as "the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's period of significance." Historic integrity enables a property to illustrate significant aspects of its past. All seven qualities do not need to be present as long as the overall sense of past time and place is evident.*

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<sup>5</sup> <https://sfpucnewsroom.com/power/a-look-back-in-history-chinatown-decorative-streetlights/>. Accessed April 7, 2021.

The subject property has retained or lacks integrity from the period of significance under Criterion 1 noted in Step A:

<b>Location:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks	<b>Setting:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks
<b>Association:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks	<b>Feeling:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks
<b>Design:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks	<b>Materials:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks
<b>Workmanship:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks			

Planning staff finds that Portsmouth Square retains all seven aspects of integrity. As the property's Period of Significance extends from the establishment of the park up to the present day, alterations performed in the past have not altered the property's ability to convey significance under Criterion 1 as an important public space for both the Chinatown community and San Francisco at large. Therefore, the subject building retains integrity of location, association, design, workmanship, setting, feeling, and materials and is a historic resource individually eligible for the CRHR under Criterion 1.

### Step C: Character Defining Features

*If the subject property has been determined to have significance and retains integrity, please list the character-defining features of the building(s) and/or property. A property must retain the essential physical features that enable it to convey its historic identity in order to avoid significant adverse impacts to the resource. These essential features are those that define both why a property is significant and when it was significant, and without which a property can no longer be identified as being associated with its significance.*

The character defining features of 733 Kearny Street are:

- Location and boundaries of Portsmouth Park
- Large open spaces for public gatherings and events
- General mixture of park furniture for socializing in small and medium-sized groups
- Dedicated area for child play area
- Historic plaques, monuments and statues identified in the property description (regardless of location). These are the Robert Louis Stevenson monument (1897); Daughters of the American Revolution Plaque (1924); plaque commemorating Portsmouth Plaza (California Historical Landmark No. 119 dedicated 1950); First Public School House Monument (California Historical Landmark No. 587, dedicated 1957); Andrew Smith Hallidie Plaque, at the site of the Eastern Terminus of San Francisco's first cable car (California Historical Landmark No. 500, dedicated 1968); and the Goddess of Democracy Statue (1990).

### CEQA Historic Resource Determination

- Historical Resource Present
  - Individually-eligible Resource
  - Contributor to an eligible Historic District
  - Non-contributor to an eligible Historic District
- No Historical Resource Present

**750 Kearny Street**

**CEQA Historical Resource(s) Evaluation**

**Step A: Significance**

*Under CEQA section 21084.1, a property qualifies as a historic resource if it is "listed in, or determined to be eligible for listing in, the California Register of Historical Resources." The fact that a resource is not listed in, or determined to be eligible for listing in, the California Register of Historical Resources or not included in a local register of historical resources, shall not preclude a lead agency from determining whether the resource may qualify as a historical resource under CEQA.*

Individual	Historic District/Context
Property is individually eligible for inclusion in a California Register under one or more of the following Criteria:  Criterion 1 - Event: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Criterion 2 - Persons: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Criterion 3 - Architecture: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Criterion 4 - Info. Potential: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No  Periods of Significance: • 1971-1973	Property is eligible for inclusion in a California Register Historic District/Context under one or more of the following Criteria:  Criterion 1 - Event: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Criterion 2 - Persons: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Criterion 3 - Architecture: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Criterion 4 - Info. Potential: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No  Period of Significance: <input type="checkbox"/> Contributor <input type="checkbox"/> Non-Contributor

To assist in the evaluation of the properties associated with the proposed project, the Project Sponsor has submitted a consultant report:

- Architectural Resources Group *Hilton Hotel San Francisco, CA: Historic Resource Evaluation – Part 1* (March 2019)

Below is a brief description of the historical significance per the criteria of the California Register for the Hilton Hotel. This summary is based upon Department records and the HRE Part 1 report. Staff concurs with the findings of this report and refers the reader to it for a more thorough evaluation of significance.

**Criterion 1: Property is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.**

Staff concurs with the ARG finding that the subject property appears individually eligible for listing on the California Register under Criterion 1. To be eligible under the event Criterion, a property cannot merely be associated with historic events or trends but must have a specific association to be considered significant.

Staff concurs with the ARG report finding that the subject property appears eligible for listing on the California Register under Criterion 1 for its association with the growing political power of Chinese American residents of Chinatown and San Francisco. The establishment of the Chinese Culture Center within the private development of a hotel is a testament to the dedicated efforts of Chinatown residents and Chinese Americans to establish a cultural space to serve its community.

The community development of a cultural center at 750 Kearny Street illustrates the growing financial and civic power of Chinese Americans in post-war San Francisco. After more than a century of systemic racism and anti-Chinese sentiment, members of the Chinatown community and a growing Chinese American middle-class successfully organized for additional resources for the betterment of their community. Furthermore, the city and developer selection of Chinese architect Clement Chen was further evidence of Chinatown's influence in addition to growing sensitivity to representation within the community. The period of significance under this criterion is 1971 to 1973, encompassing the construction of the hotel, pedestrian bridge, and Chinese Culture Center.

The subject property is located outside the boundaries of the National Register-eligible Chinatown Historic District and constructed well after the district's proposed period of significance (1906-1935). Additionally, although the development of the subject property occurred during a building boom in the Financial District, such development does not rise to the level of significance under Criterion 1. Therefore, staff has determined that, 750 Kearny Street does not contribute to an eligible district.

See ARG report for additional historic context.

**Criterion 2: Property is associated with the lives of persons important in our local, regional or national past.**

Staff concurs with the ARG finding that the subject property appears ineligible for listing on the California Register under Criterion 2. The work of organizations involved with local civil rights movements and establishment of the Chinese Culture Center is significant under Criterion 1. Therefore, it is the work of many individuals collectively that is recognized, rather than any individual person(s) associated with one or all of the organizations. It does not appear that any one person's actions would rise to the level of importance that the subject property would be significant by association.

See ARG report for additional historic context.

**Criterion 3: Property embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.**

Staff concurs with the ARG report finding that the subject property appears individually eligible for listing on the California Register under Criterion 3. Architecturally, the building - and associated bridge - present distinctive characteristics of the Brutalist Architecture style. The City of San Francisco Planning Department previously identified the subject property as good representation of the Brutalist style in a context statement that examined modern architecture and landscape design in San Francisco.<sup>6</sup> The subject property features many architectural features that define Brutalism such as:

- Rough unadorned poured concrete construction
- Massive form and heavy cubic shapes
- Visible imprints of wood grain forms
- Recessed windows that read as voids
- Repeating patterns/geometric patterns

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<sup>6</sup> Brown, Mary. "San Francisco Modern Architecture and Landscape Design, 1935-1970, Historic Context Statement Final Draft." San Francisco Planning Department. January 12, 2011.

- Strong right angles and simple cubic forms

750 Kearny Street is also significant for its association with Master Architect Clement Chen. The subject building was the architect's first hotel and is representative of Chen's body of work, which includes hotels and residences such as the Pasadena Holiday Inn (1975), Glenridge Development in Diamond Heights (1968), and Jianguo Hotel in Beijing (c.1980). The strong architectural forms and bold style of the subject building is credited with launching Chen's career as a major hotel designer. Therefore, Staff finds that the subject building is significant under this criterion for its association with a Master Architect and is recognized as a full expression of the Brutalist architectural style. The Period of Significance of this property is 1971, when the building and associated bridge was completed.

