



SAN FRANCISCO PLANNING DEPARTMENT

MEMO

DATE: February 6, 2019

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

FROM: Rebecca Salgado, Preservation Planner, (415) 575-9101

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

RE: **Review and comment for proposed new construction at the Restroom Building at 900 North Point Street (Landmark No. 30), Case No. 2018-016789COA**

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BACKGROUND

The Planning Department (Department) requests review and comment before the Architectural Review Committee (ARC) regarding a proposal for the partial demolition of the existing Restroom Building attached to the south façade of the Wurster Building within Ghirardelli Square to accommodate a new use for the building consisting of a single family restroom and a retail space. The building, constructed in 2007 at the location of an earlier 1981 addition to the Wurster Building, is a non-contributing element within Ghirardelli Square, San Francisco Landmark No. 30. Ghirardelli Square is designated under Article 10 of the San Francisco Planning Code.

PROPERTY DESCRIPTION

Ghirardelli Square is City Landmark No. 30, and is located at 900 North Point Street (APN 0452/002-011). The property consists of thirteen buildings and three plazas located on the block bounded by North Point, Larkin, Polk and Beach streets along San Francisco's Northern Waterfront. Ghirardelli Square listed as City Landmark No. 30 in 1970, and was listed in the National Register of Historic Properties in 1982.

The Restroom Building was constructed in 2007, in the location of a 1981 Wurster Building addition that was demolished for the construction of the Restroom Building. The Restroom Building was approved by the Landmarks Preservation Advisory Board under Certificate of Appropriateness 2006.0749A, and constructed under Building Permit 2007.0713.6733. The Restroom Building is a one-story brick building with a flat roof and no fenestration. It is physically attached to the south façade of the Wurster Building, and interacts with a portion of the Wurster Building's clay-tile roof. The Restroom Building is accessed via a covered walkway that runs adjacent to the north façade of the North Plaza Pavilion. Both the Wurster Building and the North Plaza Pavilion, as well as the plaza areas surrounding the Restroom Building, are contributing features to the landmark site.

Historic Context of City Landmark No. 30

The following historic context is excerpted from the 2016 *Ghirardelli Square Design Guidelines*:

“Ghirardelli Square is an outstanding example of early adaptive re-use in America and has been noted for its synthesis of modern architectural design with historical building fabric.

Originally the site of Pioneer Woolen Mills, the property became the base of operations for chocolate confectioner, Domingo Ghirardelli, in 1893. After the departure of the chocolate factory, Ghirardelli Square was rehabilitated into one of America’s first festival marketplaces in the 1960s, by architects Wurster, Bernardi and Emmons, with Lawrence Halprin as landscape architect. Their work rehabilitated existing buildings and integrated new buildings, while addressing the slope in topography with terraces.

The National Register Nomination lists three periods of significance:

1) 1858–1889 (Woolen Mill). Character-defining features for the Woolen Mill include:

- a. Rectangular form and massing;
- b. Gable-shaped roof;
- c. Red brick exterior;
- d. Timber construction;
- e. Fenestration pattern;

2) 1892–1962 (D. Ghirardelli Chocolate Company). Character-defining features for this period include:

- a. Rectangular form and massing;
- b. Red brick exterior;
- c. Cement plaster accent trim;
- d. Regular fenestration pattern;
- e. Original steel and wood windows;
- f. Timber construction;
- g. Decorative Entries;
- h. Crenellated parapets.

3) 1962 – 1967 (Ghirardelli Square). Character-features for this period include:

- a. Red sand-mold brick;
- b. Steel frame and glass walls;
- c. Festive lighting;
- d. Board form concrete walls (landscape);
- e. Metal Railings;
- f. Roof forms, including the flat roofs of the pavilion buildings and the deck roof (flat-topped, hipped) of the Wurster Building;
- g. Clay tile roof of the Wurster Building.”

2016 Ghirardelli Square Design Guidelines

In November of 2016, Jamestown, L.P. and Page & Turnbull finalized design guidelines for Ghirardelli Square with assistance and support from the San Francisco Planning Department. The *Ghirardelli Square Design Guidelines* are intended to provide guidance on compatible exterior alterations at Ghirardelli Square, to inform exterior changes and design approaches as well as express the owners' intentions for future alterations. Recommendations in the design guidelines address many aspects of the site, from tenant signs to paving materials, and their application is intended to reduce the use of inappropriate and incompatible materials, remove physical and visual clutter throughout the site by providing consistent and effective wayfinding and tenant signage, improve circulation and accessibility, and protect and preserve original features and fabric and the historic character of Ghirardelli Square. The consistent application of these guidelines is also intended to simplify the review and approval process for projects that require a Certificate of Appropriateness.

For this project, the following sections of the *Ghirardelli Square Design Guidelines* were consulted: Building storefronts and window walls (pp. 15–18); Exterior building and site finishes and materials (pp. 23–30); Landscape and plant materials (53–68); and Analysis of Significant Features for the Wurster Building (pp. 80–81) and the Pavilions (pp. 82–83). These sections of the design guidelines are included as attachments to this memo.

PROJECT DESCRIPTION

The proposed project includes the partial demolition of the south and east facades, as well as the roof, of the existing Restroom Building and the construction of new south and east facades largely following the existing building's footprint and a new flat roof matching the height of the existing roof to accommodate a new use for the building consisting of a single family restroom and a retail space. The new retail space will have a bay extending into the existing planter located at the south façade of the Restroom Building, which is a contributing feature of the landmark site. This planter was initially constructed as part of the 1960s-era renovations of Ghirardelli Square, although portions of the planter's south and east sides were reconstructed when the Restroom Building was built in 2007.

The family restroom and retail storage portions of the rebuilt building will have an appearance similar to the existing Restroom Building, with brick cladding and no fenestration. The retail portion of the building will consist of aluminum-framed glazed display windows with a continuous horizontal mullion aligning with the top of the entrance door and even vertical mullion spacing, matching the finish, details, dimensions, and configuration of other storefronts installed in the landmark site to align with the *Ghirardelli Square Design Guidelines*. The retail entrance will be located at the east façade of the building, and this façade will have a projecting metal canopy that references the projecting roof eaves of the adjacent Pavilion buildings. The building will have a flat roof with simple detailing, to be compatible with the flat roofs of the Pavilion buildings. The historic planter, which currently has plantings that are incompatible with the historic landscape design, will receive a new plant species, Australian Bluebell Creepers, which are included in the list of compatible plantings in the *Ghirardelli Square Design Guidelines*.

OTHER ACTIONS REQUIRED

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

ENVIRONMENTAL REVIEW

The proposed project will undergo environmental review pursuant to the California Environmental Quality Act (CEQA) prior to hearing before the HPC.

PUBLIC/NEIGHBORHOOD INPUT

To date, the Department has not received any public comment about the proposed project.

STAFF ANALYSIS

The Department seeks feedback from the ARC on the design, materiality, and relationship to setting for the proposed redesign of the Restroom Building to the subject property as defined by the Secretary of the Interior's Standards for Rehabilitation (Secretary's Standards) and Article 10 of the San Francisco Planning Code.

Staff reviewed the compatibility of the proposal for conformance with:

- The Secretary's Standards;
- Article 10 of the Planning Code;
- Ghirardelli Square Design Guidelines;

For efficiency, the Department is reviewing the proposal under Secretary's Standards unless the designating Ordinance or Appendix to Article 10 includes specific standards. The Department would like the ARC to consider the following information:

Secretary of the Interior's Standards for Rehabilitation

Standard #2

The historic character of a property will be retained and preserved. The removal of distinctive materials or alterations of features, spaces, and spatial relationships that characterize the property will be avoided.

Standard #9

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

Standard #10

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

RECOMMENDATIONS:

Secretary of the Interior's Standards: Department staff will undertake a complete analysis of the proposed project per the applicable Standards as part of the environmental review and the subsequent Certificate of Appropriateness. In addition, Department staff will undertake additional analysis of the proposed project per the standards outlined in Article 10 of the Planning Code, specifically to assess the project's conformance to the guidelines for new construction and compatibility with the landmark site.

Overall Form and Continuity: The form of the building, consisting roughly of two offset rectangles in plan with a projecting bay at the larger rectangle, is compatible with the form of contributing buildings within the landmark site, especially the adjacent 1960s-era buildings, which have more complex footprints and forms than the generally rectangular Ghirardelli-era factory buildings. The new building's simple, flat roof will reference the more prominent flat roof of the adjacent North Plaza Pavilion, while also setting it apart from the Wurster Building that it is physically connected to, which has a hip-roof perimeter clad with terra cotta tiles. The differentiation between these two roofs will allow the new building to read as a later addition to the landmark site, avoiding a sense of false historicism.

Recommendation: Staff believes that the proposed work appears to be compatible with the overall form and continuity of the subject property, and asks for clarification on whether or not the Architectural Review Committee concurs with staff's assessment.

Scale and Proportion: The existing landmark site contains buildings ranging in height from one story to four stories. The new construction will be located at the northern end of the landmark site. The contributing buildings adjacent to the proposed project, including the Wurster Building and the North Plaza Pavilion, are one story tall at the plaza level. The proposed one-story, mixed-use building is therefore in keeping with the surrounding context. The building's overall height will sit below that of the adjacent landmark buildings, although the new building is proposed to maintain the existing Restroom Building's relationship to the Wurster Building's roof, which has resulted in a disruption in the roofline at the contributing building. The footprint of the new construction will be smaller than the footprint of the adjacent contributing buildings, allowing it to appear subordinate to the adjacent contributing buildings. The building will be set slightly back from the covered walkway that runs between the new building and the North Plaza Pavilion, and this historic element will not be altered or obscured by the new construction.

Recommendation: Generally, the Department finds that the proposed scale and proportion of the new construction will be compatible with that of the landmark. However, in order to remedy rather than perpetuate an existing incompatible condition that exists at the Restroom Building where this building interacts with the Wurster Building, the Department recommends that the roofline of the new building be lowered or redesigned to allow the continuous line of the Wurster Building's roof eave to be restored and new terra

cotta tiles to be installed where they had previously been removed. This action will also allow the new building to more strongly read as subordinate new construction at the south facade of the Wurster Building. This change would also allow the project to further meet the Secretary of the Interior's Standards by creating a more easily reversible condition should the structure be removed in the future.

Fenestration: The fenestration found at the existing landmark differs by the era in which each building was constructed. The 1960s-era modifications to the Ghirardelli Square site, including the Wurster Building and the North Plaza Pavilion that are adjacent to the proposed project, are characterized by having steel-frame and glass window walls. The proposed fenestration of the new construction will consist of aluminum-framed glazed display windows with a continuous horizontal mullion aligning with the top of the entrance door and even vertical mullion spacing that reference the character-defining fenestration of the 1960s-era buildings at Ghirardelli Square, especially the Pavilion buildings. The new fenestration will align with the finish, details, dimensions, and configuration of other storefronts installed in the landmark site to align with the *Ghirardelli Square Design Guidelines*. The Department believes that the project's overall fenestration is differentiated yet compatible with the adjacent landmark with regard to design, materials, and orientation.

Recommendation: Staff believes that the proposed work appears to be compatible with the fenestration found at the subject property, and asks for clarification on whether or not the Architectural Review Committee concurs with staff's assessment.

Materials: The materials associated with the 1960s-era modifications and new construction at Ghirardelli Square include red sand mold brick, metal storefronts, board-formed concrete, and cement plaster, according to the *Ghirardelli Square Design Guidelines*. The proposed materials of the new construction will be brick at the restroom and retail storage portions of the building, and metal storefronts at the retail portion topped with a horizontal metal band around the flat roof. The proposed materials for the new construction are generally compatible with the landmark site and align with the recommended materials in the design guidelines. In addition, the project will include the replacement of incompatible plantings in the existing historic planter attached to the new construction with plantings recommended in the *Ghirardelli Square Design Guidelines*, while maintaining the character-defining concrete walls of the planter. This will bring the planter into further conformance with the contributing landscape features of the landmark site.

Recommendation: Generally, the Department finds that the proposed materials of the new construction will be compatible with that of the landmark. However, in order to remedy rather than perpetuate an existing incompatible condition that exists at the Restroom Building, the Department recommends that the brick portions of the new construction utilize a brick that is closer in texture and finish to the sand-mold brick found at the Wurster Building, rather than using a brick matching the existing brick at the Restroom Building, which is different from the historic Wurster Building brick in both texture and finish, as proposed.

REQUESTED ACTION

The Department seeks comments on:

- The project recommendations proposed by staff;
- The compatibility of the project with the Secretary of the Interior's Standards;
- The compatibility of the project with Article 10 of the Planning Code
- The compatibility of the project with the *Ghirardelli Square Design Guidelines*

ATTACHMENTS

- Ghirardelli Square, Landmark No. 30, Designating Ordinance
- Ghirardelli Square National Register Nomination
- Relevant Excerpts from the *Ghirardelli Square Design Guidelines*
- Relevant Excerpts from Certificate of Appropriateness 2006.0749A, which allowed for the construction of the Restroom Building
- Project Sponsor Submittal, entitled "Certificate of Appropriateness Appendix: Repurposed Restrooms"

LANDMARKS PRESERVATION ADVISORY BOARD

GHIRARDELLI SQUARE

Final Case Report for

October 9, 1968 Meeting

Revised December 18, 1968

OWNERS

Lurline and William Matson Roth

LOCATION AND
BOUNDARY OF
SITE

Entire block bounded by North Point Street, Polk Street,
Larkin Street and Beach Street: being Lot 1 in Assessor's
Block 452.

HISTORY

The buildings in the square have varying dates and origins; they have been constructed over a period of more than a century. The oldest building, located on Polk Street, a little south (uphill) from Beach Street, was built for the Pioneer Woolen Mills, a firm organized in 1859 under the impetus of William Chapman Ralston, incorporated 1862, one of a group of firms organized by Ralston, who was one of the first captains of industry on the Pacific Coast. The building, erected about 1859-1860, housed the manufactory of uniforms for Union troops during the Civil War.

The major buildings on the block were erected after the Ghirardelli Company took over the property in 1894, and most were built between 1900 and 1922. They were designed by William Mooser, senior, whose father had designed the Woolen Mill. They replaced wooden dwellings and stables, along North Point, where the men and horses of the Woolen Mill had been housed. A wooden Box Factory, built on North Point and moved to Beach Street, stood until recently demolished and replaced by the present Wurster Building, 1966. Of the buildings built by the Ghirardellis, the most significant, architecturally, is the Clock Tower, erected in 1915. Others erected in this period were the Cocoa and Chocolate Building, the Mustard Building and the Apartment Building, where workmen and their families lived, continuing the tradition set in the 1860's. There was a Power House also.

In April 1962, when the Ghirardelli firm had been sold to a large food products company, and the property was no longer to be used for the production of chocolate and related products, the historic block and its buildings were saved from probable destruction through the efforts of persons who interested Mrs. Roth and her son, William Matson Roth, in the idea of a shopping area combined with tourist attractions

The design of the Square and its new buildings was done by Wurster, Bernardi and Emmons, and the landscaping on the project was done by Lawrence Halprin.

Today a pleasant open courtyard, with a view of the bay and its maritime trade and pleasure vessels, is surrounded by retail shops, restaurants, theatre and other consumer-oriented businesses. This court, once secluded and private, now is attractively landscaped and inviting to the public: the steps from Beach Street; the gateway from Larkin Street, the tunnel entrance from North Point, between the clock tower and the Mustard Building, all lead into and afford views to and from the courtyard, which add old world charm to a once utilitarian American workplace.

ARCHITECTURE AND
DESIGN

A group of buildings, ranging in age from over a century to a few years old, located on an entire square block, and surrounding an irregular courtyard. The group displays architectural unity, despite varying styles, created by the use of exposed red brick, concrete, and exterior cast iron.

The structures range in height from one to five stories, and in size from around one hundred square feet in ground area to over ten thousand. They range in original use from factory and storage buildings to power house and dwelling; in present use from shop to manager's offices and manufactory, from restaurant to theatre.

The oldest building now standing in the square is the Pioneer Woolen Mill building, designed and built in 1859-1860 by the father of William Mooser senior (later architect for the major buildings in the Square) for the Pioneer Woolen Mills. It is now a four story building with rear on Polk Street, and placed at an acute angle to that street. It is constructed of old red brick, has broad plank floors, supported by or resting upon exposed wood columns: the old floors are now overlaid with hardwood. It is marked by exposed anchor bolts and iron shutter rings around the windows; the windows are rectangular, with flat brick arches and inner wooden lintels; the whole building now faces upon a small courtyard, and in front has an iron stairway with iron railings, with the entrance paved with brick. Brick walls at the ends continue upward as gables; and the roof, originally of corrugated iron, is now tiled.

The major buildings are those facing North Point Street. Here were built, between 1900 and 1922, the principal structures forming the square today. On the extreme left as one faces the square from the south, corner of Polk Street are the Cocos (1900) & Chocolate (1911) Buildings. Four stories high in front, with a lower floor which makes it five stories high on the lower, or courtyard side, it is likewise built of red brick, exposed and weathered. Striking white trim, contrasting sharply with the red brick, is comprised of quoins, the voussoirs of the flat arches, and the sills of the windows. These elements are of moulded concrete painted white. The roof line is battlemented (brick alone is used on Polk Street; but the North Point facade has white simulated stone capstones and sills in the embrasures on the roof). The main entrance of the building, on North Point Street, is framed in the same simulated white stone. Wide flat pilasters support scrolled brackets or consoles, which in turn support a flat pediment or cornice, projecting well beyond the wall. There is a crest, formed by a wreathed medallion, resting on the pediment or cornice; above this, the second story windows are outlined in simulated stone, and a large plaque above these bears the name "D. Ghirardelli Co.". There are cornices, increasingly prominent, at second-story, third-story and roof line; all are of poured or moulded concrete, simulating white stone. In the center of the building is a raised portion of the parapet wall, framed by white simulated stone turrets, and enclosing a roundel bearing the date "1919", added when the top floor was built.

ARCHITECTURE AND
DESIGN (continued)

This building, a portion of the Cocoa Building, and also four stories on North Point Street, immediately adjoins and forms one building with a later portion. This later eastern portion is very similar in style to the corner portion, already described, but here the first and second story windows have round arches: the name again appears at second story level, and has the dates of 1852-1900 below. There is, again, a roundel at roof line, bearing date of 1922. There is no major center entrance, as in the other portion, but there are minor entrances in the flanking wings. Small towers, or wings, project slightly beyond the main facade and are outlined by white stone quoins. The lower story windows have very pronounced arches in these wings. Utilitarian iron-balcony fire-escapes detract from the facade of this portion of the Cocoa and Chocolate Building.

The next building to the east, separated from the previously-mentioned structure and from the Clock Tower Building at the Larkin Street corner, is the Mustard Building. Three story, again constructed of red brick, this building is battlemented and has the usual white stone trim. Here the roundel bears the date of 1911.

The Clock Tower Building, at the corner of North Point and Larkin Streets, is the most distinguished of all Ghirardelli Square buildings. A four story tower with Mansard roof dominates the building which is rectangular and has a principal facade facing each street. The tower was designed as a copy of the famed tower at the Chateau de Blois, which was erected 1535-1538, by Mansard for Louis XII, and where for the first time an architect combined stone and brick in one building during the late French Renaissance.

The clock tower itself, like its original in France, is distinguished by certain characteristics of the early work of Mansard: prominent stone trim on basic brick; window mullions are cruciform; extremely ornate cornice at the base of the tower; a steeply pitched roof; elegant dormers; delicate tracery of detail on the stone rail surmounting the cornice; being a combination of late Gothic forms with early Renaissance detail. There are some differences from the original: there is no turret; no chimney; the dormers are less ornate; the quoins are more irregular; the windows are rectangular rather than arched; and the dormers are louvered rather than windowed. The fourth story windows in the original are replaced by the clock faces in the copy.

The Clock Tower Building is not battlemented, as are the other buildings on North Point Street. The entrance doorways, of white simulated stone (concrete) are round-arched; the windows are rectangular; and have the same irregular quoins as the tower itself. There is a delicate cornice at the roof-line, with a high flat parapet wall above. The tower is surmounted by a double finial, joined by an ornate rail.

ARCHITECTURE AND
DESIGN (continued)

The Apartment Building, lying on Larkin Street below the Clock Tower and the Main gateway to the Courtyard, is in the same style as the buildings on North Point Street; but like the Clock Tower Building, is not battlemented. With new enlarged glass windows, and doorways, the building now houses a restaurant. The building was built in 1916.

There are newer buildings in the courtyard, and on the north side of the court; these blend harmoniously with the old, using red brick as building material also. However, they are not Gothic or Renaissance but Contemporary or modern styles. The principal of these, designed by his firm, (1964) is the Wurster Building. Tile roof combines with brick walls to provide an appropriate setting for Spanish (Mexican) restaurant and shops. Other more modern structures are small information kiosks, and sales shops. Chiefly of glass and modern materials, they add to the feeling of openness in the yard, with their floor to ceiling glass walls and doors.

The old Power House, at the corner of Polk and Beach Streets, a one story brick structure with corrugated iron roof, is not one of the older buildings (1915). It lacks the strikingly handsome combination of red brick and white stone which mark the main buildings, but is distinguished in its own right.

The courtyard is characterized by terracing and the use of steps and exterior means of entrance into upper levels of the older buildings; iron galleries and stairways dominate the elevations of the south (uphill) side of the yard; occasional pieces of sculpture adorn the court: a distinguished fountain (round pool, with sculpture) graces the eastern end of the court. The sculpture, designed and executed by Ruth Asawa, includes two mermaids, an infant mermaid, giant tortoises, bearing frogs spouting water, and water lily leaves.

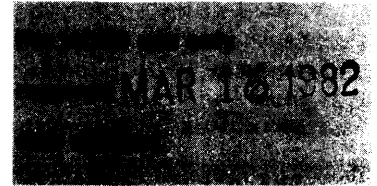
ZONING AND
SURROUNDING
LAND USE

Zoning is C-M(general commercial) formerly industrial. Surrounding land use is mixed: residential, commercial, industrial, and park-recreational.

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

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



1. Name

historic PIONEER WOOLEN MILLS AND D. GHIRARDELLI COMPANY

and/or common GHIRARDELLI SQUARE (Since 1964)

2. Location

street & number 900 NORTH POINT STREET - Entire of San Francisco Assessor's Block 452 not for publication

city, town SAN FRANCISCO vicinity of _____ congressional district FIVE (5)

state CALIFORNIA code 06 county SAN FRANCISCO 075 code 94109

3. Classification

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

4. Owner of Property

name G.S. Associates -- Joint Venture 326118, c/o William T. Phillips

street & number Suite 4230, 44 Montgomery Street

city, town San Francisco vicinity of _____ state California 94104

5. Location of Legal Description

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

street & number 400 Van Ness Avenue

city, town San Francisco state California 94102

6. Representation in Existing Surveys SEE CONTINUATION SHEET

title Landmark #30 - City and County of San Francisco
(SEE CONTINUATION SHEET) has this property been determined eligible? ☐ yes ☒ no

date May 3, 1970 ☐ federal ☐ state ☒ county ☒ local

depository for survey records Department of City Planning

city, town San Francisco state California 94102

7. Description

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

Describe the present and original (if known) physical appearance

The Ghirardelli block has had three phases of development: 1) 1858-1889, the Pioneer Woolen Mills; 2) 1893-1962/67, D. Ghirardelli Company (principally chocolate manufacturing); 3) 1962-present, Ghirardelli Square, (retail shops and entertainment). Important red brick structures exist from all three periods. The individual buildings are described below, generally in chronological sequence according to historical period. The heading for each refers to a building number on the attached map and sketch of Ghirardelli Square. Reference to specific photographs is contained within the text when appropriate.

Pioneer Woolen Mills, 1858-1889. Adapted to chocolate works 1893; adapted to shops and restaurants 1968.

Building (2) on map and sketch
William S. Mooser, Architect

The first building erected on this site in 1858 by Heynemann, Pick and Company, San Francisco merchants, was a frame structure and housed the first woolen mill on the West Coast. This mill had four sets of cards and 16 looms powered by a coal-fired steam engine. Its chief raw material was California wool. When that building burned in 1861, it was replaced at the same location by a two-story brick mill designed by Swiss-trained William S. Mooser. Mooser was the father of William S. Mooser, Sr. (1869-1962) who later designed the D. Ghirardelli Company buildings. His grandson, William S. Mooser, Jr., designed the Aquatic Park Casino in 1939 across Beach Street from the Ghirardelli block.

This brick mill commenced operation in June 1862. With two more identical stories added sometime in the 1860s, this building is presently called the Woolen Mill. It is a four-story (with basement) rectangular structure approximately 50 feet wide and 140 feet long, 3 bays wide and 15 bays long. It is built of red brick laid in American bond with five courses of stretchers to one course of headers. These bricks are slightly smaller than modern bricks and are of uneven color indicating that they were probably manufactured locally. The building is a simple, utilitarian structure with no ornament except for slightly projecting courses of brickwork at the cornice line. See photos 1-4.

The Woolen Mill is at an acute angle to Polk Street since it was built broadside to the original San Francisco Bay shoreline and before the extensions of the regular street grid to this area. The mill was built on the bay shore near Black Point (now Fort Mason) in order to be close to water-borne supplies of coal and wool. A no-longer-existing wooden dock was built where Beach Street is today. The bay was also used as a place to wash raw and dyed wool. See photos 3 and 9.

The building has regular fenestration on its broad north and south sides with rows of 15 rectangular windows with flat brick arches and brick lintels. Metal sash, one-over-one double-hung windows were installed in 1968. The windows on the south side have iron shutter rings around them. Round, plain iron anchor bolts appear at the floor

* From 1962 to 1967, D. Ghirardelli Company continued to occupy the westerly portion of the complex.

8. Significance

| Period | Areas of Significance—Check and justify below | | | |
|-----------------------------------------------|--------------------------------------------------|--------------------------------------------------|------------------------------------------------------------|-----------------------------------------------------|
| <input type="checkbox"/> prehistoric | <input type="checkbox"/> archeology-prehistoric | <input type="checkbox"/> community planning | <input checked="" type="checkbox"/> landscape architecture | <input type="checkbox"/> religion |
| <input type="checkbox"/> 1400-1499 | <input type="checkbox"/> archeology-historic | <input checked="" type="checkbox"/> conservation | <input type="checkbox"/> law | <input type="checkbox"/> science |
| <input type="checkbox"/> 1500-1599 | <input type="checkbox"/> agriculture | <input type="checkbox"/> economics | <input type="checkbox"/> literature | <input checked="" type="checkbox"/> sculpture |
| <input type="checkbox"/> 1600-1699 | <input checked="" type="checkbox"/> architecture | <input type="checkbox"/> education | <input type="checkbox"/> military | <input type="checkbox"/> social/ |
| <input type="checkbox"/> 1700-1799 | <input type="checkbox"/> art | <input type="checkbox"/> engineering | <input type="checkbox"/> music | <input type="checkbox"/> humanitarian |
| <input checked="" type="checkbox"/> 1800-1899 | <input checked="" type="checkbox"/> commerce | <input type="checkbox"/> exploration/settlement | <input type="checkbox"/> philosophy | <input type="checkbox"/> theater |
| <input checked="" type="checkbox"/> 1900- | <input type="checkbox"/> communications | <input checked="" type="checkbox"/> industry | <input type="checkbox"/> politics/government | <input type="checkbox"/> transportation |
| | | <input type="checkbox"/> invention | | <input checked="" type="checkbox"/> other (specify) |
| | | | adaptive reuse; urban mall marketplace | |

Specific dates 1861-1923; 1962-1968 **Builder/Architect** William S. Mooser, William S. Mooser, Sr., Wurster, Bernardi & Emmons and John Matthias, Design Consultant; Lawrence Halprin & Associates, Landscape Architects.

Statement of Significance (in one paragraph)

SUMMARY STATEMENT OF SIGNIFICANCE

The Ghirardelli block has achieved architectural and historical significance in each of its three phases of development. In its first phase, as the Pioneer Woolen Mills (1858-1889), it was the first woolen mill, and one of the very first factories of any kind in California.

In its second phase as the D. Ghirardelli Company (1893-1962-67), it was developed as the manufacturing complex for the innovative, and largest, chocolate producer on the West Coast. During this second period, the complex achieved architectural distinction and became a model of factory design, the work of the important San Francisco architect, William S. Mooser, Sr. Along with the red brick Cannery, Hazlett Warehouse, and other brick structures on Beach Street, the Woolen Mill and the D. Ghirardelli Company buildings comprise the oldest industrial district in the state. Now all adapted to retail, commercial, and entertainment uses, these early industrial structures retain the general appearance that they had when they achieved their historical significance as an industrial zone.

But it is its current phase (1962-present) that has brought the former industrial complex world-wide attention and acclaim as Ghirardelli Square: "the prototype of commercial adaptive re-use" (Floyd, p. 20); "the granddaddy development, the revitalization project that inspired similar efforts...almost everywhere else... the impact it has had is beyond calculation." (Diamonstein, p. 208); "an example of adaptive re-use" (Diamonstein, p. 19); "the standard by which all such preservation projects are judged" (Jackson, New York Post).

Further, in the 17 years that have passed since it first opened, Ghirardelli Square has been increasingly recognized as "setting the example [for] the recreational specialty shopping center" (Diamonstein, p. 208), a major phenomenon marking the nationwide renaissance of the urban marketplace, reminiscent of "the European arcade or the Oriental...bazaar" (Diamonstein, p. 2), lively people-oriented places with myriads of small, diverse, inviting shops and restaurants.

- 1) 1858-1889, Pioneer Woolen Mills
Building 2 on map and sketch.

The Woolen Mill is historically significant as the first woolen mill in California. It was one of the first factories of any kind in California and helped introduce industrialization to the region. It marks the beginning of the shift in the state's economic development from raw material extraction to manufacturing. The Woolen Mill is the oldest existing factory structure in San Francisco and is the oldest

9. Major Bibliographical References

SEE ATTACHED CONTINUATION SHEET

10. Geographical Data

Acreage of nominated property 2½ Acres

Quadrangle name San Francisco North Quadrangle

Quadrangle scale 1:24,000

UMT References

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| Zone | | Easting | | | | Northing | | | | | | | | |

Verbal boundary description and justification

SEE ATTACHED CONTINUATION SHEET

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

state n/a code county code

state code county code

11. Form Prepared By

name/title Mrs. Bland Platt, Historic Preservation Consultant and Randolph Delehanty, Historian

Albert Lanier, Architect

organization G. Bland Platt Associates

date January 1982

street & number 339 Walnut Street

telephone (415) 922-3579

city or town San Francisco

state California 94118

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

☒ national ☐ state ☐ local

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

State Historic Preservation Officer signature

K. Miller

title

date 2-19-82

For HCRS use only

I hereby certify that this property is included in the National Register

Keeper of the National Register

date 4/29/82

Attest:

Chief of Register

date 4/29/82

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2. The Junior League of San Francisco, Inc.
1968 Local/County
California History Room - Main Library
Civic Center, San Francisco, California 94102
3. Department of City Planning Architectural Inventory
1976 Local/County
Department of City Planning - 100 Larkin Street
San Francisco, California 94102
4. California Inventory of Historic Resources
1973 and 1976 State
California Office of Historic Preservation
Sacramento, California 95814

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and roof lines of the exterior. The principal entrance is at the east, gabled end of the building. See photo 30. The west gabled end is mostly solid masonry with irregularly placed windows and a small service door. The gabled roof, originally corrugated iron, was replaced in 1968 with red terra cotta tiles. Some modern mechanical equipment is visible on the roof from certain vantage points.

The north side of the mill has a projecting section that appears to be an addition made by the Pioneer Woolen Mill. It is one bay deep and four bays wide. Like the rest of the building, it has rectangular windows with brick lintels and flat arches. Unlike the rest of the structure, however, these windows are capped by raised brickwork in a keystone design. A line down the center of the brickwork of this addition indicates that it was built in two phases.

The exterior has a few unobtrusive contemporary signs attached. See photos 21, 26 and 30. With the exception of the later metal-sash windows, virtually the entire original fabric remains. See photos 8, 9, 21 and 30. The building was adapted to retail and restaurant uses in 1968 by Wurster, Bernardi & Emmons as part of Ghirardelli Square and was named the Woolen Mill.

The interior has been partitioned and elevators have been installed, but the original exposed wood interior columns remain and are visible throughout. Today the most notable interior is the top, or fourth, floor where the original brick and timber construction, wooden columns, and exposed timber trusses that support the roof are clearly visible in the contemporary restaurant interior. See photos 18 and 19.

2. 1893-1962-67, D. Ghirardelli Company.

Buildings 1,3, 4-8, 18 on map.

William S. Mooser, Senior, Architect.

In 1852, Domingo Ghirardelli, native of Rapallo, Italy, established a company in San Francisco to manufacture chocolate and also to grind coffee and spices. By 1882, his firm had become the principal chocolate manufacturer on the West Coast (Hittell, page 567). In 1893, his sons purchased the former Pioneer Woolen Mills as well as the full city block bounded by Larkin, North Point, Polk and Beach Streets to expand manufacturing operations. The existing four-story mill was made into a chocolate factory and other buildings -- at first wooden structures and later brick ones -- were built around the periphery of the 2½ acre block as the firm expanded.

The D. Ghirardelli Company complex as a whole:

D. Ghirardelli & Company commissioned William S. Mooser, Senior (1896-1962), the son of the architect of the Pioneer Woolen Mills, to design the factory complex which was built in stages between 1900 and 1923. While the Ghirardelli buildings were built over a 23-year span, all of the brick buildings were integrated in style and plan. The south (North Point Street), west (Polk Street), and most of the east (Larkin Street) sides of the block were built-up with substantial one- to five-story brick structures. The north (Beach Street) side of the block was partially occupied by a frame box factory, demolished in 1963, now the site of the Wurster Building built in 1964. Mooser's plan put the tallest buildings (Numbers 4-7) on the highest, - or

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south side of the sloping block, and lower structures (Numbers 1, 3, 8 and the now-demolished box factory) on the lowest, or north, side of the block. See photos 2-5. This permitted views of San Francisco Bay from most of the Ghirardelli buildings. The existing former woolen mill was absorbed into the complex. The center of the block was left open and used for access, and also for a grassy, tree-planted park used by the factory employees at lunch time. See photo 4. An important part of the architectural and design value of the Ghirardelli building lies in the coordinated placement of the individual structures which created a unified whole that exploited the topographical characteristics of the site, and which produced a model factory for its time. The buildings were also stylistically integrated through the use of red brick with white cast concrete trim and ornament.

The transport of raw materials to the Pioneer Woolen Mills was principally by ship and utilized a no-longer existing wood dock located where Beach Street is today. The D. Ghirardelli Company complex was served by both rail and roads. Coal for power generation, and cocoa, sugar, and other raw materials arrived by ship at the San Francisco waterfront and were then transported via the Belt Line Rail Road to a rail spur on the Beach Street side of the property. (This rail spur has since been removed.) Some of the finished products of the D. Ghirardelli Company were shipped out via the same rail link while others were shipped out by truck using loading docks on the North Point Street side of the Cocoa Building (originally the warehouse).

Individual Buildings

The principal facades of the D. Ghirardelli Company buildings face the four streets that bound the block. Most of the decoration, ornamental treatments, and dates and inscriptions face these streets. The North Point Street side of the Ghirardelli plant was the "front" of the complex and eventually consisted of four compatibly-designed, red-brick-with-white-trim buildings in a tight row that step down from four stories at the Polk Street end to two stories with a five-story clock tower at the Larkin Street end. This is a unique blockfront in San Francisco. The backs of the buildings, which face the interior of the block, are plainer. When the complex was adapted and added to between 1963 and 1968 to create Ghirardelli Square, almost all of the changes and additions (terraces, decks, exterior staircases, etc.) were made on the backs of the buildings in the interior of the block. Thus, the principal street-facing facades remain virtually unchanged and intact.

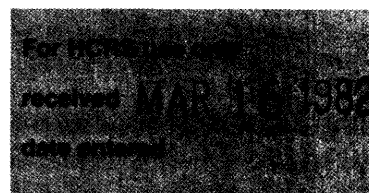
Cocoa Building. Built 1900, two stories added 1923 (converted into shops, restaurants, and offices in 1968). Building 5 on map and sketch. Photos 11, 15 and 20

The Cocoa Building was built as a warehouse in 1900 and is a rectangular red brick structure approximately 130 feet long and 70 feet wide. When built, it was a two-story structure (with basement) with four corner towers. See photos 1, 2 and 4. The building is constructed of red brick with white-painted cast concrete quoins, string courses, lintels, voussoirs, cornices, and a crenelated parapet.

The bottom two stories on the south (North Point Street) side are covered in mastic scored and painted to look like brick in an all-stretcher pattern. These stories have four-over-four double-hung windows with black metal sash. Windows and doorways on these floors have segmented arches with voussoirs of white-painted concrete. The central bays are faced in concrete scored like stonework and painted white. At the top of the second story is a white concrete panel with the legend "1852 D. Ghirardelli 1900."

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The third and fourth stories are of exposed brick laid in American bond with five to six rows of stretchers to one row of headers (the pattern is irregular). The windows on these floors are rectangular, three-over-three double-hung with black metal sash. There are string courses and cornices at the third and fourth (top) floors. In the center of the south wall is a stepped gable flanked by two small crenelated turrets. In the center of the gable is a roundel with the date "1922". A white flagpole caps the gable. At the second, third and fourth floors, there are two ornamented black metal fire escapes. The two first floor loading dock entrances were glazed over when the building was converted into shops and offices in 1968.

Glassed-in balconies, terraces and glass-enclosed staircases designed by Wurster, Bernardi & Emmons have been added to the north (interior) facade of the Cocoa Building, but the original design of the building is still evident. See photo 30.

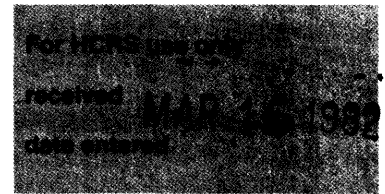
Chocolate Building. Built 1911, top floor added 1919; converted into shops, restaurants and offices in 1968. Building 4 on map and sketch.

The Chocolate Building is a five-story, rectangular brick building approximately 50 feet wide and 110 feet long. It is three bays wide and seven bays long. It was built in 1911 as a four-story building (including basement). See photo 20. Its brickwork is laid in American bond in a pattern of five courses of stretchers to one course of headers. It has paired rectangular windows with white concrete lintels and voussoirs framing three-over-three double-hung black metal sash windows. The center of the south (North Point Street) facade is marked by an entrance framed by flat pilasters with scroll brackets supporting a flat cornice or pediment. Over this is a florid cartouche with the legend "Chocolate Bldg." Over this entrance is a group of three windows with flat, white-painted concrete frames. Over this grouping is a large concrete plaque bearing the legend, "D. Ghirardelli Co." The fourth story has a string course and a cornice. The fifth (top) story, added in 1919 (see photos 3, 4) continues the design of the rest of the building and has a stepped central gable flanked by two ornamental white concrete turrets. In the center of this gable is a roundel with the date "1919." This gable is capped by a white flagpole. There is a crenelated parapet that continues the general design of the Cocoa and Mustard Buildings. From the North Point Street elevation, the Chocolate Building appears to be one with the Cocoa Building. See photo 11.

The west (Polk Street) facade of the Chocolate Building consists of seven bays of paired windows and is ornamented with white concrete quoins, lintels, voussoirs, string courses, a cornice and a crenelated parapet like the North Point Street facade. On this side of the building there is a base of plain, white-painted concrete applied over the brickwork. Half of the windows on the fourth and fifth floors were replaced with large metal-framed plate glass windows when the building was converted into shops, restaurants, and offices in 1968. See photo 9. At the same time, an entrance was also cut through the basement level with metal and glass doors. While these changes alter the facade, it is still recognizably a red brick factory building. On the northeast corner of the building, facing the interior of the block, a glassed-in exterior staircase was added in 1968.

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Mustard Building, Built 1999; converted into shops and restaurants in 1964.
Building 6 on map and sketch.

The Mustard Building is a three-story (with basement) red brick building with white painted concrete ornament built in 1911. See photos 2 and 4. Its brick-work is laid in American bond with a pattern of five courses of stretchers to one course of headers. The south (North Point Street) facade has a central section with an entrance at the first floor and triple windows on the upper stories. See photo 11. This central section is flanked by three bays with paired, rectangular windows. The windows have white-painted concrete lintels and voussoirs, framing three-over-three double-hung black metal sash windows. The central entrance is framed by flat pilasters with scroll brackets supporting a flat pediment or cornice. Over this is a wreathed cartouche with the legend "Mustard Bldg." White concrete quoins frame the central section and the corners of the building. The central section is capped by a stepped gable with a roundel bearing the date "1911." This central gable is flanked by two white concrete turrets and capped by a white flag-pole. There is a white string course between the second and third floors, white concrete cornice, and a crenelated parapet.

Plate glass windows and glass-and-metal doors were installed on the first floor when the building was converted into shops in 1964. On the north side, or back, terraces have been added which do not obscure the original design of the building. See photos 14 and 15.

Electric Rooftop Sign, circa 1915, restored 1964. Number 18 on map and sketch.

On the roof of the Cocoa and Mustard Buildings is a large, electric sign with 15-foot high letters erected circa 1915 with the legend "Ghirardelli." Originally this sign had lettering facing both the bay and the city. In 1964, the lettering facing the city was removed and the lettering facing San Francisco Bay was restored. This electric sign is the largest (and probably oldest) structure of its kind in San Francisco and is a superior example of advertising art.

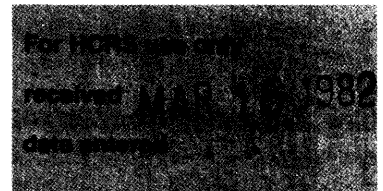
Coagulating Room. Date unknown. Altered 1968 to accomodate Ghirardelli Square's service entrance on Polk Street and a shop on the West Plaza level. Building 3 on map and sketch.

On the west (Polk Street) side of the block, connecting the north end of the Chocolate Building with the south side of the Woolen Mill, is a one-story (with basement), red brick building with painted white brick voussoirs over its entrance and a crenelated parapet. In 1968, a large service entrance with a roll-down metal door was inserted. About 40% of the original Polk Street brick exterior remains. See photos 3 and 9.

Also in 1968, a shop which fronts on the West Plaza was added above the earlier construction. This new building also connects the Woolen Mill and the Chocolate Building. Its east facade opening onto the West Plaza is all glass with steel framing painted black. See photo 21. Above this shop and hidden from public view

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is Ghirardelli Square's greenhouse or nursery. From here come many of the constantly-changing bulbs, perennials and annuals used in planting beds and portable pre-cast concrete containers throughout the Square. The architects were Wurster, Bernardi & Emmons.

Power House. Built 1915; converted into a movie theater and shops in 1968. Building 1 on map and sketch.

On the northwest corner of the block, on the Beach Street side, is a one-story Power House built in 1915. It is an irregularly-shaped structure approximately 120 feet long on its Beach Street side, and 55 feet on the Polk Street side, with an additional 30 feet on that side that wraps around the west, or back, end of the Woolen Mill. From the intersection of Beach and Polk Streets, however, the Power House appears to be rectangular. See photos 3, 7 and 9. The building has a gable roof of red-painted sheet metal. A round window with cross-like fenestration appears on the Polk Street gable.

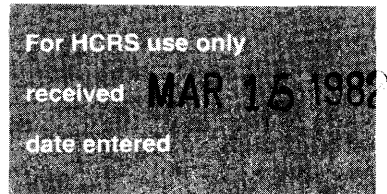
The Power House is a red brick structure with its brickwork laid in American bond with five courses of stretchers to one course of headers. Eight large arched openings march regularly along the Beach Street facade. Four similar openings appear on the west (Polk Street) facade. The Polk Street arches have black metal industrial sash windows. On the Beach Street facade, seven of the eight arched openings have black metal industrial sash windows. One arched opening was adapted for an entrance when the structure was converted into a movie theater in 1968. The arched openings have white-painted concrete keystones. The base of the building is covered with concrete stucco scored to look like stone work and painted light gray. The building has a white-painted sheet metal cornice and a plain brick parapet with white-painted brick trim. The corners of the building have unpainted raised brickwork horizontal quoins. At the center of the Beach Street parapet, and in the gable end on the Polk Street side, are two inscriptions in raised letters that read "D. Ghirardelli Co." The interior has exposed steel trusses supporting the roof visible from the shops and movie theater that have been installed inside.

Apartment Building. Built 1916; converted into a restaurant in 1964. Building 8 on map and sketch.

The Apartment Building was built in 1916 to house two originally-identical flats, one for the day manager and one for the night watchman and their families. See photo 5. It is a two-story (basement), rectangular, red brick building approximately 55 feet wide and 35 feet deep. It is in the same style as the other buildings but is not battlemented. It has white-painted quoins, lintels, voussoirs, string courses, and cornices. Glassed-in terraces were added when the building was converted into a restaurant, but they do not detract from or obscure the fabric of the building. See photo 14. On the ground floor of the Larkin Street side, an entrance to the underground parking garage was sensitively inserted between the heavily-quoined original entrances to the separate flats where the original garage doors were. See photo 11.

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Clock Tower Building. Built 1916; converted into shops and offices in 1964. Building 7 on map and sketch.

The finest and most elaborate building erected by the D. Ghirardelli Company was the firm's office building, known as the Clock Tower Building, built in 1916. See photos 11 and 14. Constructed on the highly-visible North Point/Larkin corner, this two-story (with basement), 50-foot by 80-foot rectangular building is distinguished by a highly-ornamented corner clock tower with four clock faces. The tower was modeled on elements from the Chateau at Blois, designed by Francois Mansart in 1635-38. It is a red brick building with white-painted concrete quoins, string courses, cornices and window frames. The white-painted ornament seems almost equal to the red brickwork in surface area. The building has a low white concrete base which becomes granite at the tower portion with three granite steps at the two entrances at the base of the tower. See photo 12.

The windows are rectangular with cruciform mullions and casement sash. They have white-painted concrete lintels and frames, and black metal sash. The corner of the building and the slightly-projecting tower have quoins and an engaged spiral column of small diameter with small, elaborate capitals. The cornice is highly ornamented with a repeated arch motif.