The subject property is outside the boundaries of the National Register-eligible Chinatown historic district and was constructed outside of the district's period of significance (1906-1930). Although the tower form of the hotel is contextual with the Financial District, the Brutalist style of the subject property does not architecturally relate to neighboring properties.

**Criterion 4: Property yields, or may be likely to yield, information important in prehistory or history.**

Based upon a review of information in the Departments records, the subject building is not significant under Criterion 4 since this significance criterion typically applies to rare construction types when involving the built environment. The subject building is not an example of a rare construction type. Assessment of archeological sensitivity is undertaken through the Department's Preliminary Archeological Review process and is outside the scope of this review.

**Step B: Integrity**

*To be a resource for the purposes of CEQA, a property must not only be shown to be significant under the California Register of Historical Resources criteria, but it also must have integrity. Integrity is defined as "the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's period of significance." Historic integrity enables a property to illustrate significant aspects of its past. All seven qualities do not need to be present as long the overall sense of past time and place is evident.*

The subject property has retained or lacks integrity from the period of significance under Criterion 1 and 3 noted in Step A:

<b>Location:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks	<b>Setting:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks
<b>Association:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks	<b>Feeling:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks
<b>Design:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks	<b>Materials:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks
<b>Workmanship:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks			

The Department concurs with the HRE analysis that the subject building retains sufficient integrity to convey its significance under Criteria 1, and 3. The exterior of 750 Kearny Street retains a good degree of integrity, having undergone few major alterations since it was originally constructed. The only visible alterations are the installation of some windows and modifications to the porte cochere and entrance of the hotel. Although the publicly accessible interior spaces have undergone significant alterations since construction, overall, 750 Kearny Street conveys its significance as an individually eligible property.

### Step C: Character Defining Features

*If the subject property has been determined to have significance and retains integrity, please list the character-defining features of the building(s) and/or property. A property must retain the essential physical features that enable it to convey its historic identity in order to avoid significant adverse impacts to the resource. These essential features are those that define both why a property is significant and when it was significant, and without which a property can no longer be identified as being associated with its significance.*

Staff generally concurs with the list of Character Defining Features prepared by ARG.

- Location at the west end of the block bounded by Washington, Montgomery, Merchant, and Kearny streets
- Footprint extending to the property lines, except for the setback from Kearny Street
- Connection to Portsmouth Square via the elevated pedestrian bridge
- Massing consisting of a tall, slender tower situated on a pyramidal base
- Steel-frame construction
- Flat roof
- Concrete cladding with vertical lines created by wood formwork
- Fenestration pattern and form, including bands of windows separated by cast-panel concrete spandrels with angled ledges on the tower and large expanses of fixed windows on the sloped walls of the base
- Horizontal, incised bands aligning with the spandrels
- Narrow projections on the east and west façades with a central column of windows and columns of rectangular voids on each side
- Sculptural overhang punctuated by deep, rectangular voids at the capital level
- Full occupancy of third floor by local community group
- Separate entrances for hotel and third floor community space
- Dedicated entrance to third floor community space accessed via the Kearny Street Pedestrian Bridge and stairs
- Porte cochere created by the elevated Kearny Street Pedestrian Bridge

### CEQA Historic Resource Determination

- Historical Resource Present
- Individually-eligible Resource
  - Contributor to an eligible Historic District
  - Non-contributor to an eligible Historic District

No Historical Resource Present

## Kearny Street Pedestrian Bridge

### CEQA Historical Resource(s) Evaluation

#### Step A: Significance

*Under CEQA section 21084.1, a property qualifies as a historic resource if it is "listed in, or determined to be eligible for listing in, the California Register of Historical Resources." The fact that a resource is not listed in, or determined to be eligible for listing in, the California Register of Historical Resources or not included in a local register of historical resources, shall not preclude a lead agency from determining whether the resource may qualify as a historical resource under CEQA.*

Individual	Historic District/Context
<p>Property is individually eligible for inclusion in a California Register under one or more of the following Criteria:</p> <p>Criterion 1 - Event: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No                      Criterion 2 - Persons: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No                      Criterion 3 - Architecture: <input checked="" type="checkbox"/> Yes <input checked="" type="checkbox"/> No                      Criterion 4 - Info. Potential: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</p> <p>Periods of Significance:</p> <ul style="list-style-type: none"> <li>1971</li> </ul>	<p>Property is eligible for inclusion in a California Register Historic District/Context under one or more of the following Criteria:</p> <p>Criterion 1 - Event: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No                      Criterion 2 - Persons: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No                      Criterion 3 - Architecture: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No                      Criterion 4 - Info. Potential: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No</p> <p>Period of Significance:</p> <p><input type="checkbox"/> Contributor <input type="checkbox"/> Non-Contributor</p>

To assist in the evaluation of the properties associated with the proposed project, the Project Sponsor has submitted a consultant report:

- Architectural Resources Group *Hilton Hotel San Francisco, CA: Historic Resource Evaluation – Part 1* (March 2019)

Below is a brief description of the historical significance per the criteria of the California Register for the Portsmouth Square/Kearny Street pedestrian bridge. This summary is based upon Department records and the HRE Part 1 report. Staff concurs with the findings of this report and refers the reader to it for a more thorough evaluation of significance.

**Criterion 1: Property is associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.**

To be eligible under the event Criterion, a property cannot merely be associated with historic events or trends but must have a specific association to be considered significant. Staff concurs with the ARG report finding that the Kearny Street pedestrian bridge appears eligible for listing on the California Register under Criterion 1 for its association with the growing political power of Chinese American residents of Chinatown and San Francisco. Furthermore, the bridge, which directly connects the Chinese Culture Center to Portsmouth Square, is significant as a symbolical and physical connection between the

Culture Center and the Chinatown community. The period of significance under this criterion is 1971, the year the bridge was constructed and opened.

Although the west end of the bridge at Portsmouth Square is located within the boundaries of the National Register-eligible Chinatown Historic District, it was constructed well after the district's proposed period of significance (1906-1930). Additionally, the construction of the bridge does not relate to a significant development trend within the subject area. Therefore, staff has determined that, the Kearny Street pedestrian bridge does not contribute to an eligible district under Criterion 1.

See ARG report for additional historic context.

**Criterion 2: Property is associated with the lives of persons important in our local, regional or national past.**

Staff concurs with the ARG finding that the elevated pedestrian bridge appears ineligible for listing on the California Register under Criterion 2. The work of the organizations involved with local civil rights movements and establishment of the bridge in support of the Chinese Culture Center is significant under Criterion 1. Therefore, it is the work of many individuals collectively that is recognized, rather than any individual person(s) associated with one or all of the organizations. It does not appear that any one person's actions would rise to the level of importance that the subject property would be significant by association.

See ARG report for additional historic context.

**Criterion 3: Property embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master, or possesses high artistic values.**

Staff concurs with the ARG report finding that the Kearny Street pedestrian bridge appears individually eligible for listing on the California Register under Criterion 3 as a unique and representative example of the Brutalist Style. In addition to the elevated pedestrian bridge being a rare construction type in San Francisco, the use of the Brutalist style as expressed through the materials, design, furnishings and details of the subject bridge is particularly distinct.

Additionally, staff finds that the bridge is also significant for the collaborative efforts of two Master Architects: Clement Chen and Chen Chi-kwan.<sup>7</sup> As noted in the significance evaluation for 750 Kearny Street, Clement Chen is recognized as a Master Architect for his balanced, yet bold, buildings constructed in both the United States and China. Chen Chi-kwan, who was born in Beijing, China, is also recognized for an international portfolio of work. After World War II, Chen Chi-Kwan moved to the United States and eventually studied under Walter Gropius at Harvard; he then went on to teach at the Massachusetts Institute of Technology. Later Chen Chi-Kwan began a teaching career at Tunghai University in Taiwan – where eventually became dean of the school's architecture program. It was a Tunghai University that Chen collaborated with I. M. Pei to design the highly sculptural and visually striking Luce Memorial Chapel (1963). In the following decades, Chen's artistic and architectural career thrived and in 2004 Chen received the National Award for Arts in fine arts by Taiwan's National culture and Arts Foundation.

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<sup>7</sup> Staff disagrees with ARG's conclusion that the bridge's association with two Master Architects is not significant.

Therefore, given the noteworthy careers of both architects, staff finds that the bridge is significant under this criterion for the collaborative design of Clement Chen and Chen Chi-kwan architects. The bridge is a distinctive representation of each architect's body of work as a distinctive and symbolically (and physically) elevated entrance Chinese Culture Center. The Period of Significance of the bridge is 1971, when the feature was complete.

The Brutalist architectural style of the pedestrian bridge does not architecturally relate to the National Register-eligible Chinatown historic district or general architectural context in the neighborhood. Nor is the bridge age-eligible for inclusion within the district (Period of Significance: 1906-1930); therefore, the property does not contribute to an eligible district under Criterion 3.

**Criterion 4: Property yields, or may be likely to yield, information important in prehistory or history.**

Based upon a review of information in the Departments records, the subject structure is not significant under Criterion 4 since this significance criterion typically applies to rare construction types when involving the built environment. The subject structure is not an example of a rare construction type. Assessment of archeological sensitivity is undertaken through the Department's Preliminary Archeological Review process and is outside the scope of this review.

**Step B: Integrity**

*To be a resource for the purposes of CEQA, a property must not only be shown to be significant under the California Register of Historical Resources criteria, but it also must have integrity. Integrity is defined as "the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's period of significance." Historic integrity enables a property to illustrate significant aspects of its past. All seven qualities do not need to be present as long the overall sense of past time and place is evident.*

The subject property has retained or lacks integrity from the period of significance under Criterion 1 and 3 noted in Step A:

<b>Location:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks	<b>Setting:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks
<b>Association:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks	<b>Feeling:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks
<b>Design:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks	<b>Materials:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks
<b>Workmanship:</b>	<input checked="" type="checkbox"/> Retains	<input type="checkbox"/> Lacks			

The Department concurs with the HRE analysis that the Kearny Street pedestrian bridge retains sufficient integrity to convey its significance under Criteria 1 and 3. The bridge has undergone few major alterations since it was originally constructed. The limited alterations performed, including the installation of a mosaic and construction of a pedestrian gate, have not significantly affected the integrity of the structure. Therefore, overall, the bridge conveys its significance as an individually eligible property.

**Step C: Character Defining Features**

*If the subject property has been determined to have significance and retains integrity, please list the character-defining features of the building(s) and/or property. A property must retain the essential physical features that enable it to convey its historic identity in order to avoid significant adverse impacts to the resource. These essential features are those that define both why a property is significant and when it was significant, and without which a property can no longer be identified as being associated with its significance.*

Staff generally concurs with the list of Character Defining Features prepared by ARG.

- Reinforced concrete construction
- Girders and two-column bents with tapered legs
- Access points at the second and third stories of the hotel tower at the east end of bridge and from Portsmouth Square at the west end
- Angular platform at the east end with a central staircase flanked by two shorter staircases
- Exterior cladding featuring rectangular concrete panels decorated with vertical lines from wood formwork
- Closed railing with smooth concrete cap
- Brick paving
- Curved interior walls
- Hexagonal light fixtures
- Backless concrete benches in two lengths
- Dedicated entrance to Chinese Culture Center at the third floor of 750 Kearny Street
- Hotel (750 Kearny Street) porte cochere created by elevated span of bridge

#### CEQA Historic Resource Determination

- Historical Resource Present
- Individually-eligible Resource
  - Contributor to an eligible Historic District
  - Non-contributor to an eligible Historic District
- No Historical Resource Present

#### PART I: PRINCIPAL PRESERVATION PLANNER REVIEW

Signature: Allison Vanderslice  
Allison Vanderslice, *Principal Preservation Planner*

Date: 6/4/2021

**Attachment E:**  
**Historic Resource Evaluation**  
**Response Part 2**



## **PART II** Historic Resource Evaluation Response

*Record No.:* 2018-013597ENV  
*Project Address:* **RPD: 733 KEARNY STREET - PORTSMOUTH SQUARE**  
*Zoning:* P PUBLIC Zoning District  
OS Height and Bulk District  
*Block/Lot:* 0209/017  
*Staff Contact:* Michelle Taylor – 628-652-7352  
[Michelle.Taylor@sfgov.org](mailto:Michelle.Taylor@sfgov.org)  
Megan Calpin – 628-652-7508  
[megan.calpin@sfgov.org](mailto:megan.calpin@sfgov.org)

### **PART I: Historic Resource Summary**

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The project site is comprised of Portsmouth Square at 733 Kearny Street, the Hilton Hotel and Chinese Culture Center at 750 Kearny Street, and the Kearny Street Pedestrian Bridge (Bridge) which spans Kearny Street and connects the two properties.

Per the Historic Resource Evaluation dated 7/2/2020, Planning staff determined that Portsmouth Square is eligible as an individual historic resource under Criterion 1 (events) for its association with important events in local, state, and national history. Additionally, Department Staff found Portsmouth Square culturally significant as a community space that has served members of the Chinatown for more than a century. Portsmouth Square's period of significance spans the full life of the property, from circa 1835 to the present day.

Staff found 750 Kearny Street eligible for listing as an individual historic resource on the California Register under Criterion 1 for its association with the growing political power of Chinese American residents of Chinatown and San Francisco. The property is also eligible under Criterion 3 (architecture) as an exceptional example of the Brutalist architectural style designed by Master Architect Clement Chen.

Staff determined that the Bridge is both a character defining feature of 750 Kearny Street and an individually eligible resource for the California Register. Like the hotel building, the Bridge is significant under Criterion 1 for its association with the growing political power of Chinese American residents of Chinatown and San Francisco. Furthermore, the Bridge is significant under Criterion 1 as a physical and symbolic connection between the Chinese Culture Center, located within 750 Kearny, and the Chinatown community. Under Criterion 3, the Bridge is significant as a unique and representative example of the Brutalist Style and of a rare construction type: the pedestrian bridge. Additionally, staff found the Bridge significant for its association with Master Architects Clement Chen and Chen Chi-kwan.

Portsmouth Square was previously identified as a noncontributing property to the National Register-eligible Chinatown Historic District. A decorative sidewalk lamppost at the southwest corner of Washington and Kearny Streets (outside of the park boundaries, but within the project site) is a contributing feature to the National Register-eligible Chinatown Historic District. The Bridge, which sits within the boundaries of the district, was constructed well after the Chinatown Historic District period of significance (1906-1930) and does not contribute to the district.