The clock tower rises two stories above the roofline and is capped by a pyramidal spire. The first story of the tower (the third story of the structure) has four small, heavily-enframed windows. The brickwork on this story is regular. The second story of the tower (the fourth story of the building) has brickwork laid in a herringbone pattern and four clock faces with Roman numerals. There is an engaged turret on the outside corner of this story. Above the clock is an elaborate cornice with a repeated arch motif like that on the rest of the building. Above the cornice is a fancy parapet with a circle design. The gray slate-covered pyramidal spire has four highly elaborated dormers with pilasters, scroll brackets, lintels, triangular pediments, finials, and scalloped louvers. The spire is surmounted by a finial and a weather vane joined by an ornate rail with a circular design like that on the tower's parapet. See photo 13.

The entrances to the building are at the base of the corner tower. Two round-arched doorways (one now glazed-over) with engaged columns are flanked by flat pilasters with elaborate capitals. Over the two doorways are panels inscribed "D. Ghirardelli Co. 1852-1916." The entrance vestibule is paved with white tiles with an inset mosaic of the Ghirardelli eagle trademark and the entwined monogram "D.G." Flanking the eagle, and set into the tilework, are two antique millstones approximately two feet in diameter, relics from Domingo Ghirardelli's first manufactory. See photo 17.

The interior of the Clock Tower Building is of poured concrete, exposed and painted white. See photo 16.

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Pre-1920 Ghirardelli Chocolate Company Manufacturing Equipment.

In the basement level of the Clock Tower Building is a collection of pre-1920 chocolate manufacturing equipment from the former Ghirardelli Chocolate Co. plant. This equipment was moved from other buildings in the complex, and arranged in proper sequence, to demonstrate the manufacture of chocolate. The collection consists of:

Three gas-fired cocoa bean roasters built into a wall. Each consists of a rotating metal cylinder approximately five feet in diameter and six feet long. Each is marked, "J.M. Lehmann, Dresden, New York, Paris."

One cracker-fanner consisting of a large free-standing machine which cracks cocoa beans and fans away the husks. It is marked, "National Equipment Co., Springfield, Mass., No. 111."

Two belt-driven chocolate mills. Each consists of a piece of free-standing machinery with three rotating stone mills in a step-like arrangement. No visible markings.

One melangeur. An electrically-powered machine with stone rollers in a round vat to stone-grind and mix liquid chocolate. It is marked, "J.M. Lehmann, Dresden."

One conching machine. A belt-driven machine with rollers in rectangular vats which refines and aerates liquid chocolate. It is marked, "J.M. Lehmann, New York."

Originally, the machinery in the Ghirardelli plant was belt-driven and powered by a coal-fired steam engine in the company's power house. The machinery in the demonstration collection in the Clock Tower Building is belt-driven and powered by an electric motor.

Separate from the machinery is a circa 1860 cocoa bean grinder located in the alley between the Clock Tower Building and the Mustard Building. This inoperable machine came from the previous Ghirardelli manufactory located on Jackson Street. It consists of a large cast-iron vat with two mill stones and is marked "Bouvin. B. SGDG."

3. Ghirardelli Square Buildings. 1962-1968 with subsequent additions.

The Carousel Building. Built 1964. Building 9 on map and sketch.
Architects: Wurster, Bernardi & Emmons with John Matthias, Design Consultant.

The Carousel is a one-story building above a partial basement containing 1400 square feet of floor area. See photo 22. Its exterior walls are essentially glass with steel framing painted black. The northern end of the building is octagonal in shape with a pitched copper roof which has a smaller octagonal cupola with clerestory windows. The balance of the roof is flat. All solid walls are reinforced concrete veneered with red sand-mold bricks manufactured by Port Costa Brick Company. The access to this building is from the Promenade Level.

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The Wurster Building. 1964 and 1968. Building 10 on map and sketch. Architects: Wurster, Bernardi & Emmons; 1981 additions by Lanier/Sherrill/Morrison.

The Wurster Building, named for architect William W. Wurster, is the largest of the new structures with a floor area of 24,000 square feet devoted to shops and restaurants. See photos 7, 9, 22 and 23. This building was built in two phases -- the large easterly part in 1964, and the smaller westerly part in 1968. The architects for both phases were Wurster, Bernardi & Emmons.

The structural system is complex with reinforced concrete being used up to the Promenade Level and a combination of reinforced concrete, steel frame, and heavy timber being used from that level to the roof.

The north facade of this building faces Beach Street. The 1964 portion is composed of a street-level arcade of eight equal arches reminiscent of those of the Power House. Glass store fronts are set back ten feet behind the arches. Each arch is topped by a bay window with the most easterly and westerly bays wrapping around the corners. The top level of the building is capped by a flat five-foot overhang. A red Spanish tile mansard roof springs from the overhang and the flat roofs behind the mansard and at the overhang are surfaced with crushed red brick.

The 1968 portion of the building continues the same elements as the 1964 portion with the exception of the arcade. The Beach Street store fronts of this portion are at the property line.

Reinforced concrete portions of the building which are exposed on the exterior of the building are veneered with sand-mold bricks manufactured by Port Costa Brick Company. All glass is divided with black metal framing, and fascias and gutters are of copper.

The top level of this building connects to the interior of the square at the Promenade Level. Originally this building turned its back on the square with very few openings on the south facade. In 1981, two small all-glass enclosures were added to the south side of this building to open it up to the square. The architects for these additions were Lanier/Sherrill/Morrison.

Fountain Plaza Shop. Building 11 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Mathias, Design Consultant.

This 1964 shop is at the Fountain Plaza level and is only one floor consisting of 1,000 square feet. It is built of unveneered reinforced concrete, round concrete columns and an unadorned flat roof. It has three full walls of glass divided with black metal framing members. See photo 24.

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Terrace Level Shop. Building 12 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Matthias, Design Consultant.

The smallest of the new 1964 structures sits at the Terrace Level and is entered from the contemporary terrace that runs the length of the Mustard Building at its north face. See photo 25. This structure has only 550 square feet of floor area. Its structure is steel frame and it has north, east, and west walls entirely of glass framed with black painted steel. The roof of this building is contiguous with and part of the second floor balcony that is at the second floor level of the Mustard Building.

Gateway Shops. Building 13 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Matthias, Design Consultant.

This 1964 structure which is at the West Plaza and Fountain Plaza level is the gateway between the two largest outdoor spaces of the square. This gateway is roofed and has a domed cupola of clear glass and steel. See photos 26 and 27. It houses the information booth for the square, three small shops and the square's security office. Walls are of reinforced concrete veneered with the same sand-mold brick as other new structures.

Shops, Northeast corner of West Plaza. Building 14 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Matthias, Design Consultant.

This 1968 structure houses two shops and is a reinforced concrete structure. Only part of the concrete is veneered with the typical sand-mold brick and the balance is left exposed and unpainted. See photo 28. The roof is flat and unadorned but with the typical copper fascias and gutters of other new structures. The building turns all glass facades to the West Plaza and they are framed with black metal.

Gallery Building, West Plaza. Building 15 on map and sketch. Architects: Wurster, Bernardi & Emmons with John Matthias, Design Consultant.

This shop has housed a sculpture gallery since it was built in 1968. Small sculptures are fabricated within the shop and the public is able to watch the artisans at work. Its form is one of the most complex of the new structures. Part of the space is two stories in height with high south-facing windows which permit pedestrians on the terrace adjacent to the Cocoa Building to look down into the gallery space. Part of the building's roof is used for planting and part of the roof is a terrace on which outdoor sculpture is displayed. See photo 29.

The structure is reinforced concrete veneered with the typical sand-mold brick. Its north facade facing the West Plaza is all glass. All windows and doors have black metal frames.

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Lower Plaza Structure. Building 16 on map and sketch. Architects: Wurster, Bernardi & Emmons.

Lower Plaza, which was constructed in 1968, has 8,000 square feet of retail and storage space. This level also connects to old space in the Woolen Mill. The map is deceptive in showing this area since much of it is roofed by the West Plaza. The sketch and photograph (Number 30) make this area clearer.

The new structure is all reinforced concrete. Exterior walls are all glazed and framed with black metal.

Rose Court. Building 17 on map and sketch. Architects: Wurster, Bernardi & Emmons. Fountain: Lawrence Halprin and Associates.

Rose Court, named for Stuart and Caree Rose, first co-managers of Ghirardelli Square (1963-1971), is located one floor above Beach Street and connects to old space in the Woolen Mill and in the Power House. It has 10,500 square feet of floor space which is not evident from the map since much of it is roofed by the Lower Plaza. This is clarified by the sketch and the photograph (Number 30).

This 1968 structure is of reinforced concrete with shop fronts of glass and black metal framing members. This court has a small fountain of reinforced concrete which was cast in place on one of the walls of the new structure.

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red brick structure on the North Waterfront.

The Pioneer Woolen Mill was founded by Heynemann and Pick in response to the rapidly increasing production of wool on the West Coast. Prior to establishment of the mill, raw wool was shipped to other parts of the country for processing and manufacture. Mr. Pick was convinced that a local manufactory could produce higher quality coarse-woven goods for less money and would, therefore, be a profitable undertaking in a short time. He was correct. In 1861, the new enterprise had 4 sets of cards and 16 looms. When the mill reopened in the present Woolen Mill Building in June 1862 following a fire, there were 9 sets of cards, 34 looms and 2,800 spindles. By 1882, following acquisition five years earlier of the Mission Mills, there were 38 sets of cards, 130 looms and 12,000 spindles and knitting machinery with a capability equal to 24 looms.

In 1862, and for many years thereafter, "almost the entire capacity of the mill was required to meet the demand for blankets and flannels..." (Hittell, p. 440) including "uniforms for Union troops during the Civil War." (Landmarks Preservation Advisory Board Case Report, p. 1).

"Their flannel was of much better wool than that of the Eastern make, and was sewed up into shirts on the premises, 50 or 60 sewing machines being keep (sic.) in constant operation for the purpose. In the article of blankets, nothing made at the East found such favor among purchasers as those manufactured in this city." (Hittell, p. 440).

"The yearly production of goods," according to Hittell, "is at least 30,000 pairs of blankets, white gray and colored; flannels of all kinds in white, gray, blue and scarlet; cassimeres and doeskins; robes, chiefly for buggies; ladies cloakings, principally colored and for ordinary use. About 3,500,000 pounds of wool and 100,000 pounds of cotton are consumed yearly as raw material." (John S. Hittell, The Commerce and Industries of the Pacific Coast., pp. 440-441.)

The Pioneer Woolen Mills employed 800 hands in 1882. Five hundred were described as white, and 300 were Chinese. This is a significant reflection of the early labor history of California. The total value of manufactures was estimated to be \$1,500,000 in 1882. Payroll and running expenses were estimated as \$350,000 per year (see Hittell cited above). By 1888, the Pioneer Woolen Mills was producing about half of its output for local consumption, and the other half for local government and sale back East. Total sales were \$1,150,000 in 1888; in 1889 that total dropped to \$853,000 due to the falling off of government and Eastern sales. In 1889, the deficit was approximately \$30,000 and the mill was closed (see letter of H. Heynemann, President of the Pioneer Woolen Mills, dated March 25, 1889, in the archives of the National Maritime Museum, San Francisco).

- 2) 1893-1962-67, D. Ghirardelli Company.
Buildings 1, 3-8 on map and sketch.

The D. Ghirardelli Company manufacturing complex is important (a) historically as the establishment of one of the pioneer and innovative manufacturing firms in California and the West, and (b) architecturally as an early example in California

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of a coherently planned "model factory" with an array of buildings constructed between 1900 and 1923 by master San Francisco architect, William S. Mooser.

The D. Ghirardelli Company was founded by Domingo Ghirardelli who was born in Rapallo, Italy in 1817, and who came to California via Peru during the Gold Rush. After prospecting in the Jamestown-Sonora area, he opened a general store in Stockton. After a variety of mercantile ventures, he established "Ghirardelli's California Chocolate Manufactory" in 1856 at Greenwich and Powell Streets in San Francisco. In 1857, the firm moved to 411-417 Jackson Street to a brick building that is now part of the Jackson Square Historic District. About 1865, the Ghirardelli Company made its most important manufacturing innovation: the broma process for the manufacture of ground chocolate. (This essentially consisted of hanging a bag of chocolate in a warm room to permit the cocoa butter to melt and drip out leaving a residue that could be processed into ground chocolate.) The company also ground spices, coffee, and mustard, and sold a line of wines, cordials, and liquors. After reversals and recoveries, Domingo Ghirardelli turned the business over to his sons in 1892. He died the following year.

In 1893, the D. Ghirardelli Company purchased the former Pioneer Woolen Mills and the full block bounded by Larkin, North Point, Polk and Beach Streets. The woolen mill became a chocolate works, and a series of buildings were constructed in stages between 1900 and 1923 around the periphery of the block embedding the old mill in the new complex.

The architectural significance of the D. Ghirardelli Company complex lies in the high quality of the design of the individual buildings and in their coherent arrangement which relates both to the sloping topography of the site and its views of San Francisco Bay, and to the idea that a factory can offer amenities to its workers. The open area at the center of the Ghirardelli block was planted and landscaped to provide a private park for workers to use at lunchtime. (See photo 4) On the North Point Street, or city, side of the block, the Ghirardelli buildings which William S. Mooser designed to present a continuous and monumental facade punctuated by the elaborate and artistic Clock Tower Building with its historic recall of Mansart's Chateau at Blois. Though built over a period of a quarter of a century, all of the existing D. Ghirardelli Company buildings are stylistically integrated producing an architectural and planning whole that is much more than the sum of its parts.

3) Ghirardelli Square - 1962-1968

In 1962, after learning that D. Ghirardelli and Company planned to move the manufactory elsewhere, William M. Roth and his mother, Mrs. William P. Roth purchased the old chocolate factory fearing that otherwise it would be demolished and replaced as the Fontana Warehouse had been replaced by the nearby, blockbusting, Fontana Apartments. Not knowing what he would do with the property, Mr. Roth assembled an advisory committee to assist him in exploring the possibilities. Next, he selected a design and planning team headed by the architectural firm of

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Wurster, Bernardi & Emmons and including Landscape Architect Lawrence Halprin and design consultant John Matthias. Working in concert, they developed a plan for the complex which would retain all but one of the existing buildings each of which would be carefully restored, retaining as much of its original fabric -- both interior and exterior -- as possible. They also collaborated from the beginning on the placement and configuration of the limited new structures to produce maximum useable exterior space for landscaped plazas and terraces.

The result, when the easterly portion of Ghirardelli Square opened to the public in 1964, was "immediate and widespread acclaim" (Vista, p. 15) for the award-winning Square, "a vital, attractive complex...characterized by airy spaces and interiors that do not violate the buildings' original design." (Diamonstein, p. 19). And soon San Francisco was recognized as "the distinct and indisputed birthplace...of the movement to salvage, renovate and recycle historic, old city structures..." (The Washington Star, April 5, 1981). According to Russell C. Kennedy, the director of urban planning at Chicago's Design Institute, "...there's no doubt that Ghirardelli Square started the trend. It was the first. It was turned into an explosion of late 20th-century urban fantasies by the developers working with the shell of an antiquated old confectionery manufacturing operation. More importantly, Ghirardelli Square worked, architecturally as well as financially, socially as well as aesthetically. Naturally, shrewd developers imitated it all over the country." And in her book, Restored America, Deirdre Stanforth says, "Ghirardelli Square on San Francisco Bay has been as important an influence on large-scale adaptive use as Georgetown was in the restoration of declining residential neighborhoods. The phenomenal success of old factory buildings as a shopping-entertainment-restaurant complex has inspired countless imitators: The Cannery...in San Francisco, Larimer Square in Denver, Pioneer Square in Seattle, Trolley Square in Salt Lake City, Canal Square in Georgetown, Washington, D.C....". In The National Trust for Historic Preservation's Forgotten Architecture, Ghirardelli Square is called "perhaps the classic example of adaptive re-use in the United States....Ghirardelli Square has spawned numerous similar projects in San Francisco and around the country....The start of the Preservation Age may have come with the invention, not of the wheel, but of the Square: Ghirardelli Square, Larimer Square, Trolley Square, Canal Square...." (Pages 274-275).

Ghirardelli Square has also been heralded for its innovative merchandising and marketing techniques which "led the way in urban marketplace development nationwide". (Restaurant Design, p.41.) "Service facilities and large-scale ventures like department stores were vetoed for lack of space, setting the example of the recreational specialty shopping center followed in the nearby Cannery, and as far away as Faneuil Hall Market in Boston." (Diamonstein, page 208.)

Such specialty shopping complexes are now being referred to as "the urban progeny of the suburban mall....They're not malls, really, in the traditional sense of that word -- usually shopping centers (are) anchored by one or two department stores and with acres of parking -- Ghirardelli Square (is) generally regarded as the complex which fathered the trend" (Blakey, San Francisco Chronicle.) Sometimes called urban malls or urban marketplace projects, the concepts they embody are derivatives of the suburban post-war shopping plaza with its controlled environment under one management responsible for maintaining the right mix of tenants and providing one-stop shopping.

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Further, "the suburban mall is perceived as attractive, safe, comfortable, and dependable, with lots of greenery, lots of light and entertainment," according to Mathias J. DeVito, chief executive of the Rouse Company. "There is a yearning for small, special places, to be 'like the good old days'", he continued. "We also learned that people love to eat -- that they would come to a mall just for the eating experience."

The success of Ghirardelli Square and those that followed it stems from "a reaction against the sterility and impersonality of previous urban development.... Many of the urban-marketplace projects are part of a pattern of rehabilitation and historical renovation. They have been praised as the first civilized, exciting, human scale spaces to be created downtown in a generation.... They are suburban forms, attempting to adapt themselves to urban needs, dreams and realities." (Kowinski, San Francisco Chronicle.) According to Kowinski, architect Benjamin Thompson, former Chairman of the architecture department of the Graduate School of Design at Harvard and responsible for several such projects including Boston's Faneuil Hall Marketplace, perceives the success of the urban market place to be due to a certain magic, a missing urban element, particularly the magic associated with proximity to the water, and the excitement and pleasure that for centuries has only been found in cities.

Blakey says: "Aside from money and shrewd merchandising of space, energy is the key to the new urban shopping complexes: energy from design, the kinds of merchandising available, the ambiance, the popular restaurants which are a cornerstone of so many of them." With respect to restaurants, the Fall 1980 issue of Restaurant Design agrees: "In many respects, foodservice supports the modern market. Though sprinkled with every kind of novel retail shop, the complex inevitably relies on restaurants to maintain its regular patronage."

In short, "the rediscovery of history and the combining of it with contemporary marketing is a national -- even an international -- phenomenon" (Kowinski) which had its origins in Ghirardelli Square.

Not simply an adaptive re-use project comprised of architecturally and historically significant nineteenth and early twentieth century buildings, Ghirardelli Square incorporates a number of smaller modern structures constructed between 1962 and 1968. It is this "major achievement in the integration of sensitive restoration with modern buildings" that led the American Institute of Architects to confer the Collaborative Achievement in Architecture Award upon Mr. Roth and the design team in 1966. This award had been presented only once before in the history of the Institute. (See Appendix B - Awards for complete citation and other awards.)

In its final Case Report (October 9, 1968) which led to designation of the Ghirardelli Square complex as a landmark of the City and County of San Francisco, the Landmarks Preservation Advisory Board observed: "There are newer buildings in the courtyard, and on the north side of the court; these blend harmoniously with the old, using red brick as a building material also. However, they are not Gothic or Renaissance but contemporary or modern styles Chiefly of glass and modern materials, they add to the feeling of openness in the yard, with their floor to ceiling glass walls and doors."

Architectural Historian Randolph Delehanty, in his book San Francisco -- Walks and Tours in the Golden Gate City, says: "The Square is the perfect blending of old and new; the old buildings were restored and adapted and the new buildings, while

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uncompromisingly modern, respect the color, appearance, scale, and texture of the old."

And in the January 1967 edition of Building Progress: "Ghirardelli Square blends the best of the old buildings with new construction featuring sympathetic materials and forms. In the old buildings, exposed beams, columns, pipes, conduits, footings, brick walls, roof decks are left intact whenever possible. In new construction, glass domes, clerestories, lights, railings and signs are specially designed and sometimes hand crafted to maintain the landmark flavor."

Writing in the March 1968 edition of The California Mortgage Banker, James A. Walker points out: "This has been done within the Square solely through the combination of modern construction and architecture with that of the Victorian period without the artificiality and inefficiency of 'authentic recreation'."

The largest of the new buildings, the Wurster Building (#10) is cited by Olmsted and Watkins in the Junior League of San Francisco's Here Today -- San Francisco's Architectural Heritage as "a handsome building executed in a style consistent with the older structures" (Page 43), and Diamonstein makes note of "...the new Wurster Building whose brick walls and roof tile harmonize with the old."

Perhaps Wolf Von Eckhardt of The Washington Post sums it up best. "Wurster, Bernardi and Emmons had the courage and talent to be creative. They used the materials and scale of the old buildings and their own good taste. As a result, Ghirardelli Square is not a place where some new structures are added to old ones. The metaphorphosis (sic) gave us an enchanting new whole."

Equally significant to the design success of Ghirardelli Square is the landscaping plan developed by Landscape Architects Lawrence Halprin and Associates in close collaboration with the project architects. "...Ghirardelli Square demonstrates how important open space can be to an urban development." (Building Progress.) Their desire was to create the maximum useable exterior space from the previously secluded interior courtyard accessible only to Ghirardelli Chocolate Company employees.

The award - winning space they created (See Appendix B) varies from the broad expanses of the Fountain Plaza and the West Plaza to intimate spaces such as Rose Court. "The ... central courtyard, one of the complex's most alluring features, has broad terraces stepping down hill." (Diamonstein, p. 208). "This space consists of a series of broad terraces at different levels to accomodate the decided slope of the site. All buildings and activities of the Square are oriented towards this area, which is landscaped" (The California Mortgage Banker, page 10).

From all exterior spaces, San Francisco Bay to the north is visible with enclosure to the south, east and west provided by the Mooser-designed structures. "... the steps from Beach Street; the gateway from Larkin Street; the tunnel entrance from North Point, between the Clock Tower and the Mustard Building, all lead into and afford views to and from the courtyard, which add old world charm to a once utilitarian American workplace." (Landmarks Preservation Advisory Board Case Report).

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The terraced underground garage which occupies the northeasterly part of the block is totally concealed except for its entrances from Larkin and Beach Streets. The roof of the garage is paved to make plazas and terraces. Service areas in the westerly part of the Square support the West Plaza.

Large wells were built in the new construction which were planted with mature broad-leaved evergreen trees. In addition to fixed planting areas, which are planted with bulbs, perennials, and annuals (See Map), a large number of portable pre-cast concrete containers are filled with seasonal flowering plants and moved for varying effects. "The landscaping is informal and includes large ... pots of flowers and mature ... trees. Both the space and the landscaping have an intricacy and visual interest...." (Delehanty, page 324). The perimeter of the block was planted with plane trees and the wells paved with cobblestones.