750 Kearny Street is located outside of the Chinatown Historic District boundaries and not associated with any other identified historic districts.

**PART II: Project Determination:**

Based on the Historic Resource Evaluation in Part I and the assessment below, the project’s scope of work:

- Will** cause a significant impact to the **individual historic resource** as proposed.
- Will** cause a significant impact to a **historic district / context** as proposed.
- Will not** cause a significant impact to the **individual historic resource** as proposed.
- Will not** cause a significant impact to a **historic district / context** as proposed.

**PART II: Project Evaluation**

Proposed Project:		Per Drawings Dated:
<input checked="" type="checkbox"/> <b>Demolition / New Construction</b>	<input checked="" type="checkbox"/> <b>Alteration</b>	<b>Portsmouth Square Bridge Demolition &amp; Redesign Proposal</b> (February 2021) <b>Portsmouth Square Improvement Project</b> (09/25/2020)

**PROJECT DESCRIPTION**

- Full renovation of Portsmouth Square including:
  - Relocation of all park monuments and plaques (within park boundaries)
  - Retention of existing bathroom structure, garage elevators and stairs
  - Maintain park’s existing upper and lower plaza organization
  - Demolition of existing 1,600 sf (approximate) clubhouse built under the Portsmouth Square Bridge
  - Substantial demolition of Kearny Street Pedestrian Bridge
  - Enlargement of open “plaza event” space at upper plaza from approximately 4000 sf to more than approximately 8000 sf; space includes an elevated stage of approximately 1200 sf and shade structure of approximately 3,500 sf

- Replacement of two playgrounds with a combined area of approximately 5,500 sf with a single playground and fitness area at lower plaza of approximately 6,500 sf
  - New park circulation including modifying entrance locations, new stairs
  - Redesign and replacement of all landscaping including trees and raised planters
  - All new seating areas and park furniture, including bleacher steps at Kearny Street frontage, benches, and seat walls
  - Installation of perimeter fencing and gates
  - New paving comprised primarily of cast in place concrete and unit pavers
  - No change to function or design of underground garage
  - Construction of new approximately 8,300 sf Portsmouth Square Clubhouse at northeast corner of park near the intersection of Kearny and Washington Streets. Building spans upper and lower terrace of the park and features an outdoor terrace at each level. The east elevation, which incorporates existing garage elevators, presents as a single-story building. Majority of western two-thirds of building features in double-height glazed curtain wall above a board form concrete base. Remainder of building clad in board form concrete. Primary entrance at south elevation and accessible from lower outdoor terrace. Secondary and back of house entrances at upper terrace and along north elevation. The building is topped with a sloping shed roof with projecting wood eaves over entrances. The project intends to clad the roof with photovoltaic panels.
  - Upper terrace overlook at approximate location of a former eastern terminus of the pedestrian bridge
  - New interpretive paving treatment to memorialize footprint of Kearny Street Bridge
  - Re-waterproof garage roof
  - Seismically upgrade portions of the garage
  - Sidewalk and intersection improvements
- Kearny Street Pedestrian Bridge and Hotel modifications include:
    - Substantial demolition of Kearny Street Bridge span, from the Portsmouth Square end (west) to the foot of the Hotel steps (east).
    - Demolition will include removal of most finishes, most light fixtures, all benches, and the hotel porte cochere.<sup>1</sup>
    - Retention of terrace landing at east end of the bridge; accessible from the second and third floors of the hotel.
    - Installation of railing at the terminated edge of the new terrace.

## **PORTSMOUTH SQUARE – 733 KEARNY STREET**

### **CHARACTER DEFINING FEATURES**

- Location and boundaries of Portsmouth Square

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<sup>1</sup> The definition of a porte cochere is "a covered entrance large enough for vehicles to pass through, typically opening into a courtyard." The full covering of the vehicular entrance would be lost with the removal of the bridge and would result in a proposed outdoor terrace.

- Large open spaces for public gatherings and events
- General mixture of park furniture for socializing in small and medium-sized groups
- Dedicated area for child play area
- Historic plaques, monuments and statues identified in the property description (regardless of location). These are the Robert Louis Stevenson monument (1897); Daughters of the American Revolution Plaque (1924); plaque commemorating Portsmouth Plaza (California Historical Landmark No. 119 dedicated 1950); First Public School House Monument (California Historical Landmark No. 587, dedicated 1957); Andrew Smith Hallidie Plaque, at the site of the Eastern Terminus of San Francisco's first cable car (California Historical Landmark No. 500, dedicated 1968); and the Goddess of Democracy Statue (1990).

## PROJECT EVALUATION

The proposed project will include a full renovation of Portsmouth Square. The project scope includes removing and replacing all vegetation, fully redesigning circulation paths, demolition of the Bridge, and replacement of the park's clubhouse. The proposed park design includes retaining features and spaces that characterize the property and its historical significance, including the park boundaries, open space for large events and gatherings, variety of seating options for visitors, and a playground. The project also includes relocation of six historic monuments and plaques tied to the long history of the square. A new two-story clubhouse will be sited at the northeast corner of the park, near the intersection of Kearny and Washington Streets.

The importance of the park is tied to its continuity as an important community space, from its earliest iteration as a public square to the present-day neighborhood park. Therefore, in preparation of the park design, the City of San Francisco Recreation and Parks Department conducted extensive outreach to develop a park rehabilitation plan that aligned to the community's responses. Common goals and needs expressed by the community included, large open spaces for public gatherings and events, a mix of park furniture for socializing, and dedicated play areas for children. Many of these community goals align closely with the Character Defining Features identified in the HRER Part I by Planning Department staff as important for the park to convey its historical significance as a public space integral to its community.

The new design will maintain the spatial organization of the park including the footprint and boundaries of the square. Spaces that are important to the use and significance of the park will be retained, including an enlarged open area in the upper plaza to accommodate a flexible space for both everyday use and large community events. The new design will also combine the existing two playgrounds into a single playground and fitness area in the lower plaza for the use and enjoyment of visitors of all ages.

The pedestrian circulation design will accommodate for the existing slope of the site and incorporate entry points around the full perimeter of the park. Circulation within the park will include new accessible ramps between the upper and lower plazas. The project will also include sidewalk and intersection improvements around the perimeter of the park.

Although the garage is not a feature related to the significance of the property, staff would like to note that the project will maintain the garage use and the existing entry and exiting at Kearny Street. The project includes structural and waterproofing scope items in support of the garage function and maintenance.

The proposed park will maintain the current mix of hardscape and vegetation planting beds, trees, and ornamental plantings. New planting species and organization are appropriate in scale and style to the defining characteristics of the park. Bleachers, seat walls, and benches will provide visitors with a variety of seating options.

The design of the proposed building is appropriate not only to the surrounding context, but is also appropriate to the park's setting, design, and organization. By siting the building at the corner of the lot, the new design is able to accommodate the open upper plaza space for events and gatherings. The new building follows the slope of the site and therefore is appropriately scaled to the park and does not visually or physically diminish the features that characterize the site. Furthermore, the proposed design does not incorporate conjectural features or elements.