Halprin "used railings, benches, trash containers, excellent graphics for the signs, and all the other essentials that furnish a place.... But all these are mere objects. The art of designing a creative environment is to relate the objects to each other so they create moods and different experiences -- the experience of access, of being slowed down or speeded up, of a surprising view on the way, and of finding something when you get there." (Von Eckardt). Then, too, night lighting is carefully planned so that the Square glows at night.

The focal point of the landscaping plan is unquestionably the fountain for which Fountain Plaza is named. The simple circular base was designed by Lawrence Halprin as part of the original easterly development of the Square and incorporates "rough old cobblestones of the kind old San Francisco was paved with." (Von Eckardt). In 1966, noted sculptress Ruth Asawa was commissioned to design a fountain sculpture to be placed within that base. Assisted by Mae Lee and a host of artisans, Ms. Asawa created the "Mermaid Sculpture", two mermaids surrounded by sea turtles and frogs, entitled Andrea in honor of Andrea Jepson who served as the model for the mermaid.

The fountain was installed in 1968. Since then, it has been the single-most photographed aspect of Ghirardelli Square. People congregate there as if drawn by a magnet; they sit on the circular edge of the pool or on nearby benches to enjoy every aspect of it.

Asked what had inspired this particular fountain which contributed heavily to her being awarded the American Institute of Architects Gold Medal for Fine Arts in 1974, Ms. Asawa wrote: "What I had in mind was to make a sculpture that would relate to more than just the Plaza. The Square sits in a rich San Francisco environment, historically and esthetically. You cannot ignore this fact.... I thought of all the children and maybe even some adults who would stand by the seashore waiting for a turtle or a mermaid to appear.... I wanted to make a sculpture that could be enjoyed by everyone. For the old it would bring back the fantasy of their childhood, and for the young it would give them something to remember when they grow old.... As you look at the sculpture you include rather than block out the ocean view which was saved for all of us, and you wonder what lies below that surface.... I am not interested in imitating man made styles (Victorian, modern, etc.), because they do go out of style. I like to be inspired by those things that never change. I derive my pleasures from nature's tried and true patterns, woman, turtle, frog."

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The above documentation coupled with the additional citations listed in Appendix A are provided to support the nomination of the entire Ghirardelli Square complex to the National Register of Historic Places. Even though some of its physical elements are less than 50 years old, the national and international acclaim it has received warrent special consideration.

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Page 1

Boundary Description (Excerpt from Purchase and Sale Agreement)

Beginning at the point of intersection of the northerly line of North Point Street and the westerly line of Larkin Street; running thence northerly along the said westerly line of Larkin Street 275 feet to the southerly line of Beach Street; thence at a right angle westerly along said southerly line of Beach Street 412 feet and 6 inches to the easterly line of Polk Street; thence at a right angle southerly along said easterly line of Polk Street 275 feet to the northerly line of North Point Street; thence at a right angle easterly along said line of North Point Street 412 feet and 6 inches to the point of beginning

Being WESTERN ADDITION BLOCK NO. 32.

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ADAPTIVE REUSE

"Ghirardelli Square was a trend-setter. Its highly successful re-use of a group of old buildings inspired nationwide imitations, which continue to spring up everywhere in a multitude of variations...." - Stanforth, p. 197.

"Professionals were employed to restore and adapt the old factory buildings to a complex of shops, restaurants and theaters. Views from the exceptionally beautiful site have been skillfully exploited, and the weaving together of multilevel interiors around delightful open spaces provides exciting variety in the Ghirardelli experience. The character of the original architecture... contributes to its special charm....Ghirardelli Square opened in 1964, and though the complex was not entirely completed until 1968, it soon began winning awards and widespread fame." - Stanforth, p. 199.

Altogether, Ghirardelli Square is a triumph of imaginative planning and sensitive use of existing buildings of architectural merit. The great success of this project has had a profound effect on the Aquatic Park - Fisherman's Wharf area, as developers seize upon the possibilities inherent in other older buildings." - Here Today, p. 43.

(The Roth family's) "farsighted action...catalyzed the recent movement throughout the United States to preserve whole districts and complexes of buildings, rather than isolated landmarks." - Diamonstein, p. 208.

"Ghirardelli Square has also received international and national acceptance." Building Maintenance and Modernization, May 1968.

"Take a cluster of century-old red brick factory buildings on a sloping waterfront block. Carefully stir in new ideas. During modernization, handle as little as possible to retain spectacular view and landmark flavor. Shape into Ghirardelli Square. Serve as a high-quality exciting shopping center to an average of 9,000 or more visitors every day." - Building Progress, January, 1967.

"A block or so west, at 900 North Point, is Ghirardelli Square, one of San Francisco's admirable preservation projects that has deservedly won an A.I.A. award (preservations and restorations are increasing rapidly, for this is one city enlightened enough to hold on to the best of the past)....The success of Ghirardelli Square is encouraging further conversions.... - House and Garden, July 1966, p. 18ff.

"For the metamorphosis of an ungainly, outdated candy plant into a high quality shopping area is not only unprecedented, it is also a \$5 million undertaking." San Francisco Magazine, March 1964, "Roths Red Brick Rialto" by Richard Reinhardt.

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ADAPTIVE REUSE (Continued)

"The must list includes Ghirardelli Square...all begun with the restoration of 19th century factories and generally considered to be the granddaddies of America's big push to put the past to present use." - House Beautiful, November 1978, p. 156.

"Ghirardelli Square, a turn-of-the-century chocolate factory, has been converted to a time-of-your-life shopping extravaganza." - Harlequin, Vol. 6, Number 1, 1978.

"San Francisco, that charming "City-by-the-Bay", long famed for its cultural prowess and capacity to mix the old with the new, is also an unquestioned leader in the relatively new art of recycling old and forgotten structures into modern day "people centers"....Recognized as a master piece of successful preservation and conversion to contemporary use, Ghirardelli Square has won numerous architectural awards....the Square has been recycled into a multi-level miscellany designed for residents and tourists alike". Carte Blanche, September-October 1979.

"Have you seen Ghirardelli Square? This is one of the most frequently asked questions of visitors to San Francisco, whether they are from twenty miles or 3,000 miles away. Ghirardelli (pronounced Gear - ar - delly) Square, one of San Francisco's oldest landmarks and newest "in" places, is a unique blend of old and new, which attracts San Franciscans and visitors alike. It is also a case history in private urban redevelopment." - The California Mortgage Banker, March 1968, p. 4.

"One of the first and most successful examples of big city restoration and commercial development is Ghirardelli Square in San Francisco." - Fashions, February-March 1980, p. 16.

"Waterfront redevelopment is not a brand-new phenomenon....Another pioneer was San Francisco, which in the 1960s converted the old Ghirardelli chocolate factory into a successful bayside shopping mall, called Ghirardelli Square." Business Week, February 11, 1980, p. 108.

"Nor is the change from cataclysmic urban renewal to renovation and "recycling" confined to townhouses. Some of the most successful commercial ventures downtown are not new, mirror-glass megastructures but old, restored buildings.... notable examples are San Francisco's Ghirardelli Square, an old chocolate factory turned into a retailing phenomenon..." - Mainliner, March 1979, p. 97.

"Ghirardelli Square, San Francisco: A fine example of historic rehabilitation... Through rehabilitation, new economic life is given to structures that have lost their original aesthetic appeal and functional importance, thus offering investment opportunities. Evidence of the increased activity in this area is the "recycling" of entire industrial complexes -- warehouses, mills, factories. Examples are: Ghirardelli Square in San Francisco..." - Real Estate Syndication Reporter Newsletter, November 1979, p. 7.

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ADAPTIVE REUSE (Continued)

"In 1964, after extensive rehabilitation and remodeling, the historic complex opened as Ghirardelli Square, a unique collection of shops and restaurants that has become a model for conversion of old buildings to attractive new uses....Despite Ghirardelli Square's bright, contemporary atmosphere, you sense history everywhere...." - San Diego Evening Tribune, January 27, 1978.

"Ghirardelli Square...typifies restoration efforts sweeping American cities." Louisville Courier-Journal, November 13, 1966.

"Continue on Beach Street...to Ghirardelli Square, an early (and, in many ways, still the finest) example of private renewal from factory to shopping mall." - Palm Springs Life, September 1979.

"To Ghirardelli Square,...to enjoy the animated atmosphere of this one-time chocolate factory, now a fine example of architectural renaissance..." - The Hartford Courant, January 22, 1978.

"On the other shore of the United States in San Francisco, there's a similarly successful conversion of a waterfront building once used for industrial purposes. It's a former chocolate factory, now called Ghirardelli Square, and in its incarnation as a dining and entertainment centre it has become one of the most popular attractions in a city that's full of popular attractions. It may seem hard to believe, but Toronto's answer to Faneuil Hall and Ghirardelli Square is going to be that draughty hulk at the foot of York St. called the Terminal Warehouse." - Toronto Star, January 12, 1981.

"I was whisked off one day to have a look at St. Katharine-by-the-Tower, near the Tower Bridge, where old warehouses of the imperial era have been transformed into handsome office buildings, pubs, restaurants and an apartment house called The Ivory House (elephant tusks once were stored there). Ted Marsh, a member of the group that built St. Katharine's, asked anxiously, 'You like it? We tried very hard to do something in the tradition of your Ghirardelli Square.'" - San Francisco Chronicle, August 17, 1981.

"The recycling boom is not exactly new:...its first big success, San Francisco's Ghirardelli Square, is now 15 years old....Communities are saved the trauma caused by dilapidation, abandonment and clearance. Old buildings link us physically to our past: they are a part of a city's cultural heritage: their preservation preserves the sense of place so often destroyed by mass-produced modern buildings. And they are fun to be in and around, as the amazing success of such projects...attest." - San Francisco Examiner, March 19, 1979.

"Ghirardelli Square -- (It's the sort of place Underground Atlanta might have been, if...)" - Atlanta Constitution, August 16, 1981.

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The following awards have been bestowed upon Ghirardelli Square, the Roth family, and the design team responsible for the planning and execution of Ghirardelli Square as it is today.

NATIONAL

National Trust for Historic Preservation - In May, 1974, the National Trust for Historic Preservation presented a Special Award for Outstanding Achievement in the Adaptive Use of Historic Structures in the United States to William M. Roth. The award includes the following citation: "In recognition of his public spirit and vision in creating Ghirardelli Square, one of the earliest, most innovative and successful examples of the preservation of historic buildings for contemporary use. With his mother Mrs. William P. Roth, he purchased the Ghirardelli block in 1962 in an effort to halt the destruction of San Francisco landmarks. Through the imaginative use of the existing buildings and spaces, he hoped to preserve their historic character while creating an exciting new urban complex. The result -- Ghirardelli Square -- is a financial and aesthetic achievement which has provided an example for other communities to follow. Its viability offers a proof that old forms can adorn our environment and enrich the future."

American Institute of Architects - In 1966, the American Institute of Architects conferred upon William M. Roth and the design team both the Collaborative Achievement in Architecture Award and an Award of Merit. The Collaborative Achievement award had only been presented once before in the Institute's history, to the Seagram Building combined with the Four Seasons Restaurant in New York City. This award recognized "the inspired leadership of Wurster, Bernardi and Emmons" and the individual members of the design team, "and the vision, foresight and civil awareness of William M. Roth, owner, in combining their professional abilities to transform historic Ghirardelli Square from a largely neglected century-old chocolate factory and landmark into one of the liveliest neighborhoods in San Francisco and the nation. Their close collaboration is a major achievement in the integration of sensitive restoration with modern buildings."

The Award of Merit for the "achievement of excellence in architectural design" was one of twelve (12) projects selected from a field of 380 entries by a jury of five distinguished architects. The jury commented: "A highly successful urban development employing old buildings and open spaces for new uses. Its qualities of gaiety, liveliness and color make it a delightful addition to the San Francisco scene. The open areas are well related to each other and to an excellent tenant program. New and old features are happily blended. The view over the bay is preserved and enhanced; parking is inconspicuous and accessible. In terms of esthetics, economics, convenience and cheerful vitality, Ghirardelli Square shows what can be done by careful rehabilitation of significant older buildings in the center of the city."

These awards resulted in extensive nationwide press coverage of the project and its participants and included an article in the New York Times on Sunday, April 17, 1966.

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American Society of Landscape Architects - At its 70th Annual Meeting, the American Society of Landscape Architects presented an Honor Award to William M. Roth for his Professional Exhibition, Ghirardelli Square.

American Association of Nurserymen, Inc. - "In recognition of achievement in landscaping and beautification", the American Association of Nurserymen, Inc. accorded Ghirardelli Square its Municipal Landscaping Award. The award was presented in Washington, D.C. in October 1968 by Mrs. Lyndon B. Johnson who remarked: "In looking through the pictures of today's winners, I was delighted to see the name of one which I have visited and admired -- Ghirardelli Square in San Francisco. At one time, it was a broken-down chocolate factory -- an eyesore in the community. But an imaginative planner turned it into an asset by bringing its whimsical architecture to life with landscaping, terraces with a marvelous view of San Francisco Bay, walkways and a fountain. Now it is a popular and profitable shopping plaza -- one of the places to go in San Francisco." She went on to point out the problems with unimaginative concrete shopping centers and commended those who had landscaped theirs making it a "marketplace of character".

The American Society of Travel Writers - Seeking "to encourage the conservation and preservation of historic sites and natural wonders", the Society of American Travel Writers established its "Connie Awards" in 1969 "to recognize conservation, preservation, beautification or anti-pollution accomplishments as they relate to travel ... with the aim of encouraging others to join the battle...." In selecting Ghirardelli Square to receive an award in 1974, the organization noted: "Ghirardelli Square ... has had a significant impact not only on the city in which it is located but on cities across the nation. This impact stretches across three important aspects of present-day concern -- conservation, preservation and beautification. By purchasing a number of old, run-down and vacant factories and warehouses in a less-than-ideal neighborhood and recycling them through imaginative remodeling, landscaping, signing and graphics, the developers have created an exciting urban complex used and enjoyed by millions -- a complex that has become a national tourism attraction in addition to achieving high acceptance at home. Initial doubt expressed by realtors, banks and the general public was gradually overcome as the project took shape. A group of landmark commercial structures has been saved and given new, profitable use; a blighted area has been enhanced and revived; and the conservation factors of trees, shrubs, flowers and decorative fountains have been introduced. Excellent restaurants, specialty shops, theatre and craft centers have given the area new interest and business respectability. Above all, high standards have been instilled throughout in preservation restoration practices as well as design and merchandising. As the first major example of "adaptive use" Ghirardelli Square has dramatically demonstrated the benefits that can accrue to a city from this type of program. It has triggered many other such projects -- from the nearby Cannery complex to Underground Atlanta, Denver's Larimore Square, New York's South Street Seaport and the recently announced multi-million dollar riverfront project for Cleveland. If blighted urban areas survive and thrive again, it will be in some measure due to the example set by Ghirardelli Square."

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STATE

Governor's Design Awards Program - In 1966, Governor Edmund G. (Pat) Brown instituted the first Governor's Design Awards Program "In behalf of the people of California who through this program have sought to honor outstanding contributions to handsome and meaningful development of our state...." William M. Roth received an Award of Exceptional Distinction, a "certificate of excellence of individual design", for the rehabilitation of Ghirardelli Square.

SAN FRANCISCO

Foundation for San Francisco's Architectural Heritage - In 1976, Heritage established the Heritage Awards of Merit to recognize those "whose exemplary efforts have helped make San Francisco's legacy a meaningful and useful part of the present and the future." The awards were presented to three businesses and two individuals, one of whom was William Matson Roth. In addition, Mr. Roth was selected to receive Heritage's highest honor, the Don E. Stover Memorial Award. The citation explains that Mr. Roth was "among the first to demonstrate that protection of our architectural heritage is a creative act in behalf of our future. Not only did he save the staunch old Ghirardelli Buildings from what seemed certain destruction, but he also put them to such vivacious new use that Ghirardelli Square today ranks as one of the most delightful urban amenities in the world."

San Francisco Planning and Urban Renewal Association - In bestowing the John L. Merrill Award upon William M. Roth and Mrs. William P. Roth for Ghirardelli Square, SPUR expressed its desire "that by this award the citizens of San Francisco be made aware that well designed projects are made possible only through the conviction of owners that it is their responsibility to discharge a debt of visual grace to the viewing public."

Chamber of Commerce - The Chamber of Commerce has honored Mr. Roth and Ghirardelli Square with three awards. In 1967, Mr. Roth received the Builder of the City Award for Ghirardelli Square, "honoring the leadership of those who have been responsible for major commercial development during the past five years." Of the approximately 35 awards, only Ghirardelli and one other were awarded for other than new construction. In 1971, the Chamber honored Mr. Roth "in recognition of his success in helping to protect, preserve and promote the City's architectural heritage." And in 1977, Ghirardelli Square was one of six to receive the Chamber's Beautification Award for the Central Plazas. The Square was cited for "multi-level plazas, surrounded by shops and restaurants, one of the most pleasant open spaces in the City". Landscape architect Lawrence Halprin and sculptress Ruth Asawa were specifically commended.

San Francisco Convention and Visitors' Bureau - Mr. Roth received the Silver Cable Car Award in 1966 from the Bureau "to honor visionary and altruistic service to the community in the creation and enhancement of local visitor attractions."



NORTH POINT STREET

18 ROOF TOP SIGN 1915

LARKIN STREET

POLK STREET

BEACH STREET

GARAGE
ENTRANCE
& EXIT

SERVICE
ENTRANCE

GARAGE
ENTRANCE
& EXIT

7
THE CLOCK TOWER
1916
LOWER FLOOR
STREET FLOOR
TOP FLOOR
TOWER

GLASS
HOUSE

6
MUSTARD BUILDING
1911
BASEMENT
FIRST FLOOR AT STREET
& TERRACE LEVEL
SECOND FLOOR
THIRD FLOOR

THE TERRACE

KIOSK

FOUNTAIN PLAZA

PROMENADE LEVEL

9
THE
CAROUSEL
1964

8
APARTMENT
BUILDING
1916

10
WURSTER BUILDING
1964
BEACH STREET & ARCADE SHOPS
BALCONY LEVEL
PROMENADE LEVEL

12 1964

11 1964

13 1964

14 1968

15 1968

16 1968

COCOA BUILDING
1900-23
PLAZA LEVEL
FIRST FLOOR AT STREET
& TERRACE LEVEL
SECOND FLOOR
THIRD FLOOR
FOURTH FLOOR

5
CHOCOLATE
BUILDING
1911-19
POLK ST. LEVEL
FIRST FLOOR AT
NORTH POINT ST.
SECOND FLOOR
THIRD FLOOR
FOURTH FLOOR

4

3
1968

WEST PLAZA

2
THE WOOLEN MILL
1862
CELLAR
FIRST FLOOR AT ROSE COURT
SECOND FLOOR AT LOWER PLAZA
THIRD FLOOR AT WEST PLAZA
FOURTH FLOOR

17

ROSE COURT
1968

1
POWER HOUSE
1915

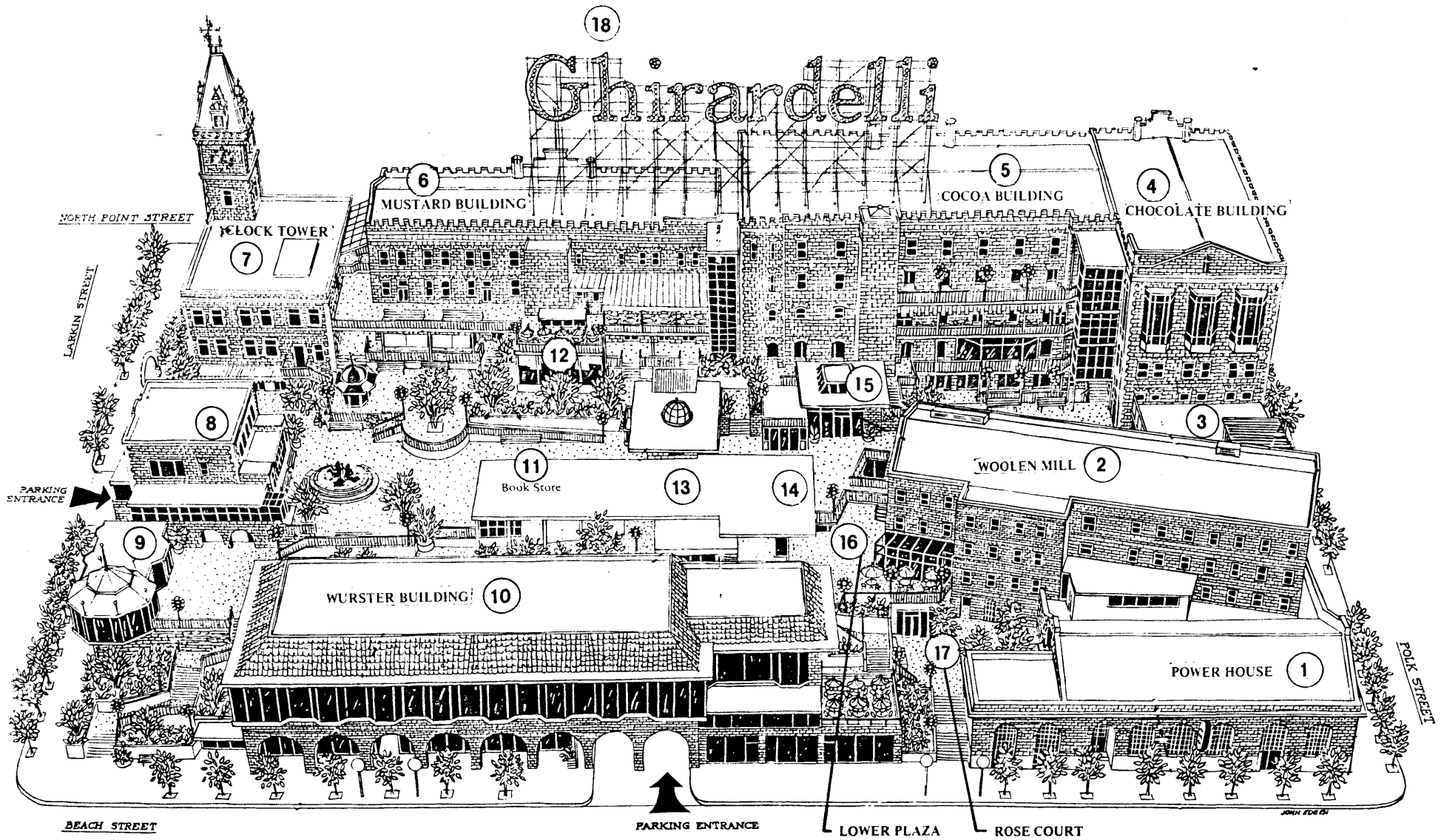
GLASS INCLOSURE

BALCONY

LEGEND

LANDSCAPING
PAVING

MAP of GHIRARDELLI SQUARE



SKETCH

Ghirardelli Square

900 NORTH POINT STREET, SAN FRANCISCO, CALIFORNIA 94109



SAN FRANCISCO PLANNING DEPARTMENT

MEMO

DATE: December 14, 2016
FROM: Pilar LaValley, Preservation Planner, (415) 575-9084
REVIEWED BY: Tim Frye, Historic Preservation Officer
RE: Ghirardelli Square Design Guidelines

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Attached please find Design Guidelines for Ghirardelli Square, dated November 10, 2016, prepared by Page & Turnbull, Inc. These Design Guidelines have been reviewed and accepted by Preservation staff of the Planning Department as the recommendations contained herein appear to be consistent with Article 10 and the Secretary of the Interior's Standards.

The Design Guidelines were developed by Jamestown, L.P. with assistance and support from the San Francisco Planning Department. The Design Guidelines are intended to provide guidance on compatible exterior alterations and to inform exterior changes and design approaches to unify the exterior expression of the Landmark property. The consistent application of these guidelines is also intended to simplify the review and approval process for projects that require a Certificate of Appropriateness.

The Ghirardelli Square Design Guidelines should be reviewed by anyone proposing exterior alterations or improvements on the property.

GHIRARDELLI SQUARE
SAN FRANCISCO, CALIFORNIA

DESIGN GUIDELINES
[13232]



PAGE & TURNBULL

imagining change in historic environments through design, research, and technology

NOVEMBER 10, 2016

FINAL



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INTRODUCTION



At the request of Jamestown, L.P., Page & Turnbull, HOK, HLB Lighting and Ross Luthin have prepared these Design Guidelines for alterations at Ghirardelli Square. The guidelines have been developed to inform proposed improvements and to facilitate the review process by the San Francisco Planning Department. This document identifies significant and contributing character-defining features at Ghirardelli Square. These Guidelines provide recommendations and guidance for future improvements at Ghirardelli Square with the goal of protecting the historic integrity of the resource.

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PURPOSE & PROCESS



North Point facade, 1919 (Calisphere)

PURPOSE

Jamestown, L.P. developed these Design Guidelines for Ghirardelli Square with assistance and support from the San Francisco Planning Department. The Design Guidelines are intended to provide guidance on compatible exterior alterations at Ghirardelli Square, to inform exterior changes and design approaches as well as express the owners’ intentions for future alterations. Recommendations in the Design Guidelines address many aspects of the site, from tenant signs to paving materials, and their application is intended to reduce the use of inappropriate and incompatible materials, remove physical and visual clutter throughout the site by providing consistent and effective wayfinding and tenant signage, improve circulation and accessibility, and protect and preserve original features and fabric and the historic character of Ghirardelli Square. The consistent application of these Guidelines is also intended to simplify the review and approval process for projects that require a Certificate of Appropriateness.

These Guidelines are intended to be consistent with Article 10 and the Secretary of the Interior’s Standards for the Treatment of Historic Properties. They will inform exterior changes and design approaches as well as express the owners’ intentions for future alterations. These Guidelines address:

- Building entrances
- Building storefronts and window walls
- Exterior building and site finishes and materials
- Signage
- Canopies and awnings
- Outdoor lighting
- Outdoor furniture
- Railings
- Stairs and ramps
- Landscape and plant materials

This document is meant to recognize original features and identify compatible new features/finishes for some of the more typical exterior alterations. Ultimately the Guidelines will provide guidance to unify the exterior expression of the Square.

PROCESS

Tenant’s architect, graphic designer, and special consultant will prepare drawings for all exterior alterations and improvements. Improvements within the scope of an Administrative Certificate of Appropriateness and consistent with these guidelines will be submitted to Planning Staff for review and approval. Improvements beyond the scope of an Administrative Certificate of Appropriateness will follow the process for a Certificate of Appropriateness and will go before the HPC for review and approval.

HISTORIC CONTEXT

The Ghirardelli Square property is landmark number 30 for San Francisco and is located at 900 North Point Street [APN 0452/002-011 (three lots)] in San Francisco, California (Figure 1). The property consists of thirteen distinct buildings located on the block bounded by North Point, Larkin, Polk and Beach streets along San Francisco’s Northern Waterfront. Ghirardelli Square was listed in the National Register of Historic Properties in 1982. Ghirardelli Square is an outstanding example of early adaptive re-use in America and has been noted for its synthesis of modern architectural design with historical building fabric.

Originally the site of Pioneer Woolen Mills, the property became the base of operations for chocolate confectioner, Domingo Ghirardelli, in 1893. After the departure of the chocolate factory, Ghirardelli Square was rehabilitated into one of America’s first festival marketplaces in the 1960s, by architects Wurster, Bernardi and Emmons, with Lawrence Halprin as landscape architect. Their work rehabilitated existing buildings and integrated new buildings, while addressing the slope in topography with terraces.

The National Register Nomination lists three periods of significance:

- 1) 1858 – 1889 (Woolen Mill). Character-defining features for the Woolen Mill include:
 - a. Rectangular form and massing;
 - b. Gable-shaped roof;
 - c. Red brick exterior;
 - d. Timber construction;
 - e. Fenestration pattern;
- 2) 1892 – 1962 (D. Ghirardelli Chocolate Company). Character-defining features for this period include:
 - a. Rectangular form and massing;
 - b. Red brick exterior;
 - c. Cement plaster accent trim;
 - d. Regular fenestration pattern;
 - e. Original steel and wood windows;
 - f. Timber construction;
 - g. Decorative Entries;
 - h. Crenellated parapets.

- 3) 1962 – 1967 (Ghirardelli Square). Character-features for this period include:
 - a. Red sand-mold brick;
 - b. Steel frame and glass walls;
 - c. Festive lighting;
 - d. Board form concrete walls (landscape);
 - e. Metal Railings;
 - f. Roof forms, including the flat roofs of the pavilion buildings and the deck roof (flat-topped, hipped) of the Wurster Building;
 - g. Clay tile roof of the Wurster Building.

Since the 1960’s development of the complex into Ghirardelli Square, the site has seen a number of substantial alterations and tenant improvements. Though the character of the Square has generally been preserved, the modifications have somewhat impacted the historic context through the use of inappropriate materials, alterations to the original features, and the creation of redundant space. Alterations since the third Period of Significance include:

- Terrace Plaza: Level was raised; steps were added, a secondary ramp was added;
- Fountain Plaza and North Plaza: Replacement of the original paving with red brick;
- Apartment Building: New entry steps and new storefront entry.



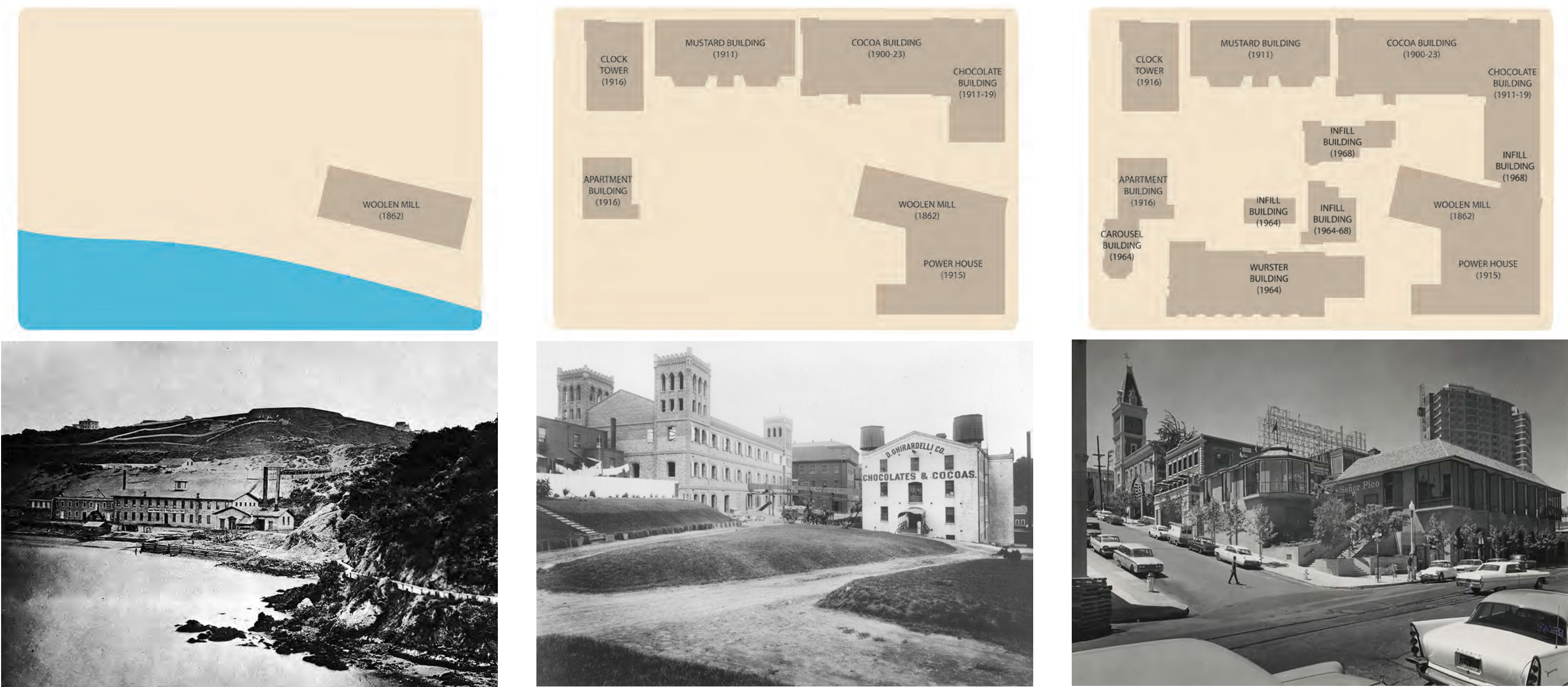
View along North Point, 1919 (Online Archive)



Fountain Plaza, 1960s (SFPL)

HISTORIC
CONTEXT

HISTORIC CONTEXT



First Period of Significance: 1858-1889
Pioneer Woolen Mills circa 1862-1899 at the original shoreline.
(Photo: Bancroft library)

Second Period of Significance: 1892-1962
Ghirardelli complex circa 1911.
The Pioneer Woolen Mills were originally built in 1862. Between 1893 and 1919, the D. Ghirardelli company developed the site with several new buildings.

Third Period of Significance: 1962-1967
Ghirardelli Square 1965.
The Property was designed for adaptive reuse and rebranded as Ghirardelli Square, by Lawrence Halprin and architects Wurster, Bernardi and Emmons.

ARTICLE 10 REQUIREMENTS

SECRETARY OF THE INTERIOR'S STANDARDS

As a landmark of the City of San Francisco, Ghirardelli Square is subject to the requirements of Article 10 of the San Francisco Planning code. Article 10 is intended to protect and preserve significant historic and cultural resources in San Francisco. Alterations must comply with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

The Standards:

- 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.
- 2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- 3. Each property shall 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 architectural elements from other buildings, shall not be undertaken.
- 4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
- 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.
- 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.
- 8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- 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.

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.

CERTIFICATE OF APPROPRIATENESS

Exterior alterations require review by the San Francisco Planning Department. Minor exterior alterations may be approved by Planning Department Staff via an Administrative Certificate of Appropriateness. Major alterations require a Certificate of Appropriateness and approval by the San Francisco Historic Preservation Commission (HPC).

The Planning Department maintains an updated list of scopes that qualify for an Administrative Certificate of Appropriateness.



View looking southwest at Larkin and Beach streets, 1960s (Calisphere)



View looking west from Fountain Plaza, 1960s (Environmental Design Archives)

SITE OVERVIEW

SITE OVERVIEW

Ghirardelli Square is located on the San Francisco Bay at 900 North Point Street. It is on the west side of Fisherman’s Wharf, two blocks east of Van Ness Avenue and one block west of the cable car turnaround at Beach and Hyde streets. There are two primary pedestrian access points into Ghirardelli Square, both with original character-defining features: the corner of Beach and Larkin Streets where an original historic planter has been retained and on Larkin Street where an original 1960’s era arched sign marks the entry. There are two secondary entrances, at Beach Street near Polk Street and at North Point Street. The hardscape connecting the buildings is part of the 1960s work. The layout retains many features from the 1960s though there have been several alterations to the site.



Main entries into Ghirardelli Square at Larkin and Beach Streets. 1960s (Environmental Design Archives)



SITE
OVERVIEW

BUILDING STOREFRONTS AND WINDOW WALLS

HISTORIC CONTEXT

The 1960s rehabilitation of Ghirardelli Square introduced new construction with modern storefronts and window walls to the site which until then had consisted of masonry buildings. The Carousel Building has exterior walls that are essentially glass with black steel framing. The Wurster Building Beach Street façade has storefronts set back ten feet behind brick arches and the second floor of the same façade consists of a window wall with bay windows. The small retail pavilions are also notable for having full walls of glass divided by black metal framing members.

In addition to the storefronts, exterior stairs were added to the north facades of the Chocolate, Cocoa, and Mustard Buildings. The stairs have glass enclosures divided by steel framing members that are a character-defining feature of Ghirardelli Square. At the Chocolate Building, several pairs of windows were replaced with fixed glazed windows that span two floors. The double-height windows provided views to the Bay as well as an exterior expression of the interior space. They also convey the character of the era in which they were constructed.

The 1960s storefronts and window walls resulted in an aesthetic that is a defining characteristic of Ghirardelli Square. Their transparency provides a modern feel to the Square.



The window walls of the small storefront pavilions are a character-defining feature of Ghirardelli Square



Glass Stair Enclosure at the Cocoa and Chocolate Buildings



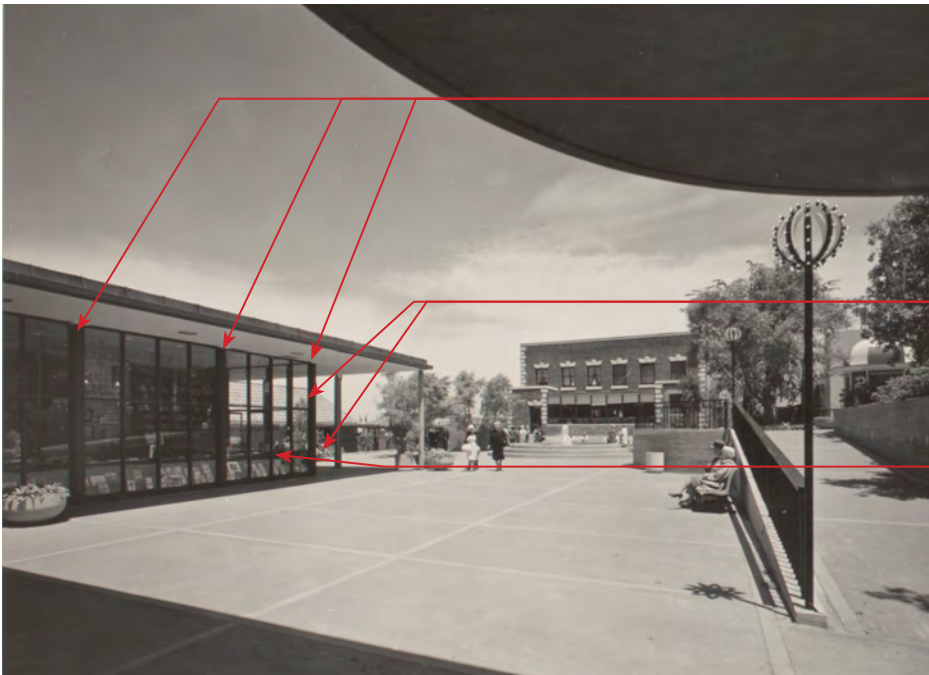
Carousel Building and Wurster Building both have glazed storefront walls that face the Bay



The Chocolate Building: Note the large two-story windows walls constructed in the 1960s

STOREFRONTS
& WINDOW
WALLS

BUILDING STOREFRONTS AND WINDOW WALLS



Original Fountain Plaza Shop

1960S FOUNTAIN PLAZA SHOPS

The original Fountain Plaza storefronts had an even bay spacing. Structural elements were hidden by the vertical mullions where the bays met.

The storefront had two horizontal mullions. The top mullion aligned with the top of the doors.

Each bay was vertically divided into four separate, equal panels



Existing Fountain Plaza Shop (Kara's Cupcakes)

EXISTING FOUNTAIN PLAZA SHOPS (NOW KARA'S CUPCAKES)

The storefront bays have a similar width as the original and where the bays meet, the structural elements are hidden by wider mullions

The storefront has one horizontal mullion, aligned with the top of the doors.

Each bay is vertically divided into two, unequal panels



Stair enclosure next to the Cocoa and Chocolate buildings

1960S STAIR GLASS ENCLOSURES

The glass enclosures have a grid of evenly divided panes. The panes are evenly divided both in the vertical and horizontal direction

1960S CHOCOLATE BUILDING WINDOW WALLS

Several original windows of the Chocolate Building were replaced in the 1960s. The windows were replaced with double-height windows that spanned two pairs of windows.

The panes are vertically divided into three panels with one large pane in the middle and two smaller, equal size panes that flank the center pane.

The horizontal divisions align with the original sills, floors and heads of the original windows.

BUILDING STOREFRONTS AND WINDOW WALLS



GALLERY SHOP

The storefront at the Gallery Shop appears to be original and has the original configuration from the 1960s. The storefront has three vertical divisions and one horizontal division. The horizontal division is not aligned with the door header.

COMMON FEATURES

The analysis of the storefronts included a review of the storefronts used at the pavilions, the glass stair enclosures, and large windows at the Chocolate Building that were installed in the 1960s. These features have the following in common:

- Even bay spacing
- Horizontal mullions that divided the vertical bays
- Dark bronze color
- Thicker mullions where structural elements are hidden

RECOMMENDATIONS

Based on an inventory of the original storefronts, the stair enclosures, and the large windows at the Chocolate Building, new storefronts should adhere to the following recommendations:

Materials:

- Painted steel
- Coated or anodized aluminum
- Glass
- Highly reflective or shiny materials such as clear coat aluminum or stainless steel are not appropriate.

Style:

- Even bay and vertical mullion spacing
- Horizontal mullions should be kept to a minimum to maintain an open transparent design
- Replacement storefronts of contributing resources should generally be fixed in place or not operable.

Color:

- Dark colors such as bronze are appropriate



GATEWAY SHOP

The original storefronts of the Gateway Shop were recently replaced. Similar to the window walls at the Chocolate Building, the storefront bays at the Gateway Shop are vertically divided in three. At the east side, the vertical panels are evenly divided. At the south side, the center panel is larger than the two flanking panels. This storefront includes several horizontal divisions that appear to divide the storefront in half and introduce a non-transparent spandrel panel above the halfway point. This storefront replacement is appropriate.

STOREFRONTS
& WINDOW
WALLS

BUILDING STOREFRONTS AND WINDOW WALLS

1960S WURSTER BUILDING

The Wurster Building was constructed in two phases, 1964 and 1968. It was named after William Wurster and is the largest of the buildings constructed in the 1960s. The north facade of the building faces Beach Street. The 1964 portion (eastern portion) of the Wurster Building was originally constructed with an arcade at street level and glass storefronts that were set back ten feet behind the arches. The window walls at the second level featured large fixed lites over a smaller obscure lites and a design that included a series of bay windows. The building is notable for its clay tile roof that has a decked roof form.

1968 WURSTER ADDITION

The Wurster Building was expanded to the east in 1968. This portion of the building continues the window wall at the upper floor, including the bay windows; however, the addition is stepped back to allow a rooftop deck on top of the lower floor. At the street level, the modest facade was designed with simple rectangular storefronts.

EXISTING WURSTER BUILDING

The Wurster Building has undergone several exterior alterations including: replacement of the fixed original windows in the window wall, installation of short balconies between the bay windows, relocation of the ground level storefronts to within the arches. The south facade has also been altered with the addition of an entry vestibule to the restaurant (located on the southeast side of the building) and the addition of restrooms that were constructed in the 1980s.



Original Wurster Building

BEACH STREET FACADE FEATURES

Features of the Beach Street facade of the Wurster Building are:

- Regular pattern of bay windows and arches
- Transparency at upper level window wall and storefronts at the lower floor
- Dark metal for framing of the window walls and storefronts
- Clay tile roof

RECOMMENDATIONS

Compatible alterations should include the following considerations:

Materials:

- Painted steel
- Coated or anodized aluminum
- Glass
- Highly reflective or shiny materials such as clear coat aluminum or stainless steel are not appropriate.

Style:

- Even bay and vertical mullion spacing
- Horizontal mullions should be kept to a minimum to maintain an open transparent design

Color:

Dark colors such as bronze are appropriate



Existing Wurster Building

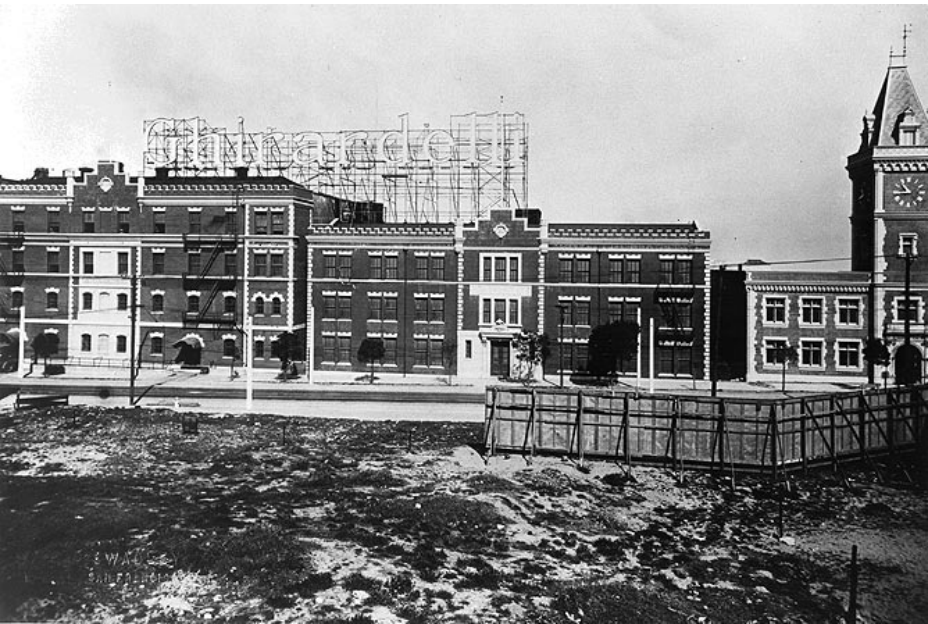
EXTERIOR BUILDING MATERIALS AND FINISHES

HISTORIC CONTEXT - FIRST AND SECOND PERIODS OF SIGNIFICANCE (1858-1962)

The factory buildings constructed in the first and second periods of significance generally retain original finishes. These finishes include:

- Red brick walls
- Cement plaster trim
- Both steel and wood windows.

The color palette from this era consists primarily of varying shades of brick red, cream, and black. The black is found at windows and the cream is found at the cement plaster accents.



The Ghirardelli complex circa 1936. (Photo courtesy of 'Found SF')

HISTORIC CONTEXT - THIRD PERIOD OF SIGNIFICANCE (1960S)

The 1960s work is notable for its use of materials compatible with the original buildings and includes:

- Red sand mold brick
- Metal storefronts
- Board formed concrete
- Cement plaster

The color palette from this era introduced a significant amount of grey, found primarily in the concrete work.