### **DISTRICT COMPATIBILITY**

Portsmouth Square offers one of the few areas of open space in the National Register-eligible Chinatown Historic District. The District is comprised primarily of two- to four-story mixed-use buildings of brick or concrete rebuilt after the 1906 Earthquake and Fire. In an effort to attract visitors to the neighborhood, architects embellished new Edwardian-style buildings with architectural elements influenced by Chinese architecture such as tile roofs, upturned eaves, decorative woodwork, and loggias. Features associated with the District include, masonry buildings clad in brick or concrete, narrow streets and alleys, Neo-Classical and Edwardian style construction with Chinese-influenced ornamentation, and steel cornices.

Staff finds that the proposed project scale, materials, and spatial relationships are generally compatible with the character of the historic district. Additionally, the proposed rehabilitation of Portsmouth Square will maintain the existing use as a neighborhood-serving park and community event space. Hardscape elements, such as concrete paving, planters, seat walls and bleachers are compatible with the masonry and concrete cladding found in the district. New furniture and structural elements, such as the stage, play structures, and shade structure, are appropriately scaled to the context of the park and neighborhood. Design elements that improve compatibility of the park within its setting include creating greater openness and accessibility along Kearny Street with the construction of bleacher seats and adding multiple entrance points.

In addition to the compatibility of the park's landscape features, staff finds that the proposed clubhouse is contextually appropriate to the Chinatown Historic District. Minimal setbacks of the proposed building, located at the corner of Kearny and Washington Streets, will allow the building to successfully integrate into the dense urban fabric of the corner. While the mix of glazing and board form concrete finish would be incompatible along Clay Street or Walter U Lum Place, the materials and forms of the new building are contextual to the mix of post-war and modern styles prevalent at Washington and Kearny Streets at its proposed location. Additionally, the modern materials and proportions of the building is appropriate to the mixed architectural character between the boundaries of the Chinatown Historic District and the Financial District neighborhood and the one- to two-story massing of the new building is appropriate to the scale of the neighborhood. Furthermore, the new building incorporates compatible architectural elements such a gently sloped roof and deep eaves in a manner that is modern and without conjecture. Therefore, the siting, materials, style, form, and massing of the new building is compatible with its surroundings and will not diminish features or spatial relationships that characterize the Chinatown Historic District.

## IMPACTS ANALYSIS

Staff finds that the design of the proposed park renovation and new clubhouse will be compatible within the setting and character of Portsmouth Square and the proposed design will not materially impair the National Register-eligible Chinatown Historic District. Staff also found that the proposed project will result in a less than significant impact with mitigation to Portsmouth Square, an individual historic resource.

Portsmouth Square, which has sometimes been called “the heart of San Francisco” for its historic role as civic center in the early days of San Francisco, is significant for its ties to important events in San Francisco and California’s history. Portsmouth Square has long functioned as a community space for the entirety of the park’s existence from circa 1835 to Present. As such, Character Defining Features for the property are tied less to architectural and landscape elements and more to a sense of place, community, and history. Just as past alterations to the park have not affected the property’s ability to convey significance under Criterion 1, staff finds that the proposed alterations will retain the Character Defining Features of the resource and will not diminish the integrity of Portsmouth Square. The new design, although wide sweeping, is sensitive to the elements that make Portsmouth an important public space for both the Chinatown community and San Francisco at large. Staff finds that the proposed project will retain the sense of place through spatial organization, form, and historic elements, rather than preserving specific materials or designed physical features.

Staff acknowledges that the removal of the Bridge will result in a loss of a physical connection between Portsmouth Square and the Chinese Culture Center and that the Bridge is an important symbol of rising Chinese-American political power in the post-war San Francisco. The loss of the Bridge will impact the symbolic role of Portsmouth Square as a connecting point between Chinatown and the Chinese Culture Center. Staff acknowledges that the proposed new design will incorporate an upper terrace overlook and a paving treatment that references the Bridge into the proposed design of Portsmouth Square. Even with these interpretative elements, staff has determined that the symbolic link between Portsmouth Square and the Chinese Culture Center would be impacted, which is a significant cultural association for Portsmouth Square. However, this significant impact can be mitigated to less than significant with the following mitigation measure: Public Interpretive Program including Oral History.

As noted in the project description and plans, the project scope will reinstall the monuments and plaques into the newly designed park. Although relocation of important objects is discouraged pursuant to guidance from the California Office of Historic Preservation and its State Historical Resources Commission, all six monuments and plaques important to the site were previously moved during previous rehabilitation projects. Therefore, staff does not find that the relocation of the monuments within park boundaries would negatively impact the resource. However, as all the details of the proposed locations are not known, such as setting, orientation, location and mounting materials, and that the details of the removal, storage, reinstallation, and maintenance have yet to be fully developed, there is a potential that these monuments and plaques could be impacted due to construction activities resulting in a significant impact to Portsmouth Square. This impact can be reduced to less than significant with the following mitigation measure: Plan for removal, relocation, storage and reinstallation of all plaques and monuments.

Staff would also like to note that the project scope includes sidewalk improvements at the southwest corner of Kearny and Washington Street, near a decorative lamppost identified as a character defining feature to the

National Register-eligible Chinatown Historic District. The project does not require the removal or relocation of the lamppost. Although loss of a single lamppost would not be considered a material impairment to the historic district, staff recommends the implementation of an Improvement Measure: Protection of the lamppost in place during construction.

## MITIGATION MEASURES

The proposed project has the potential to cause a Significant Impact to Portsmouth Square. The Department recommends the following Mitigation Measures to reduce significant impacts to the historic resource through the public interpretation of the historical significance of the park and the protection and appropriate reinstallation of the character-defining plaques and monuments. Although the following Mitigation Measures have been identified they may be amended, and additional measures may be required as the project develops.

Mitigation Measure: Public Interpretive Program including Oral History

Mitigation Measure: Plan for removal, relocation, storage and reinstallation of all plaques and monuments.

Improvement Measure: Protection of the lamppost in place during construction

## CONCLUSION

Although the project will result in a significant impact to historic resources, staff has identified mitigation measures that will reduce impacts to historic resources to less than significant with mitigation.

## HOTEL – 750 KEARNY STREET

### CHARACTER DEFINING FEATURES

- Location at the west end of the block bounded by Washington, Montgomery, Merchant, and Kearny streets
- Footprint extending to the property lines, except for the setback from Kearny Street
- Connection to Portsmouth Square via the elevated pedestrian bridge
- Massing consisting of a tall, slender tower situated on a pyramidal base
- Steel-frame construction
- Flat roof
- Concrete cladding with vertical lines created by wood formwork
- Fenestration pattern and form, including bands of windows separated by cast-panel concrete spandrels with angled ledges on the tower and large expanses of fixed windows on the sloped walls of the base
- Horizontal, incised bands aligning with the spandrels
- Narrow projections on the east and west façades with a central column of windows and columns of rectangular voids on each side
- Sculptural overhang punctuated by deep, rectangular voids at the capital level
- Full occupancy of third floor by local community group
- Separate entrances for hotel and third floor community space

- Dedicated entrance to third floor community space accessed via the Kearny Street Pedestrian Bridge and stairs
- Porte cochere created by the elevated Kearny Street Pedestrian Bridge

### PROJECT EVALUATION – 750 Kearny

According to the Secretary of the Interior's Standards for the Treatment of Historic Properties, Rehabilitation is the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural values. The proposed work at 750 Kearny Street is largely focused on the removal of the Kearny Street Pedestrian Bridge and alterations associated with the retained eastern portion. Upon review of the project, staff found that the proposed bridge removal does not meet Secretary of the Interior's Standards 1, 2, and 9. The Rehabilitation Standards provide, in relevant part(s):

(1) *Standard 1: A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.*

The proposal will retain the historic use as a hotel and culture center; however, the proposed Bridge removal will eliminate the dedicated entry to the Chinese Culture Center (CCC) and will remove the physical connection between the building and Chinatown.