EXTERIOR BUILDING MATERIALS AND FINISHES

RECOMMENDATIONS

Appropriate materials for building features include:

Cladding:

- Sand mold brick
- Red color: The rich variety in the brick color found at Ghirardelli Square allows for flexibility in the red tones that are appropriate.
- Cement plaster
- Board form concrete
- Application of cement plaster to exposed brick is not appropriate

Storefronts:

- Black anodized aluminum
- Black painted steel

Roofs:

- Copper
- Red clay tile

Glazing:

- Replacement glass at the original windows of the Clock Tower, Mustard, Cocoa, Chocolate, Woolen Mill, Power House, and Apartment House buildings should match the existing glass to the extent possible
- Replacement glass for the 1960s buildings should be clear glass

Windows and Doors:

- Wood or metal may be appropriate for doors and windows in the buildings built within the first and second period of significance.
- Metal is appropriate for doors and windows on the buildings built within the third period of significance.



Original Ghirardelli buildings have a variety of brick.



Several of the original Ghirardelli Buildings have double-hung steel windows.



Apartment Building has wood windows.



The clay tile roof of the Wurster Building is a prominent feature of the Square and an appropriate exterior material .

EXTERIOR BUILDING MATERIALS AND FINISHES



Several of the 1960s buildings incorporate board form concrete.



Building materials used in the 1960s additions include sand mold brick, metal, and cement plaster storefronts. These continue to be appropriate materials today.



Inappropriate - some of the original Ghirardelli Buildings have areas where the original brick was refinished with cement plaster and painted to match the brick paving.

INAPPROPRIATE USE OF MATERIALS

Post the 1960's renovation, some of the original Ghirardelli buildings have been inappropriately added to and refinished. The application of cement plaster to exposed brick is not acceptable. When restoration is appropriate, paint is to be removed from brick; product and methodology specifications are to be provided to San Francisco Planning staff for review, in addition to on-site mock-ups.

EXTERIOR SITE MATERIALS AND FINISHES

HISTORIC CONTEXT

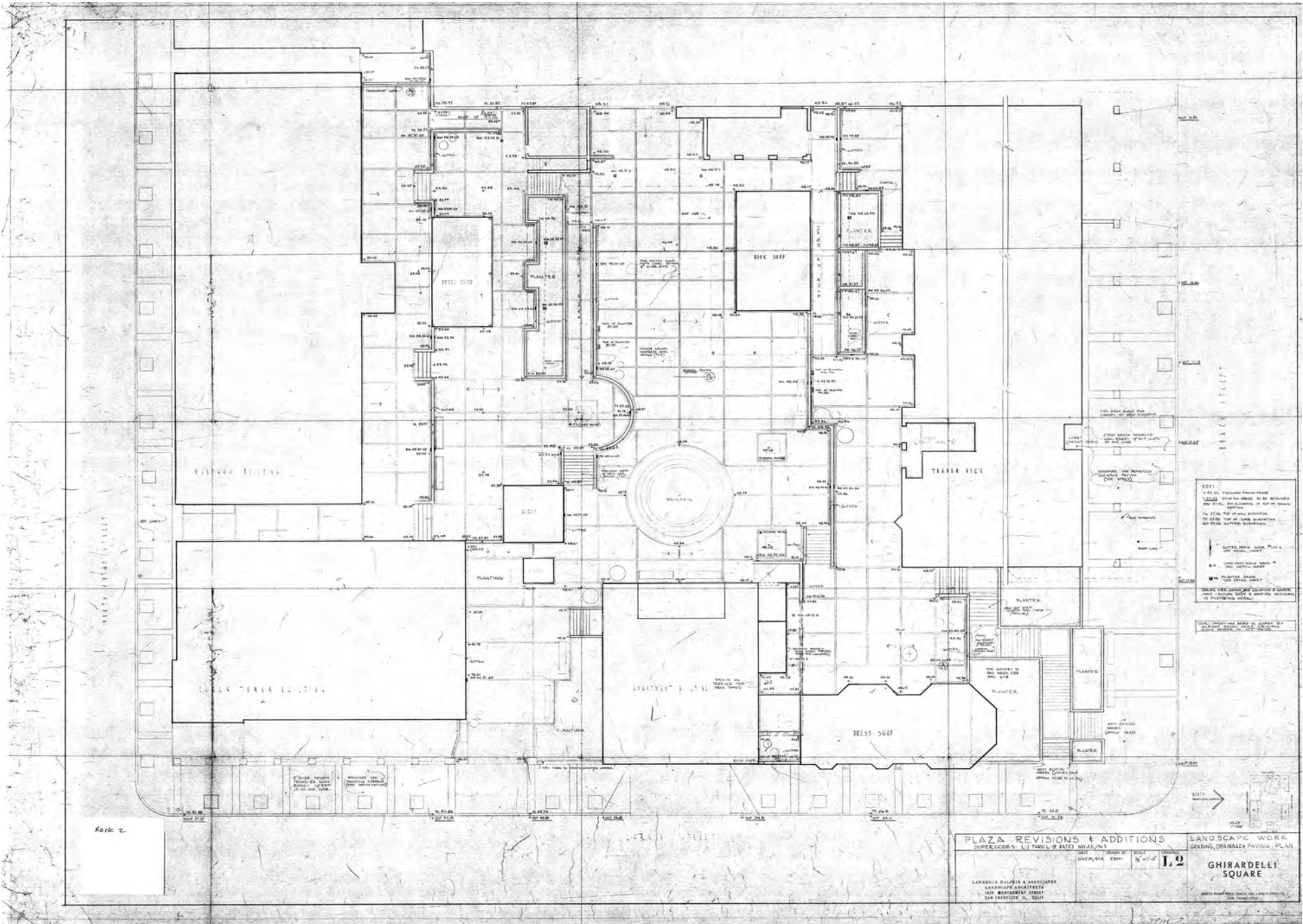
The use of board-formed concrete walls and planters were a major characteristic of Halprin’s modernist approach of being true to materials and expressing the structure. The paving design for the square, which consisted of a simple grid of two types of cast-in-place aggregate concrete also reflected these same modernist concepts. Together this pattern of neutral colored concrete formed a unified ground plane that both accentuated the historic red brick factory buildings and created functional surfaces designed to be active outdoor rooms used for festivals and programmed entertainment with remarkable views over San Francisco Bay.



View of Upper Plaza in the 1960’s demonstrates the character defining angular board form concrete walls and planters from that era (Environmental Design Archives)



View looking west from Fountain Plaza in the 1960’s shows the original character defining paving from that period, as seeded concrete (Environmental Design Archives)



Plaza Revisions and additions 1963

EXTERIOR SITE MATERIALS AND FINISHES

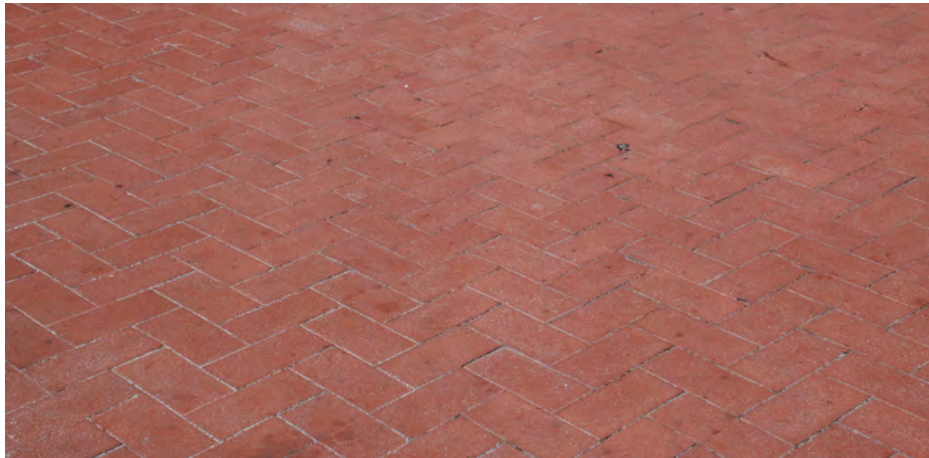
EXISTING CONDITIONS

Most of the board form concrete walls remain in their original configuration, although some alterations were made in the 1980s, to walls separating Fountain and Terrace Plaza. Much of the original Halprin-era paving has been replaced since the 1960’s renovation. The opposing diagram indicates areas of original extant paving material.

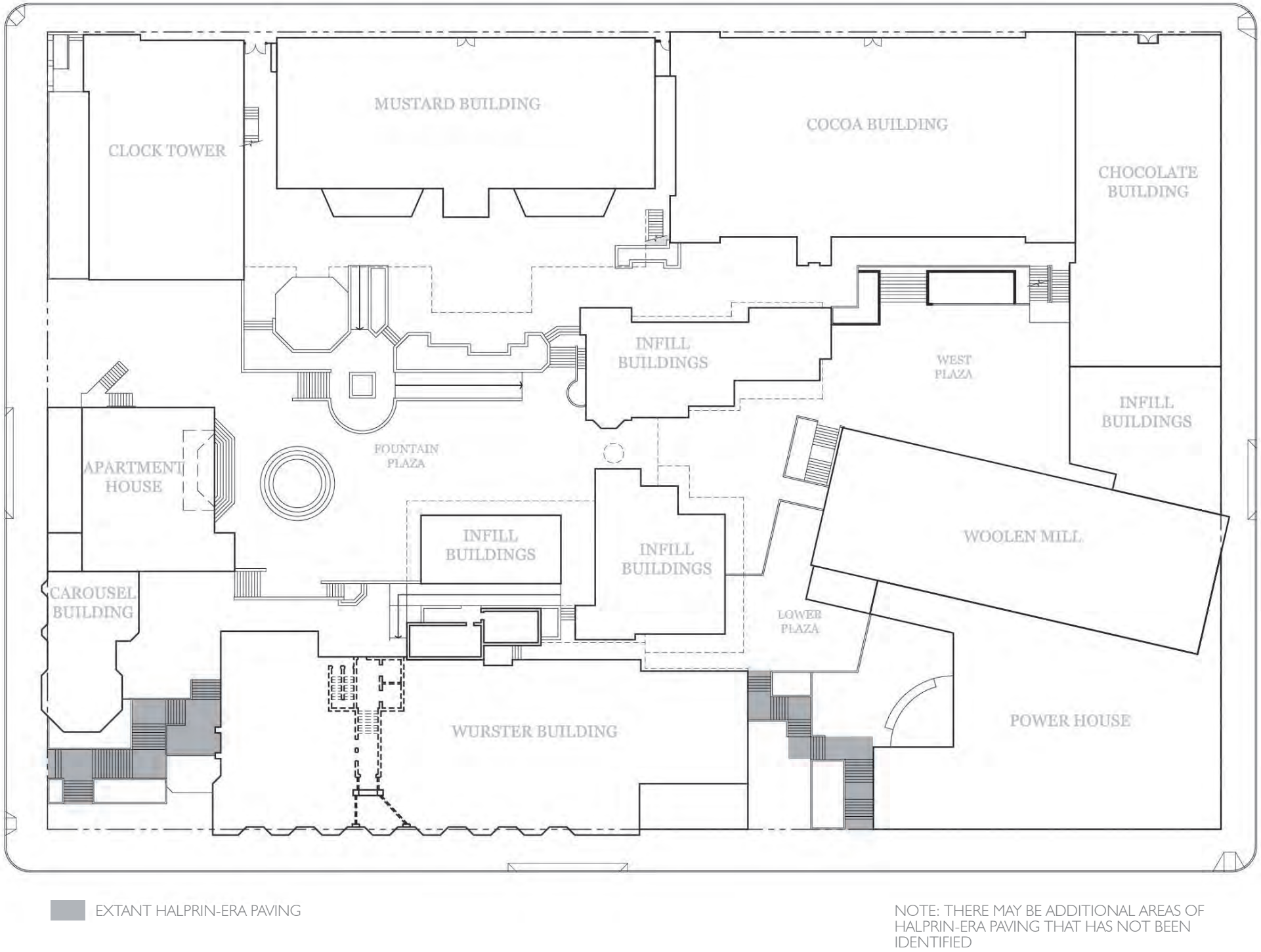
Red brick is amongst materials used to replace the Halprin-era aggregate concrete paving and is prevalent throughout the Square. While not a recommended material for the Square for small-scale patching or repair scopes of work where red brick already exists, replacement in-kind would be appropriate.



Existing seeded aggregate paving with concrete banding



Red brick paving at Fountain Plaza



EXTERIOR SITE MATERIALS AND FINISHES

RECOMMENDATIONS

Any modifications to planters, walls, or original features shall be of a generally orthogonal layout and using the same materials, as the Halprin-era design. Ghirardelli Square’s paving concept will restore where feasible, the pattern, neutral tone, materials and design intent of the 1963 plan. Individual project areas may require customized approaches, but shall remain respectful of site appropriate materials and design.

New paving at Ghirardelli Square will restore where appropriate, the original poured in place concrete, with fine seeded aggregate and banding pattern. This will be achieved with two differently colored and dimensioned paving types, to help re-establish unity between buildings.

Appropriate materials for hardscape include:

Concrete:

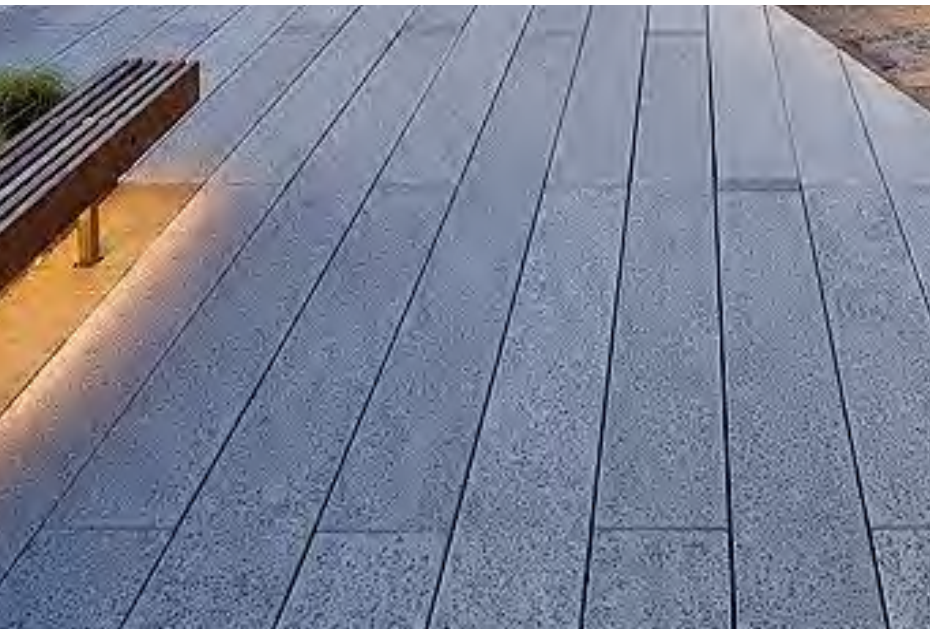
- To match existing materials in color and finish
- Other matte finishes such as a broom finish are also acceptable and may be used to distinguish new from existing.
- Potential areas where other finishes may be acceptable include areas where non-historic elements are required to be replaced or where a new hardscape finish is proposed.
- Banding to be 5-6” in width
- When poured in place concrete is not feasible, unit pavers should match in color and finish. Joints between pavers will be the absolute minimum size, to read as much like a continuous field, to resemble more closely the original paving



Appropriate existing paving and walls at Ghirardelli Square includes seeded concrete and board formed concrete.



Example of unit paver in conditions where poured in place concrete is infeasible.



Example of suitable alternative paving material to poured in place concrete.

EXTERIOR SITE MATERIALS AND FINISHES

INAPPROPRIATE USE OF MATERIALS

Post the 1960’s renovation, some original paving has been replaced using materials that do not match appropriate material recommendations. This includes the area adjacent the Powerhouse patio, where colored concrete has been added. Bamboo fencing installed in this vicinity is also inappropriate.



Inappropriate - paving materials should be in keeping with the character of Ghirardelli Square.

LANDSCAPE AND PLANT MATERIALS: HISTORIC CONTEXT

*“Movement and choreography have always been a consistent influence on me and my work... natural movements characterized by water and natural forces and the evidence of natural change over time have led me to my endless fascination with natural processes.”*¹
- Lawrence Halprin

DESIGN APPROACH

In their biography of Lawrence Halprin, landscape architect for Ghirardelli Square, the Cultural Landscape Foundation notes Halprin’s attention to human scale, user experience, and the social impact of design.² Halprin sought to engage the community in his landscape work and was deeply influenced by his wife, choreographer and dancer, Anna Halprin. His guiding principles are expressed in RSVP Cycles: Creative Processes in the Human Environment, which he co-wrote with his wife and associate Jim Burns and emphasizes Resources (both human and physical), Scores (process leading to the performance – movement through space), Valuation (analyzes the result of action), and Performance (resultant of the score).³ According to his wife, “He believed that the most important thing about designing is to generate creativity in others, and to be inclusive -- to include the needs and experiences of people interacting with the environment, and to let them be part of its creation.”⁴

The New York Times’ obituary honoring Halprin describes him as “the tribal elder of American landscape architecture, who used the word choreography to describe his melding of modernism, nature and movement in hundreds of projects...”⁵ and credits him for a “sharper style of landscape architecture, often as dependent on concrete as on vegetation.”⁶ Indeed, his work is better known for creating interactive environments and for his use of concrete forms than for his integration of plants within his landscapes.

His design sensibilities focus not on ornamentation or specific plants but on how people use, interact, and move through the space. Though his work consistently engages organic and natural elements, they are most often expressed within the context of modernist, geometric forms constructed of austere materials such as concrete. In the Capitol Towers National Register Nomination, water is noted to be the most common natural element that Halprin celebrated in his designs and “which became a hallmark of his work.”⁷

HALPRIN'S GHIRARDELLI SQUARE

The following characteristics found at Ghirardelli Square are consistent with Halprin’s design sensibilities as described above:

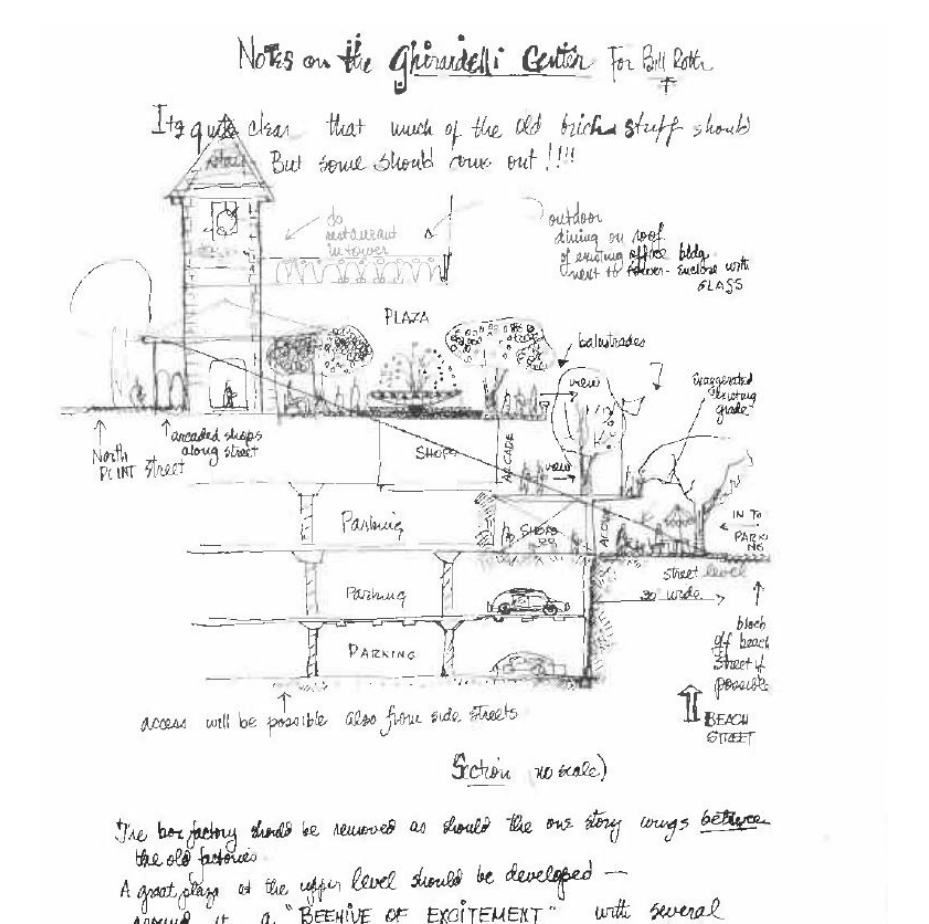
- Use of movement and choreography in the landscape design, especially at Beach and Larkin streets and at the west entry point at Beach Street;
- Extensive use of concrete material (originally the hardscape throughout);
- Use of board form geometric concrete features such as the planters and landscape walls;
- Use of vegetation within concrete forms and planters and that is subordinate to choreography of the space;
- Human scale of both vegetation and concrete forms.

Halprin’s preferred “landscape” is crowded and as previously noted a major characteristic of his work was his desire to choreograph the movement of people throughout his projects.⁸ When analyzing Halprin’s original planting design at Ghirardelli Square through the lens of choreography and the flow of people, two types of conditions are evident: one condition placed seating directly adjacent to the planter, creating places for rest and respite (see photos 1, 3, and corresponding keyed in photo locations noted on the original planting plan on pages 54-55); in the other condition, planters were placed adjacent to stairs and ramps, creating welcoming spaces to move through (see photos 2,4, and corresponding keyed in photo locations noted on the original planting plan on pages 54-55). At Ghirardelli Square, Halprin selected many of the same species for each of these conditions, suggesting that plant species may have been selected based on other criteria, such as a consistent design language.

No documentation specific to Ghirardelli other than the original landscape plans was found that described a strategy for plant selection. Therefore, the following description of the original plants at Ghirardelli is based on Halprin’s own design principles and the original Ghirardelli landscape:

- Halprin used vegetation to “give people contact with nature, establish a relationship with primitive needs and soften the hard, unyielding surfaces of urban construction with the green of leaves, texture, and shadow;”⁹
- The plant selection at Ghirardelli Square is generally small in scale, consistent with Halprin’s desire to add human scale to the space;
- Plants are generally contained within concrete planters.

Specific plants that were originally used are shown in the original landscape plan that follows and listed under “Halprin Planting Palette.” The original plan also shows that, except for street trees and a few trees within the site, vegetation is contained within concrete planters.



Early concept sketch of Ghirardelli Square by Lawrence Halprin for developer William Roth, 1962.

1. “Lawrence Halprin,” LandscapeOnline.com, <http://www.landscapeonline.com/research/article/12990>
2. “Lawrence Halprin,” The Cultural Landscape Foundation, <https://tclf.org/pioneer/lawrence-halprin>
3. Lawrence Halprin and Associates, RSVP Cycles: Creative Processes in the Human Environment, 1970.
4. Rob Rogers, “Landscape architect Lawrence Halprin dies at 93,” Marin Independent Journal, 26 October, 2009.
5. Douglas Martin, “Lawrence Halprin, Landscape Architect, Dies at 93,” New York Times, 26 October, 2009.
6. Ibid.
7. Page & Turnbull, Capitol Towers National Register Nomination, 2014.
8. Davis, Douglas, Lawrence Halprin Changing Places, San Francisco Museum of Modern Art, p1-4
9. Lawrence Halprin, “Epilogue,” Cities, revised ed. March 1972.

LANDSCAPE AND PLANT MATERIALS



Photo 1 - 1960's perennials varied in height and texture



Photo 3 - 1960's evergreen olive trees at Terrace Plaza.



Photo 5 - 1960s olive trees in Fountain Plaza



Photo 2 - 1960's Planter adjacent the Beach and Larkin Street entry stairs.



Photo 4 - Gateway at Larkin St. and Beach St. intersection.



Photo 6 - 1960s view of Date Palm

LANDSCAPE AND PLANT MATERIALS

ORIGINAL 1965 HALPRIN PLANTING PLAN

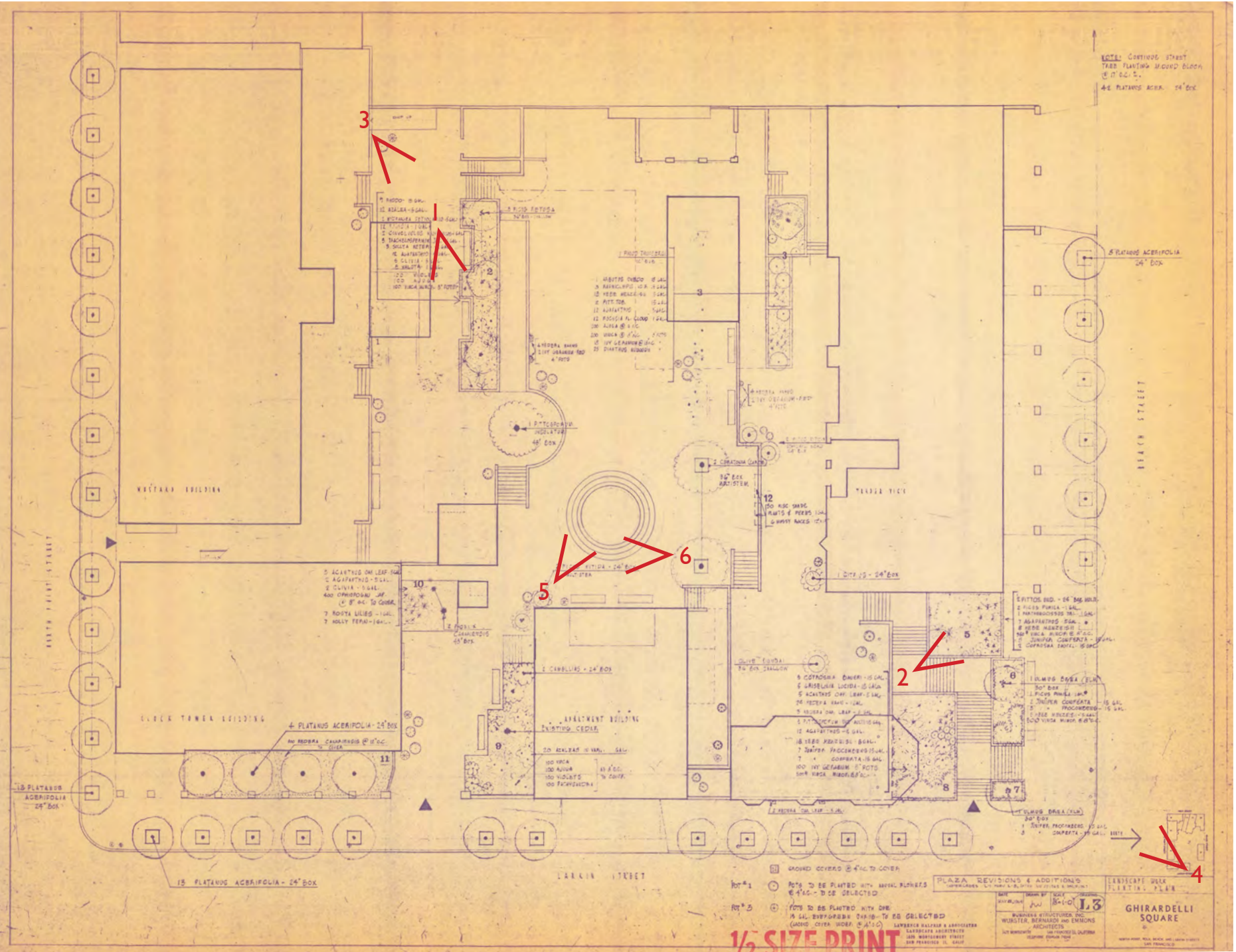


Photo locations from preceding page are noted on the above plan

LANDSCAPE AND PLANT MATERIALS

HALPRIN PLANTING PALETTE

GROUND COVER AND GRASSES

| Botanical Name | Common Name | Height | Water Use | Evergreen | Flower | DPW Recommended | CA Native | Salt / Wind | Sun | Maintenance |
|------------------------------|-----------------------------|------------|-----------|-----------|---------------|-----------------|-----------|-------------|-----------------------------|---------------------|
| Ajuga | carpet bugle | 6" | moderate | yes | | no | no | | full sun or partial shade | spreads by runners |
| Cistus villosus 'Prostratus' | sageleaf rockrose | 2' | low | yes | white | yes | no | yes | full sun | hardy, short-lived |
| Convolvulus mauritanicus | ground morning glory | 1' to 2' | low | yes | lavender-blue | no | no | | best in sun / some shade ok | |
| Erica 'Spring White' | heath | 8" | moderate | yes | white | no | no | | full sun or partial shade | tough, fast growing |
| Ficus pumila | creeping fig | | moderate | yes | | no | no | | full sun or partial shade | |
| Hedera canariensis | Algerian ivy | | moderate | yes | | no | no | | full sun or partial shade | invasive |
| Hedera helix 'Oakleaf' | English ivy | | moderate | yes | | no | no | | full sun or partial shade | invasive |
| Juniperus conferta | shore juniper | 1' | low | yes | | no | no | yes | full sun or partial shade | |
| Juniperus procumbens | Japanese garden juniper | 1' to 2.5' | low | yes | | no | no | | full sun or partial shade | |
| Pachysandra | Japenese spurge | 1' | moderate | yes | | no | no | | partial or full shade | |
| Parthenocissus tricuspidata | Boston ivy | | moderate | no | | no | no | | sun or shade | |
| Sollya heterophylla | Australian bluebell creeper | 2' to 3' | low | yes | blue | yes | no | yes | partial shade | |
| Trachelospermum jasminoides | star jasmine | 2' | moderate | yes | white | no | no | | light shade | |
| Vinca minor | periwinkle | 6" | moderate | yes | lavender-blue | no | no | | partial shade | |

PERENNIALS

| Botanical Name | Common Name | Height | Water Use | Evergreen | Flower | DPW Recommended | CA Native | Salt / Wind | Sun | Maintenance |
|---------------------------|----------------------|----------|-----------|-----------|----------------|-----------------|-----------|-------------|---------------------------|------------------------|
| Acanthus mollis 'Oakleaf' | bear's breech | 4' to 5' | moderate | yes | white, rose | yes | no | | sun or shade | can be invasive, hardy |
| Agapanthus | lily-of-the-nile | 4' to 5' | moderate | yes | blue or white | yes | no | | full sun or partial shade | low maintenance |
| Agapanthus 'Peter Pan' | lily-of-the-nile | 1.5' | moderate | yes | blue | yes | no | | full sun or partial shade | low maintenance |
| Clivia | clivia | 2' | moderate | yes | orange-red | yes | no | | some shade | |
| Cyrtanthus elatus | valota, fire lily | 1' to 2' | moderate | yes | orange-red | no | no | | light shade | |
| Cyrtomium falcatum | Japenese holly fern | 2' to 3' | moderate | yes | | no | no | | patial or full shade | |
| Dianthus allwoodii | pink / carnation | 1.5' | moderate | yes | pink-white-red | no | no | | sun or shade | |
| Fuchsia | fuchsia flying cloud | 3' to 6' | moderate | yes | showy | no | no | | full sun or partial shade | |
| Hosta lilies | plantain lily | 3' to 6' | moderate | yes | | no | no | | partial or full shade | |
| Liriope muscari | big blue lilyturf | 1.5' | moderate | yes | violet | no | no | | full sun or partial shade | |
| Ophiopogon japonicus | mondo grass | 8" | moderate | yes | | no | no | | partial to full sun | |
| Violet | violet | 1' | moderate | no | | no | no | | sun or partial shade | |

Inventory of plant species from the original 1960s Halprin Planting Plan.

LANDSCAPE AND PLANT MATERIALS

HALPRIN PLANTING PALETTE

SHRUBS

| Botanical Name | Common Name | Height | Water Use | Evergreen | Flower | DPW Recommended | CA Native | Salt / Wind | Sun | Maintenance |
|----------------------|--------------------|-----------|-----------|-----------|--------------|-----------------|-----------|-------------|---------------------------|------------------|
| Azalea | azalea | 3' to 6' | moderate | yes | | no | yes | | filtered sunlight | |
| Camellia | camellia | 20' | moderate | yes | showy | no | no | | partial shade | |
| Coprosma baueri | mirror plant | up to 10' | moderate | yes | | no | no | | full sun or partial shade | easy to maintain |
| Griselinia lucida | puka | up to 10' | moderate | yes | | no | no | | full sun or partial shade | |
| Hebe menziesii | hebe | 3' | moderate | yes | showy | no | no | yes | sun or part shade | |
| Hydrangea petiolaris | climbing hydrangea | up to 60' | moderate | no | white | no | no | | partial shade | |
| Pittosporum tobira | mock orange | 6' to 15' | low | yes | creamy white | no | no | yes | full sun or partial shade | |
| Raphiolepis indica | Indian hawthorne | 4' to 5' | low | yes | | yes | no | | sun or part shade | |
| Rhododendron | rhododendron | 3' to 6' | moderate | yes | | no | yes | | filtered sunlight | |

TREES

| Botanical Name | Common Name | Height | Water Use | Evergreen | Flower | DPW Recommended | CA Native | Salt / Wind | Sun | Maintenance |
|-------------------------|-------------------------|------------|-----------|-----------|--------------|-----------------|-----------|-------------|---------------------------|-------------|
| Arbutus unedo | strawberry tree | 35' | low | yes | green-white | no | no | yes | sun or part shade | |
| Ficus retusa | Indian laurel fig | 30' | moderate | yes | | no | no | | full sun or partial shade | |
| Olea europaea | olive | 30' | very low | yes | | no | no | yes | full sun | |
| Phoenix canariensis | Canary Island date palm | to 60' | low | yes | | no | no | yes | full sun or partial shade | |
| Pinus thunbergii | Japanese black pine | 100' | moderate | yes | | no | no | | full sun | |
| Pittosporum undulatum | Victorian box | 30' | low | yes | creamy white | no | no | | full sun or partial shade | |
| Platanus acerifolia | London plane | 40' to 80' | moderate | no | | no | no | | full sun | |
| Ulmus parvifolia 'Brea' | Chinese evergreen elm | 40' to 60' | low | yes | | no | no | | full sun | |

Inventory of plant species from the original 1960s Halprin Planting Plan.

LANDSCAPE AND PLANT MATERIALS

HALPRIN PLANTING PALETTE

GROUNDCOVER AND GRASSES



Ajuga
carpet bugle



Cistus villosus 'Prostratus'
sageleaf rockrose



Convolvulus mauritanicus
ground morning glory



Erica 'Spring White'
heath



Ficus pumila
creeping fig



Hedera canariensis
Algerian ivy



Hedera helix 'Oakleaf'
English ivy



Juniperus conferta
shore juniper



Juniperus procumbens
Japanese garden juniper



Pachysandra
Japanese spurge



Parthenocissus tricuspidata
Boston ivy



Sollya heterophylla
Australian bluebell creeper



Trachelospermum jasminoides
star jasmine



Vinca minor
periwinkle

PERENNIALS



Acanthus mollis 'Oakleaf'
bear's breech



Agapanthus
lily-of-the-nile



Agapanthus 'Peter Pan'
lily-of-the-nile



Clivia
clivia



Cyrtanthus elatus
valota, fire lily



Cyrtomium falcatum
Japanese holly fern



Dianthus allwoodii
pink, carnation



Fuchsia
fuchsia flying cloud



Hosta lilies
plantain lily



Liriope muscari
big blue lilyturf



Ophiopogon japonicus
mondo grass



Violet
violet

LANDSCAPE AND PLANT MATERIALS

HALPRIN PLANTING PALETTE

SHRUBS



Azalea
azalea



Camellia
camellia



Coprosma baueri
mirror plant



Griselinia lucida
puka



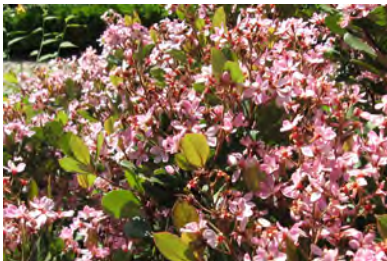
Hebe menziesii
hebe



Hydrangea petiolaris
climbing hydrangea



Pittosporum tobira
mock orange



Raphiolepis indica
Indian hawthorne



Rhododendron
rhododendron

TREES



Arbutus unedo
strawberry tree



Ficus retusa
Indian laurel fig



Olea europaea
olive



Phoenix canariensis
Canary Island date palm



Pinus thunbergii
Japanese black pine



Pittosporum undulatum
Victorian box



Platanus acerifolia
London plane



Ulmus parvifolia 'Brea'
Chinese evergreen elm

LANDSCAPE AND PLANT MATERIALS

EXISTING PLANTING

Planting at Ghirardelli Square has changed considerably since the original Halprin-era installation. Existing planting does not appear to have a defined structure and there is no current recommended plant list. Clipped boxwood borders outline the perimeter of many of the sites planters and give the current planting a distinct character that is not compatible with the original design (see photos 1, 3, 5 and corresponding keyed in photo locations noted on the site plan on pages 54-55).

Of the original plants from the Halprin-era the only still living today are the three olive trees, two of which are located in the Fountain Plaza and the third is located in the Terrace Plaza (remaining original plant materials are noted on the site plan on page 55).



Photo 1 - Existing planting at Apartment House south facade



Photo 3 - Existing planting at Upper Terrace

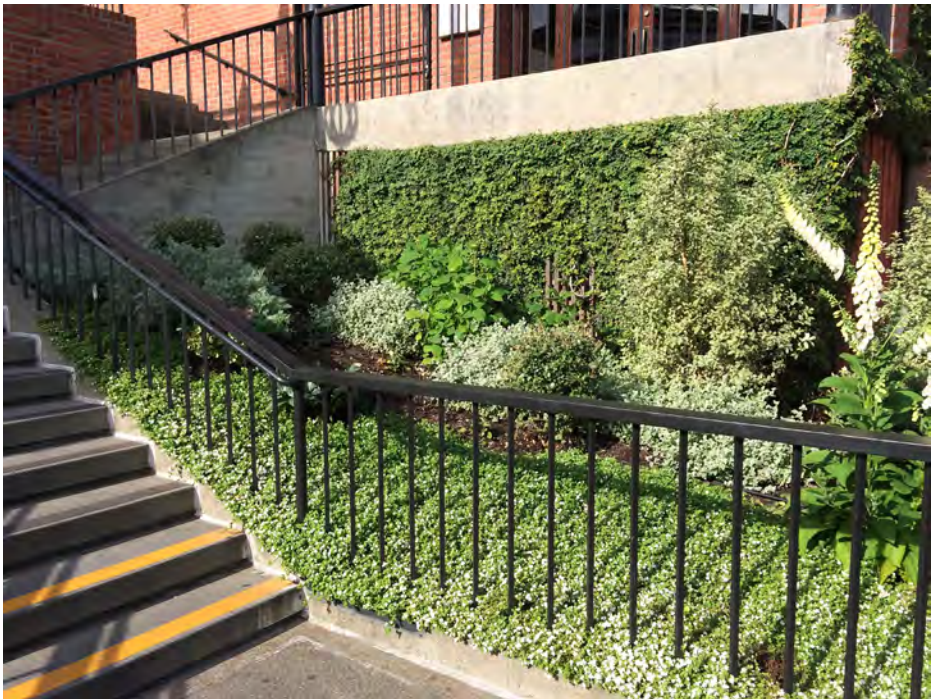


Photo 2 - Existing planting at Larkin St. and Beach St. steps



Photo 4 - Existing planting at Beach St. steps

LANDSCAPE AND PLANT MATERIALS



Photo 5 - Existing planting at Larkin St. and Beach St. gateway



Photo 6 - Existing empty planter at Cocoa Bldg. basement

SITE PLAN SHOWING EXISTING BUILT-IN PLANTERS

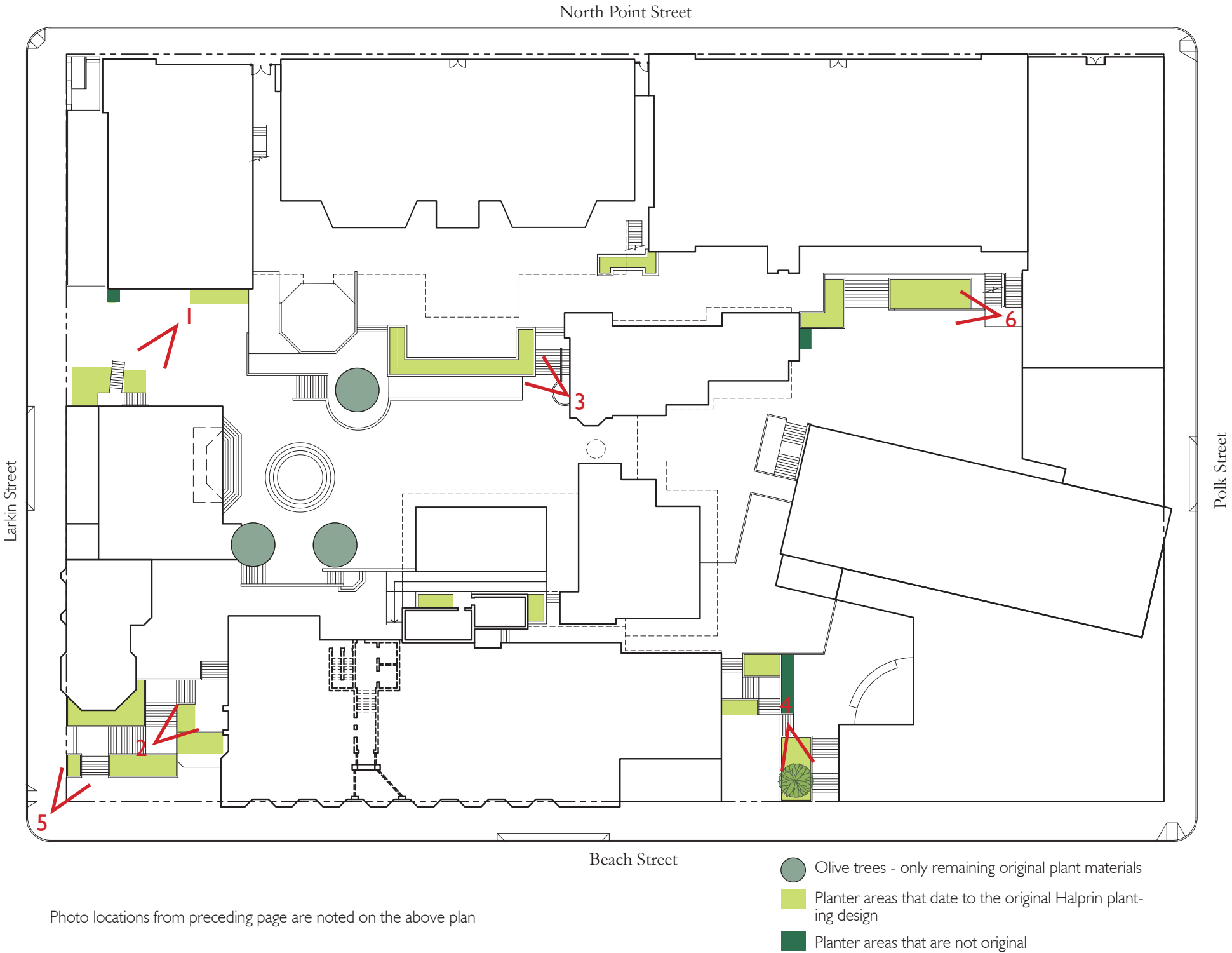


Photo locations from preceding page are noted on the above plan

LANDSCAPE AND PLANT MATERIALS

COMPATIBILITY

Halprin’s planting palette generally consisted of small scaled trees surrounded by shrubbery, perennials, and groundcover at the concrete planters. The plants had a leafy and bushy texture. Flowering plants had mostly red, violet, and white flowers and the flowers were small to medium in size. The plants were informally organized and were not manicured. The resulting character of the original planting palette was one that was abundant in texture and color, human in scale, and included substantial variety.

The recommended planting palette addresses compatibility by including 11 plants from Halprin’s original planting palette so that it will be similar in character to the original in color, texture, and scale. New plants that may differ in texture are compatible in color and height. The scale will be maintained as will the color. Flowering plants will have similar tones: reds, violets, and white. Several existing planters contain plants that have been manicured and are boxy in appearance. The proposed planting scheme will be less formal than the existing, which includes manicured plants but will have more organization than Halprin’s in order to promote ease of maintenance and longevity. Though fewer plants than the original will be included in the proposed palette, the palette will continue to convey a character with rich texture, color, and sufficient variety.

RECOMMENDED PLANTING PALETTE

The primary criterion for the recommended planting palette should be compatibility with Halprin’s original design intent. However, in response to the current California drought state of emergency declared by Governor Brown in January 2015, it is imperative that the recommended planting palette for Ghirardelli Square be composed of low water use plants that promote water conservation. WUCOLS IV (Water Use Classification of Landscape Species) is a project initiated and funded by the Water Use Efficiency Office of the California Department of Water Resources (DWR). It is recommended that future plantings at Ghirardelli Square are within the low to very low water needs category to ensure water conservation, drought tolerance and ease of maintenance.