(2) *Standard 2: The historic character of a property will be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.*

The proposed work will also retain most of the character defining features significant to the property under Criterion 3, including the form, footprint, brutalist forms, features and finishes of the hotel. However, the bridge removal will result in the loss of an important feature that specifically expresses the character of the property under Criterion 1.

(3) *Standard 3: Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.*

The proposed design does not incorporate conjectural features or elements. A new railing at the terminated edge of the new terrace is anticipated but the details of the railing are not final.

(4) *Standard 4: Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.*

Not applicable.

(5) *Standard 5: Distinctive features, finishes, and construction techniques or examples of fine craftsmanship that characterize a property shall be preserved.*

Although the proposed work will remove a substantial portion of the Bridge, most of the features, finishes and construction techniques associated with the Brutalist style building will be preserved, including some elements associated with the Bridge such as, some cuboctahedron metal light fixtures and limited portions of the Bridge's exterior cladding and closed cap railing.

(6) *Standard 6: Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.*

Not applicable.

(7) *Standard 7: Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.*

Not applicable.

(8) *Standard 8: Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.*

Not Applicable. Assessment of archeological sensitivity is undertaken through the Department's Preliminary Archeological Review process and is outside the scope of this review.

(9) *Standard 9: New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.*

Although most of the building's features will be retained and preserved, the proposed Bridge demolition will permanently remove an important feature associated with the property's significance under Criterion 1. Architecturally, the proposed work will include re-purposing the east end of the Bridge as an outdoor terrace; the design of the railing for the terrace is not final.

(10) *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.*

A new railing at the terminated end of the Bridge is anticipated and will be a reversible insertion. The proposed removal of the Bridge and porte cochere is not irreversible.

## IMPACTS ANALYSIS

Staff finds that the proposed alterations to 750 Kearny Street will result in a significant and unavoidable impact to the historic resource for its significance under Criterion 1. The subject property is significant for its association with the rising influence and political power of Chinese American residents of Chinatown and San Francisco in the 1960's and 1970's. The establishment of the Chinese Culture Center (CCC) and dedicated entrance via a pedestrian bridge within the private development of a hotel is a testament to the dedicated efforts of Chinatown residents and Chinese Americans. Although visitors may still access the CCC through the hotel lobby, the demolition of the Bridge will remove the physical and symbolic connection between the hotel building and Chinatown which represents the hard-won efforts of those who created the CCC. Staff also finds that the upper terrace overlook and paving treatment as incorporated into the proposed design of Portsmouth Square renovation will not mitigate the impacts to less than significant on the 750 Kearny Street side. The incorporation of additional features and interpretive elements that clearly convey the physical and symbolic link between Chinatown and the CCC could reduce potential impacts. However, as 750 Kearny Street is a privately owned property and not a sponsor of the proposed project, the ability of RPD to install interpretation or public art on the property was determined infeasible and the significant and unavoidable impact was determined.

Under Criterion 3, architectural significance, the removal of the Bridge and porte cochere will result in a significant modification to entry features at the ground and third floors; however, the proposed work will not result in the demolition or alteration of any other features that characterize the building. The removal of the Bridge will not otherwise impact the overall form, materials, finishes, or proportions of the building. Overall, the building will retain sufficient integrity such that it can continue to convey its significance as a strong example of Brutalist architecture. In making this determination, staff acknowledges that removal of the Bridge will affect a visitor's experience when approaching or entering the building. It will alter the experience of visitors approaching the building by foot or vehicle on Kearny Street and pedestrians from Portsmouth Square. However, the adaptive re-use of the terminated bridge end into an outdoor terrace will allow the building to retain some of the original features associated with the bridge, including finishes, materials, and several cuboctahedron metal light fixtures. While the design of the railing along the proposed outdoor terrace where the bridge removal will occur has not been finalized, the new railing will be of a comparable size to current railing and will be of a compatible material, such as concrete, glass or metal, so that it will not detract from the building's brutalist features. Staff further notes that while the project proposes a compatible railing, insertion of an incompatible railing would not result in material impairment to the historic resource under this criterion.

## MITIGATION MEASURES

Staff has determined that the proposed project will cause a significant and unavoidable impact to the cultural significance of 750 Kearny Street under Criterion 1. The Department identified the following Mitigation Measures in order to reduce impacts to the historic resource: Public Interpretive Program including Oral History, Interpretive Art Piece that connects Portsmouth Square and 750 Kearny Street. Although these measures may reduce impacts to historic resources through public interpretation and public art, as noted above, implementing these mitigation measures was determined to be infeasible as they require RPD to install public art and public interpretation on the privately-owned 750 Kearny Street property. As discussed below, RPD will implement a public interpretation program that will include oral history and an opportunity for public art at Portsmouth Square. However, as these mitigation measures were determined to be infeasible in relationship to 750 Kearny

Street, it was determined that the project will result in a significant and unavoidable impact to the cultural significance of 750 Kearny Street.

## CONCLUSION

The project will result in a significant and unavoidable impact to the cultural significance of 750 Kearny Street. Only avoidance of substantial adverse changes would reduce impacts to less-than-significant levels.

## KEARNY STREET PEDESTRIAN BRIDGE

### CHARACTER DEFINING FEATURES

- Reinforced concrete construction
- Girders and two-column bents with tapered legs
- Access points at the second and third stories of the hotel tower at the east end of bridge and from Portsmouth Square at the west end
- Angular platform at the east end with a central staircase flanked by two shorter staircases
- Exterior cladding featuring rectangular concrete panels decorated with vertical lines from wood formwork
- Closed railing with smooth concrete cap
- Brick paving
- Curved interior walls
- Cuboctahedron metal light fixtures
- Backless concrete benches in two lengths
- Dedicated entrance to Chinese Culture Center at the third floor of 750 Kearny Street
- Hotel (750 Kearny Street) porte cochere created by elevated span of bridge

### PROJECT EVALUATION AND IMPACTS ANALYSIS

The proposed substantial demolition of the Bridge will result in a significant and unavoidable impact to the historic resource. Staff determined that the Bridge is significant both for events and architecture. It is also worth noting that Staff's determination is supported by the words of Clement Chen, who considered the bridge to be "an extremely natural integration from the [Chinese Culture] Center to the park."<sup>2</sup>

The Bridge is significant as a Brutalist structure designed by two master architects, Clement Chen and Chen Chikwan, and as an example of a rare property type in San Francisco: the pedestrian bridge. Although some of the light fixtures, the terrace steps, and other architectural finishes and formwork will be left intact at the location of the eastern terminus of the bridge and repurposed hotel terrace, a substantial portion of architectural elements of the bridge span will be lost. The removal of the bridge span will remove such features as the western entrance (at Portsmouth Square), concrete benches, curved interior walls, exterior boardform cladding, most light fixtures, support columns, and the porte cochere.

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<sup>2</sup> Clement Chen, "Inspiration from the Past," letter to the editor, San Francisco Examiner, June 15, 1965 from the Architectural Resources Group Hilton Hotel San Francisco, CA: Historic Resource Evaluation – Part 1 (March 2019), page 21.

Furthermore, the removal of the Bridge will eliminate the symbolic and physical connection between the Chinatown community and CCC. The function of the Bridge as a dedicated entry to the Chinese Culture Center will be removed and visitors will only be able to access the CCC through the hotel. Proposed interpretive elements such as upper terrace overlook and paving treatment at Portsmouth Square, will not mitigate the impact to less than significant. Therefore, the proposed removal of the Bridge will result in a significant and unavoidable impact to an historic resource.

## MITIGATION MEASURES

Because it is determined that the proposed project will cause a significant unavoidable impact to Kearny Street Bridge, the Department requires the following Mitigation Measures to reduce impacts to the historic resource. Although these measures may reduce impacts to historic resources through the documentation of the affected property, salvage of some character-defining features, and public interpretation of the historical significance of the bridge, they will not reduce the impact to a less-than-significant-level. Only avoidance of substantial adverse changes would reduce impacts to less-than-significant levels. Although the following mitigation measures have been identified they may be amended, and additional measures may be required as the project develops.

Mitigation Measure: Public Interpretive Program including Oral History

Mitigation Measure: Documentation of Historic Resource

Mitigation Measure: Salvage Plan

## CONCLUSION

Although these measures may reduce impacts to historic resources, they will not reduce the impact to a less-than-significant-level. Only avoidance of substantial adverse changes would reduce impacts to less-than-significant levels.

## DRAFT MITIGATION MEASURE LANGUAGE

### Mitigation Measure: Public Interpretive Program including Oral History

The project sponsor shall facilitate the development of an interpretive program focused on the history of the project site and its identified historic resources. The interpretive program should be developed and implemented by a qualified preservation professional with demonstrated experience in displaying information and graphics to the public in a visually interesting manner. As feasible, coordination with local artists should occur and an opportunity for a public art piece that celebrates the Chinese American residents of Chinatown and San Francisco, either in association with the rising influence and political power of the 1960s and 1970s that was associated with the construction of the Kearny Street Pedestrian Bridge or more generally, should be considered.

The primary goal of the interpretive program is to educate the public about the property's historical themes, associations, and lost contributing features within broader historical, social, and physical landscape contexts. This program shall be developed in consultation with the Chinese-American community and shall be initially outlined in a proposal for an interpretive plan subject to review and approval by Planning Department staff. The proposal shall include the proposed format and the publicly-accessible location of the interpretive content, as

well as high-quality graphics and written narratives. The proposal prepared by the qualified consultant describing the general parameters of the interpretive program shall be approved by Planning Department staff prior to issuance of demolition permits. The detailed content, media, and other characteristics of such an interpretive program shall be approved by Planning Department staff prior to issuance of a Temporary Certificate of Occupancy, if required, or the opening of the park.

The interpretive program shall include but not be limited to the installation of permanent on-site interpretive displays or screens in publicly accessible locations. Historical photographs, including some of the photographs required by the Documentation of Historic Resource Mitigation Measure may be used to illustrate the site's history. The oral history program outlined below shall also inform the interpretive program.

The sponsor shall retain the services of a qualified historian with experience in oral history to undertake an oral history project. This oral history project will consist of interviews and recollections of community leaders, Chinese Culture Center staff and/or members, and park users to the extent feasible. The success of this effort will depend primarily on the ability of the project sponsor to locate such persons, and on their willingness/ability to participate. Therefore, the project sponsor shall make a good faith effort to publicize the oral history project, conduct public outreach, and identify a wide range of potential interviewees. To accomplish this, the sponsor shall employ a range of measures that may include hosting events that allow participants to record their recollections, and/or hosting a website that allows interviewees to contribute remotely. Prior to undertaking this effort, the scope and methodology of the oral history project shall be reviewed and approved by Planning Department preservation staff. The sponsor may build upon previous community outreach work undertaken as part of the park design process.

In addition to potentially being utilized for the on-site interpretive program, the recordings made as part of the oral history project shall be transcribed, indexed, and made available to the public at no charge through the Planning Department, Recreation and Parks Department, and other archives and repositories in order to allow for remote, off-site historical interpretation of the historical resources.

#### **Mitigation Measure: Documentation of Historic Resource**

Prior to issuance of demolition permits, the project sponsor shall undertake Historic American Building/Historic American Landscape Survey/Historic American Engineering Record-like (HABS/HALS/HAER-like) documentation of the resource's features. The documentation shall be undertaken by a professional who meets the Secretary of the Interior's Professional Qualifications Standards for Architectural History, History, or Architecture (as appropriate) to prepare written and photographic documentation of the Kearny Street Pedestrian Bridge and its associated historic resources. The specific scope of the documentation shall be reviewed and approved by the Planning Department but shall include the following elements:

**Measured Drawings** – A set of measured drawings shall be prepared that depict the existing size, scale, and dimension of the historic resource. Planning Department staff will accept the original architectural drawings or an as-built set of architectural drawings (e.g., plans, sections, elevations). Planning Department staff will assist the consultant in determining the appropriate level of measured drawings.

**HABS/HALS/HAER-like Photographs** – Either HABS/HALS/HAER standard large-format or digital photography shall be used. The scope of the digital photographs shall be reviewed by Planning Department staff for concurrence, and all digital photography shall be conducted according to the latest National Park Service (NPS) standards. The photography shall be undertaken by a qualified

professional with demonstrated experience in HABS/HALS/HAER photography. Photograph views for the data set shall include contextual views; views of all side of the resource; oblique views of the resource; and detail views of character-defining features. All views shall be referenced on a photographic key. This photographic key shall be on a map of the property and shall show the photograph number with an arrow to indicate the direction of the view. Historical photographs shall also be collected, reproduced, and included in the data set.

**Video Recordation** – Video recordation shall be undertaken before demolition or site permits are issued. The project sponsor shall undertake video documentation of the affected historical resource and its setting. The documentation shall be conducted by a professional videographer, one with experience recording architectural resources. The documentation shall be narrated by a qualified professional who meets the standards for history, architectural history, or architecture (as appropriate) set forth by the Secretary of the Interior’s Professional Qualification Standards (36 Code of Federal Regulations Part 61). The documentation shall include as much information as possible—using visuals in combination with narration—about the materials, construction methods, current condition, historic use, and historic context of the historical resource.

**Softcover Book** – A Print-on-Demand softcover book shall be produced that includes the content from previous historical reports, historical photographs, documentation photography, measured drawings, and field notes. The Print-on-Demand book shall be made available to the public for distribution.

The project sponsor shall transmit the above documentation to the History Room of the San Francisco Public Library, San Francisco Architectural Heritage, California Historical Society, the Planning Department, the Recreation and Parks Department, Prelinger Archives, the Northwest Information Center, and other interested neighborhood groups including the Chinese Culture Center. The documentation scope will determine the requested documentation type for each facility, and the project sponsor will conduct outreach to identify other interested groups. Drafts of all documentation will be reviewed and approved by the Planning Department’s staff before any demolition permit is granted for the affected historical resource.

#### **Mitigation Measure: Salvage Plan**

Prior to any demolition that would remove character-defining features, the project sponsor shall consult with Planning Department staff as to whether any such features may be salvaged, in whole or in part, during demolition/alteration. The project sponsor shall make a good faith effort to salvage materials of historical or artistic interest to be utilized as part of the interpretative program or to be donated to community groups. A salvage plan will be reviewed and approved by the Planning Department’s staff before any demolition or site permit is granted for the affected historical resource.

#### **Mitigation Measure: Plan For Removal, Relocation, Storage And Reinstallation Of All Plaques And Monuments**

Prior to issuance of demolition permits the project sponsor shall provide a relocation plan to be reviewed and approved by the Planning Department to ensure that the plaques and monuments will be removed from Portsmouth Square, transported, and stored during construction in a protected manner. The relocation plan will identify the storage location for the plaques and monuments. The relocation plan will also include an initial reinstallation plan including final locations in publicly accessible and prominent areas, ongoing maintenance plan for the plaques and monuments, and a schedule for reviewing and finalizing those plans in consultation with Planning Department preservation staff prior to issuance of Temporary Certificate of Occupancy, if required, or the opening of the park.

**Improvement Measure: Protection of the Lamppost in Place During Construction**

Prior to any demolition activities on the project site, the project sponsor should prepare a plan for the protection of the lamppost in place during construction. Preservation staff would review and approve the protection plan prior to construction.

**PART II: Approval**

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Signature: Allison Vanderslice

Date: 6/4/2021

Allison Vanderslice, Principal Preservation Planner  
CEQA Cultural Resources Team Manager, Environmental Planning Division

- CC:** Stacy Bradley, Recreation and Park Department  
Cara Ruppert, Recreation and Park Department  
Chris Townes, Recreation and Park Department  
Rick Cooper, Environmental Planning, Planning Department  
Megan Calpin, Environmental Planning, Planning Department

**Attachment F:**  
**Availability of Notice of**  
**Preparation of**  
**Environmental Impact Report**



## PUBLIC NOTICE

# Availability of Notice of Preparation of Environmental Impact Report

*Date:* September 23, 2020  
*Comment Deadline:* October 23, 2020  
*Case No.:* **2018-013597ENV**  
*Project Title:* **Portsmouth Square Improvement Project**  
*Zoning:* P (Public) Use District  
OS (Open Space) Height and Bulk District  
*Block/Lot:* Assessor's Block 0209/Lot 017  
*Lot Size:* 1.5 acres (approximately 65,000 square feet)  
*Neighborhood:* Chinatown  
*Cross Streets:* Washington Street, Kearny Street, Clay Street, and Walter U Lum Place  
*Project Sponsor:* Michael Degregorio, San Francisco Recreation and Park Department, 628.652.6649,  
michael.degregorio@sfgov.org  
*Staff Contact:* Rachel Schuett, 628.652.7546, rachel.schuett@sfgov.org

## Purpose of Notice

The San Francisco Planning Department has prepared a notice of preparation of an environmental impact report (EIR) in connection with this project. The notice of preparation is available for public review and can be accessed on the Planning Department's website at: <http://sf-planning.org/environmental-impact-reports-negative-declarations>. Referenced materials are available on the following website <https://sfplanning.org/resource/permits-my-neighborhood>. Individual files related to environmental review can be accessed by entering the project address into the search box, clicking on the blue dot on the project site, and then clicking on the "Documents" button under the ENV application number on the right side of the screen. Project application materials can be viewed by clicking on the "Documents" button under the PRJ case number. The "Filters" function can be used to search by case number.

You may participate in the public process concerning the project's environmental effects by contacting Rachel Schuett via [rachel.schuett@sfgov.org](mailto:rachel.schuett@sfgov.org), 628.652.7546, or by mail at 49 South Van Ness Avenue, Suite 1400, San Francisco, CA 94103. You may also request a CD or paper copy by contacting Rachel Schuett. Please also refer to the Project Description and Purpose of Notice sections below for more information.

## Project Description

The San Francisco Recreation and Parks Department proposes to implement the Portsmouth Square Improvement Project (proposed project), which would replace the existing park features with a redesigned public park that would include new playgrounds, exercise equipment, shade structures, wayfinding, signage, sidewalks, planters, terraces, ramps,

and a new 7,500-square-foot community clubhouse facility. The project would also waterproof the roof of the parking garage located underneath the park and remove portions of the pedestrian bridge spanning Kearny Street that connects a 27-story hotel building (currently managed as a Hilton Hotel) with Portsmouth Square.

Except for the upper level restrooms and elevator facilities, all of the existing park features would be demolished, including the existing approximately 1,600-square-foot clubhouse, the approximately 4,000-square-foot plaza, the approximately 5,500 square feet of combined playground space, the approximately 1,600-square-foot shade structure, and all benches, walkways, and stairs. In addition, all planting areas and 69 trees on the project site would be removed.

The renovated park would feature the following primary components on a two-level redesigned park: a 7,500-square-foot clubhouse spanning both the lower and upper levels; a 8,500-square-foot plaza and event space on the upper level; a 1,200-square-foot elevated stage terrace on the upper level; a 3,500-square-foot shade structure on the upper level; a 6,500-square-foot playground and fitness area on the lower level, and new planting areas. The conceptual landscaping plan provides for contiguous perimeter raised planting areas. These planting areas would include large trees for shading, smaller ornamental trees, and perennials.

The pedestrian bridge has been determined to be eligible for listing in the California Register of Historical Resources due to its association with significant events and for its architectural significance. The bridge is associated with an important moment in the growing political influence of San Francisco's Chinese community during the postwar era. Specifically, the bridge was constructed at a time when Chinese activists successfully asserted their political power with the San Francisco Board of Supervisors and the San Francisco Redevelopment Agency to negotiate the sale of land and construction of a hotel (now the Hilton Hotel) to include the Chinese Cultural Center and the pedestrian bridge. Moreover, the bridge is a significant example of Brutalist architecture in San Francisco due to its extensive use of exposed concrete and geometric detailing.

## **Purpose of Notice**

The Planning Department has determined that an EIR must be prepared for the proposed project prior to any final decision regarding whether to approve the project. The purpose of the EIR is to provide information about potential significant physical environmental effects of the proposed project, to identify possible ways to minimize the significant effects, and to describe and analyze possible alternatives to the proposed project. Preparation of an NOP or EIR does not indicate a decision by the City to approve or to disapprove the project. However, prior to making any such decision, the decision makers must review and consider the information contained in the EIR.

The department welcomes your comments concerning the potential environmental effects of this project. Your comments should focus on significant environmental issues regarding this project, information that would help the environmental analysis, or factors to consider in the environmental analysis.

If you work for an agency that is a Responsible or a Trustee Agency, we need to know the views of your agency as to the scope and content of the environmental information that is relevant to your agency's statutory responsibilities in connection with the proposed project. Your agency may need to use the EIR when considering a permit or other approval for this project. We will also need the name of the contact person for your agency.

If you have questions or comments concerning this notice, please contact Rachel Schuett, [rachel.schuett@sfgov.org](mailto:rachel.schuett@sfgov.org), 628.652.7546, by October, 23, 2020.

Members of the public are not required to provide personal identifying information when they communicate with the department. However, the department may make all written or oral communications available, including submitted personal contact information, for inspection and copying upon request from the public. These communications may also be posted on the department's website or in other public documents.