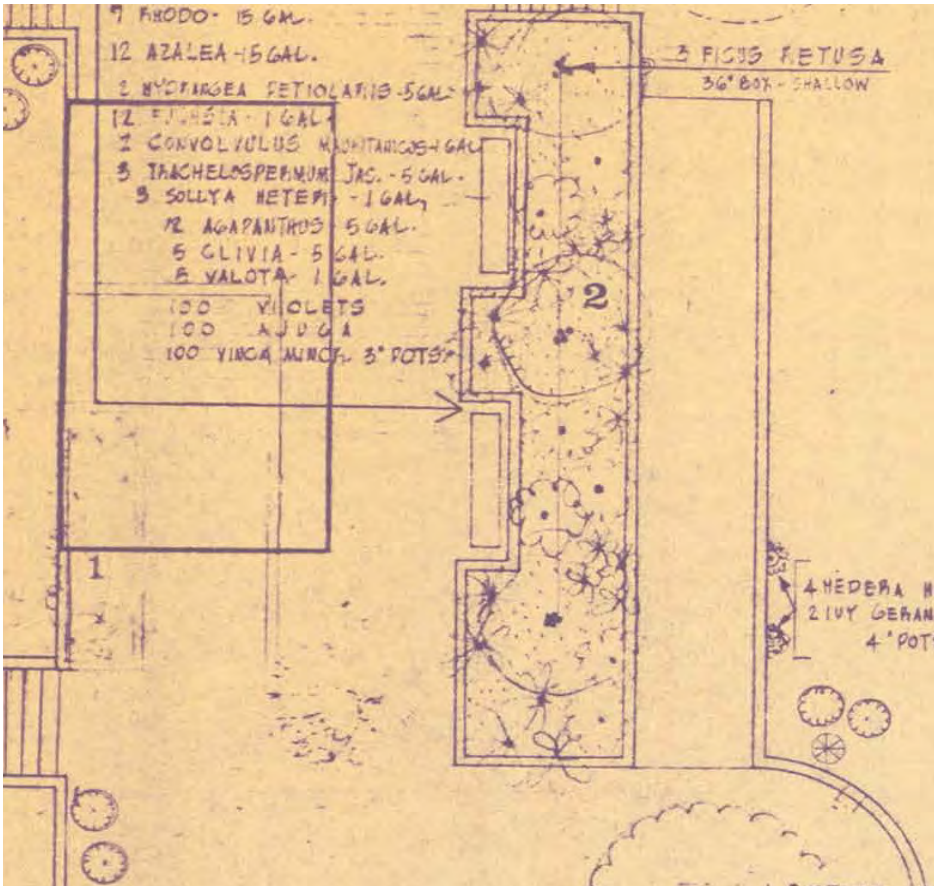
While the original Halprin planting design was not low maintenance, it is a priority of the current owner that future plantings be low maintenance, to

ensure their success in a marine environment as well as implementation of these guidelines. A majority of plant species from the Halprin design are categorized as having moderate water needs. Halprin also used a wide variety of species and filled relatively small planters with so many individual plant species that plants could not reach their full size at maturity. For example, the planter at the Upper Terrace area of the site (see Upper Terrace Planter Enlargement) had 363 individual plants, and 3 trees in a planter that is approximately 500sf, an average of just 1.37sf per plant. Based on structural drawings and the current site conditions, it can be estimated that this planter only had 24” of soil depth, which is inadequate for the health of small trees. Using less species both overall and in each planter will result in a planting palette that is more maintainable with healthier and longer lived plants. It is recommended that future plantings remain compatible with the diverse character the Halprin palette provided. This can be achieved by choosing plants that fall within the 4 main categories Halprin used; groundcovers and grasses, perennials, shrubs, and trees. The recommended palette aims to preserve variety while using less individual plant species, to allow for both compatibility with the original design, ease of maintenance and a better chance of success. This recommended planting palette is intended for all future plantings at Ghirardelli Square, in both fixed and movable planters.

COMPATIBILITY SUMMARY

The following is a summary of the criteria used to evaluate species selection and compatibility with the original Halprin-era palette:

- 1. Plant Type (groundcover/grasses, perennials, shrubs, tree)
- 2. Plant Form
- 3. Plant Leaf/Flower Color
- 4. Plant Height
- 5. Plant Texture
- 6. Evergreen/Deciduous
- 7. Maintenance
- 8. Species ability to thrive in marine environment
- 9. Sun/Shade tolerance
- 10. Water Usage



Upper Terrace Planter Enlargement

- 3 FICUS RETUSA
- 7 RHODODENDRON
- 12 AZALEA
- 2 HYDRANGEA
- 12 FUCHSIA
- 2 CONVULVULUS
- 3 TRACHELOSPERMUM
- 3 SOLLYA HETEROPHYLLA
- 12 AGAPANTHUS
- 5 CLIVIA
- 5 VALOTA
- 100 VIOLETS
- 100 AJUGA
- 100 VINCA MINOR
- 366 TOTAL INDIVIDUAL PLANTS

LANDSCAPE AND PLANT MATERIALS

RECOMMENDED PLANTING PALETTE

GROUNDCOVER AND GRASSES

| Botanical Name | Common Name | Height | Water Use | Evergreen | Flower | DPW Recommended | CA Native | Salt / Wind | Sun | Maintenance | Halprin Original |
|------------------------------|-----------------------------|------------|-----------|-----------|---------------|-----------------|-----------|-------------|---------------------------|----------------------|------------------|
| Cistus villosus 'Prostratus' | sageleaf rockrose | 2' | low | yes | white | yes | no | yes | full sun | hardy, short-lived | yes |
| Convolvulus mauritanicus | ground morning glory | 2' | low | yes | white | yes | no | yes | full sun | hardy, short-lived | yes |
| Juniperus conferta | shore juniper | 1' | low | yes | | no | no | yes | full sun or partial shade | | yes |
| Juniperus procumbens | Japanese garden juniper | 1' to 2.5' | low | yes | | no | no | | full sun or partial shade | | yes |
| Leymus arenarius | blue lyme grass | 2' to 3' | low | yes | | yes | no | yes | full sun or partial shade | cut back in winter | |
| Muhlenbergia rigens | deer grass | 4' | low | yes | yellow-purple | yes | yes | yes | full sun or partial shade | | |
| Sollya heterophylla | Australian bluebell creeper | 2' to 3' | low | yes | blue | yes | no | yes | partial shade | | yes |
| Vinca minor | Periwinkle | 6" | moderate | yes | lilac-blue | no | no | | part sun to dense shade | deadhead after bloom | yes |

PERENNIALS

| Botanical Name | Common Name | Height | Water Use | Evergreen | Flower | DPW Recommended | CA Native | Salt / Wind | Sun | Maintenance | Halprin Original |
|------------------------|---------------------|------------|-----------|-----------|--------------|-----------------|-----------|-------------|---------------------------|--------------------------|------------------|
| Aeonium 'Mint Saucer' | Canary Island rose | 2' to 3' | low | yes | | yes | no | yes | full sun or partial shade | slow growth | |
| Agave attenuata 'Nova' | agave | 1' | low | yes | green-yellow | yes | no | yes | full sun or partial shade | hardy | |
| Dietes grandiflora | fairy iris | 3' | low | yes | white-yellow | yes | no | yes | full sun or partial shade | | |
| Salvia chamaedryoides | Germander sage | 1.5' to 2' | low | yes | blue | yes | no | yes | full sun or light shade | | |
| Cyrtomium falcatum | Japanese holly fern | 1' to 2' | moderate | yes | | no | no | | dense shade | cut back in early spring | yes |

SHRUBS

| Botanical Name | Common Name | Height | Water Use | Evergreen | Flower | DPW Recommended | CA Native | Salt / Wind | Sun | Maintenance | Halprin Original |
|----------------------------------|------------------|-----------|-----------|-----------|--------------|-----------------|-----------|-------------|---------------------------|-----------------------|------------------|
| Aloe 'Johnson's hybrid' | aloe | 4' to 6' | low | yes | orange | yes | no | yes | full sun or partial shade | | |
| Lavandula angustifolia 'Hidcote' | English lavender | 2' | low | yes | violet | yes | no | yes | full sun | prune after flowering | |
| Pittosporum tobira | mock orange | 6' to 15' | low | yes | creamy white | no | no | yes | full sun or partial shade | | yes |
| Raphiolepis indica | Indian hawthorne | 4' to 5' | low | yes | | yes | no | | sun or part shade | | yes |
| Myrtus communis 'Compacta' | dwarf myrtle | 2' to 4' | low | yes | creamy white | yes | no | | sun or part shade | | |
| Sarcococca confusa | sweet box | 3' to 5' | low | yes | white | yes | no | | full to partial shade | prune annually | |

TREES

| Botanical Name | Common Name | Height | Water Use | Evergreen | Flower | DPW Recommended | CA Native | Salt / Wind | Sun | Maintenance | Halprin Original |
|-------------------------|-----------------------|------------|-----------|-----------|----------------|-----------------|-----------|-------------|---------------------------|-------------|------------------|
| Arbutus unedo | strawberry tree | 35' | low | yes | greenish-white | no | no | yes | sun or part shade | | yes |
| Olea europaea | olive | 30' | very low | yes | | no | no | yes | full sun | | yes |
| Pittosporum undulatum | Victorian box | 30' | low | yes | creamy white | no | no | | full sun or partial shade | | yes |
| Ulmus parvifolia 'Brea' | Chinese evergreen elm | 40' to 60' | low | yes | | no | no | | full sun | | yes |

NOTE: The recommended planting palette is intended to identify examples of suitable plant species, actual species for future work may deviate from above species, but shall follow the criteria noted on the previous page. Built-in planters shall incorporate as many of the original Halprin-era plant categories (groundcover/grasses, perennials, shrubs, and trees) as feasible. Feasibility shall be based on the size and shape of the planter, and ease of maintenance.

LANDSCAPE AND PLANT MATERIALS

RECOMMENDED PLANTING PALETTE

GROUNDCOVER AND GRASSES



Cistus villosus 'Prostratus'
sageleaf rockrose



Convolvulus mauritanicus
ground morning glory



Juniperus conferta
shore juniper



Juniperus procumbens
Japanese garden juniper



Leymus arenarius
blue lyme grass



Muhlenbergia rigens
deer grass



Sollya heterophylla
Australian bluebell creeper

GROUNDCOVER AND GRASSES



Vinca minor
Periwinkle

PERENNIALS



Aeonium 'Mint Saucer'
Canary Island rose



Phormium tenax 'Dusky Chief'
New Zealand flax



Dietes grandiflora
fairy iris



Salvia chamaedryoides
Germander sage

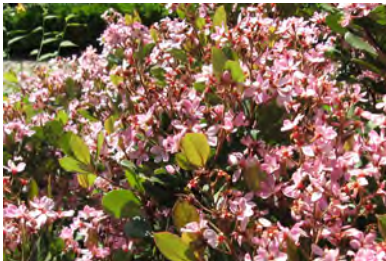


Cyrtomium falcatum
Japanese holly fern

SHRUBS



Lavandula angustifolia 'Hidcote'
English lavender



Raphiolepis indica
Indian hawthorne



Pittosporum tobira
mock orange



Myrtus communis 'Compacta'
dwarf myrtle



Sarcococca confusa
sweet box

TREES



Arbutus unedo
strawberry tree



Olea europaea
olive



Pittosporum undulatum
Victorian box



Ulmus parvifolia
Chinese evergreen elm

PLANT PALETTE COMPARISON

GROUND COVER AND GRASSES

| Original Halprin Plants | | Recommended Alternatives | |
|----------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Botanical Name: Height: Flower Color: Water Usage: Maintenance: Enviornment: Recommendation: | Ajuga 6" blue-purple moderate spreads by runners full sun or partial shade This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs and high maintenance requirements. | Botanical Name: Height: Flower Color: Water Usage: Enviornment: Recommendation: | Sollya heterophylla 2' to 3' blue low partial shade This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: Height: Flower Color: Water Usage: Maintenance: Enviornment: Recommendation: | Cistus villosus 'Prostratus' 2' white low hardy, short-lived full sun This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. | Original plant recommended | |
| Botanical Name: Height: Flower Color: Water Usage: Enviornment: Recommendation: | Convolvulus mauritanicus 1' to 2' lavender-blue low best in sun / some shade ok This plant is recommended for future installation at Ghirardelli square because its low water needs. | Original plant recommended | |
| Botanical Name: Height: Flower Color: Water Usage: Maintenance: Enviornment: Recommendation: | Erica 'Spring White' 8" white moderate tough, fast growing full sun or partial shade This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Botanical Name: Height: Flower Color: Water Usage: Maintenance: Enviornment: Recommendation: | Cistus villosus 'Prostratus' 2' white low hardy, short-lived full sun This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Ficus pumila 6" moderate full sun or partial shade This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Juniperus conferta 1' low full sun or partial shade This plant is recommended for future installation at Ghirardelli square because of its low water needs , low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: Height: Water Usage: Maintenance: Enviornment: Recommendation: | Hedera canariensis 6" moderate invasive full sun or partial shade This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs, high maintenance requirements, and known to be invasive. | Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Juniperus conferta 1' low full sun or partial shade This plant is recommended for future installation at Ghirardelli square because of its low water needs , low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: Height: Water Usage: Maintenance: Enviornment: Recommendation: | Hedera helix 'Oakleaf' 6" moderate invasive full sun or partial shade This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs, high maintenance requirements, and known to be invasive. | Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Juniperus conferta 1' low full sun or partial shade This plant is recommended for future installation at Ghirardelli square because of its low water needs , low maintenance, and ability to thrive in a marine environment. |

| Original Halprin Plants | | Recommended Alternatives | |
|------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Juniperus conferta 1' low full sun or partial shade This plant is recommended for future installation at Ghirardelli square because of its low water needs , low maintenance, and ability to thrive in a marine environment. | Original plant recommended | |
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Juniperus procumbens 1' to 2.5' low full sun or partial shade This plant is recommended for future installation at Ghirardelli square because of its low water needs , low maintenance, and ability to thrive in a marine environment. | Original plant recommended | |
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Pachysandra 1' moderate partial or full shade This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Juniperus conferta 1' low full sun or partial shade This plant is recommended for future installation at Ghirardelli square because of its low water needs , low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Parthenocissus tricuspidata 1' moderate sun or shade This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs, high maintenance requirements, and is not appropriate for marine environment. | Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Juniperus procumbens 1' to 2.5' low full sun or partial shade This plant is recommended for future installation at Ghirardelli square because of its low water needs , low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: Height: Flower Color: Water Usage: Enviornment: Recommendation: | Sollya heterophylla 2' to 3' blue low partial shade This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. | Original plant recommended | |
| Botanical Name: Height: Flower Color: Water Usage: Enviornment: Recommendation: | Trachelospermum jasminoides 2' white moderate light shade This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Alt 1: Leymus arenarius Alt 2: Muhlenbergia Rigens 2'-4' low full sun or partial shade This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: Height: Flower Color: Water Usage: Enviornment: Recommendation: | Vinca minor 6" lavender-blue moderate partial shade This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Original plant recommended | |

PLANT PALETTE COMPARISON

PERENNIALS

| Original Halprin Plants | | Recommended Alternatives | |
|-------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Botanical Name: | Acanthus mollis 'Oakleaf' | Botanical Name: | Aeonium 'Mint Saucer' |
| Height: | 4' to 5' | Height: | 2' to 3' |
| Flower Color: | white, rose | Flower Color: | yellow |
| Water Usage: | moderate | Water Usage: | low |
| Maintenance: | can be invasive, hardy | Maintenance: | slow growth |
| Enviornment: | sun or shade | Enviornment: | full sun or partial shade |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs, high maintenance requirements, and known to be invasive. | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, not invasive, and ability to thrive in a marine environment. |
| Botanical Name: | Agapanthus | Botanical Name: | Phormium tenax 'Dusky Chief' |
| Height: | 4' to 5' | Height: | 3' |
| Flower Color: | blue or white | Water Usage: | low |
| Water Usage: | moderate | Maintenance: | hardy |
| Maintenance: | low maintenance | Enviornment: | full sun or partial shade |
| Enviornment: | full sun or partial shade | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | | |
| Botanical Name: | Agapanthus 'Peter Pan' | Botanical Name: | Salvia chamaedryoides |
| Height: | 1.5' | Height: | 1.5' to 2' |
| Flower Color: | blue | Water Usage: | low |
| Water Usage: | moderate | Maintenance: | hardy |
| Maintenance: | low maintenance | Enviornment: | full sun or light shade |
| Enviornment: | full sun or partial shade | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs , low maintenance, and ability to thrive in a marine environment. |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | | |
| Botanical Name: | Clivia | Botanical Name: | Dietes grandiflora |
| Height: | 2' | Height: | 3' |
| Flower Color: | orange-red | Water Usage: | low |
| Water Usage: | moderate | Maintenance: | hardy |
| Enviornment: | some shade | Enviornment: | full sun or partial shade |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: | Cyrtanthus elatus | Botanical Name: | Phormium tenax 'Dusky Chief' |
| Height: | 1' to 2' | Height: | 3' |
| Flower Color: | orange-red | Water Usage: | low |
| Water Usage: | moderate | Maintenance: | hardy |
| Enviornment: | light shade | Enviornment: | full sun or partial shade |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: | Cyrtomium falcatum | Original plant recommended | |
| Height: | 2' to 3' | | |
| Water Usage: | moderate | | |
| Enviornment: | partial or full shade | | |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | | |

| Original Halprin Plants | | Recommended Alternatives | |
|-------------------------|------------------------------------------------------------------------------------------------------------------|--------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Botanical Name: | Dianthus allwoodii | Botanical Name: | Aeonium 'Mint Saucer' |
| Height: | 1.5' | Height: | 2' to 3' |
| Water Usage: | moderate | Water Usage: | low |
| Maintenance: | pink-white-red | Maintenance: | slow growth |
| Enviornment: | sun or shade | Enviornment: | full sun or partial shade |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, not invasive, and ability to thrive in a marine environment. |
| Botanical Name: | Fuchsia | Botanical Name: | Phormium tenax 'Dusky Chief' |
| Height: | 3' to 6' | Height: | 3' |
| Water Usage: | moderate | Water Usage: | low |
| Enviornment: | full sun or partial shade | Maintenance: | hardy |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Enviornment: | full sun or partial shade |
| | | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: | Hosta lilies | Botanical Name: | Aeonium 'Mint Saucer' |
| Height: | 3' to 6' | Height: | 2' to 3' |
| Water Usage: | moderate | Flower Color: | yellow |
| Enviornment: | partial or full shade | Water Usage: | low |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Maintenance: | slow growth |
| | | Enviornment: | full sun or partial shade |
| | | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, not invasive, and ability to thrive in a marine environment. |
| Botanical Name: | Liriope muscari | Botanical Name: | Dietes grandiflora |
| Height: | 1.5' | Height: | 3' |
| Flower Color: | violet | Water Usage: | low |
| Water Usage: | moderate | Maintenance: | hardy |
| Enviornment: | full sun or partial shade | Enviornment: | full sun or partial shade |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: | Ophiopogon japonicus | Botanical Name: | Juniperus conferta |
| Height: | 8" | Height: | 1' |
| Water Usage: | moderate | Water Usage: | low |
| Enviornment: | partial to full sun | Enviornment: | full sun or partial shade |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs , low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: | Violet | Botanical Name: | Cistus villosus 'Prostratus' |
| Height: | 1' | Height: | 2' |
| Flower Color: | Violet | Flower Color: | white |
| Water Usage: | moderate | Water Usage: | low |
| Enviornment: | sun or partial shade | Maintenance: | hardy, short-lived |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Enviornment: | full sun |
| | | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |

PLANT PALETTE COMPARISON

| SHRUBS | | | |
|-------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Original Halprin Plants | | Recommended Alternatives | |
| Botanical Name: | Azalea | Botanical Name: | Raphiolepis indica |
| Height: | 3' to 6' | Height: | 4' to 5' |
| Water Usage: | moderate | Water Usage: | low |
| Enviornment: | filtered sunlight | Enviornment: | sun or part shade |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of it low water needs, low maintenance, and hardiness. |
| Botanical Name: | Camellia | Botanical Name: | Raphiolepis indica |
| Height: | 20' | Height: | 4' to 5' |
| Water Usage: | moderate | Water Usage: | low |
| Enviornment: | partial shade | Enviornment: | sun or part shade |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs and high maintenance requirements. | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of it low water needs, low maintenance, and hardiness. |
| Botanical Name: | Coprosma baueri | Botanical Name: | Raphiolepis indica |
| Height: | up to 10' | Height: | 4' to 5' |
| Water Usage: | moderate | Water Usage: | low |
| Maintenance: | easy to maintain | Enviornment: | sun or part shade |
| Enviornment: | full sun or partial shade | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of it low water needs, low maintenance, and hardiness. |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | | |
| Botanical Name: | Griselinia lucida | Botanical Name: | Sarcococca confusa |
| Height: | up to 10' | Height: | 3' to 5' |
| Water Usage: | moderate | Water Usage: | low |
| Enviornment: | full sun or partial shade | Enviornment: | full to partial shade |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of it low water needs, low maintenance, hardiness and tolerance of dense shade. |
| Botanical Name: | Hebe menziesii | Botanical Name: | Myrtus communis 'Compacta" |
| Height: | 3' | Height: | 2' to 4' |
| Flower Color: | violet | Flower Color: | violet |
| Water Usage: | moderate | Water Usage: | low |
| Enviornment: | sun or part shade | Maintenance: | |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Enviornment: | sun or part shade |
| | | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |
| Botanical Name: | Hydrangea petiolaris | Botanical Name: | Lavandula angustifolia 'Hidcote' |
| Height: | climbing up to 60' | Height: | 2' |
| Water Usage: | moderate | Flower Color: | violet |
| Maintenance: | white | Water Usage: | low |
| Enviornment: | partial shade | Maintenance: | prune after flowering |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Enviornment: | full sun |
| | | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of its low water needs, low maintenance, and ability to thrive in a marine environment. |

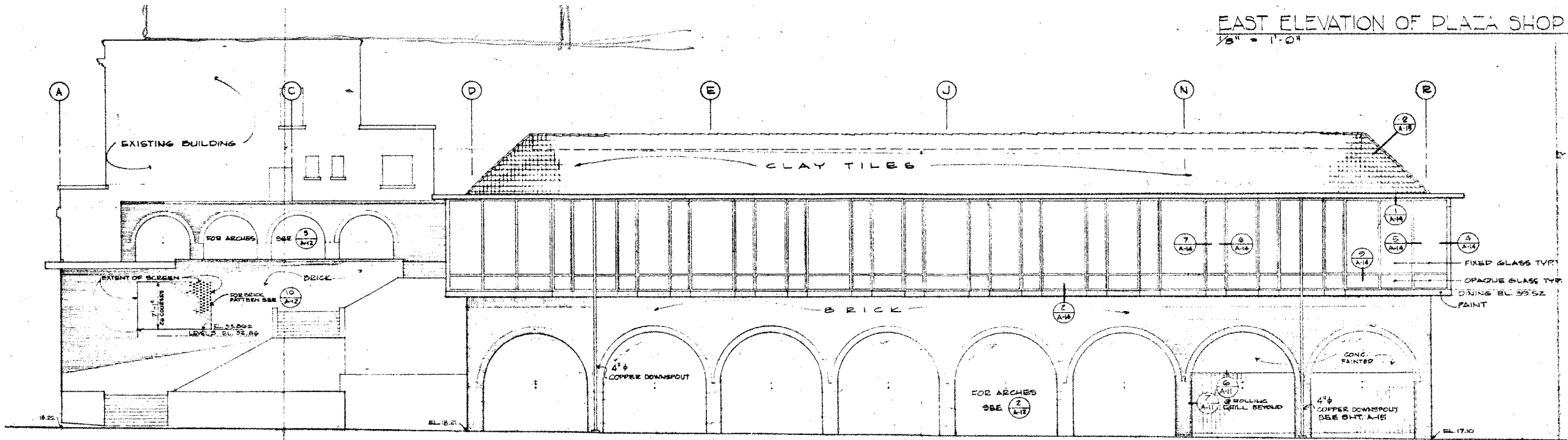
| Original Halprin Plants | | Recommended Alternatives | |
|-------------------------|----------------------------------------------------------------------------------------------------------------------------------------|----------------------------|----------------------------------------------------------------------------------------------------------------------------------------|
| Botanical Name: | Pittosporum tobira | Original plant recommended | |
| Height: | 6' to 15' | | |
| Flower Color: | creamy white | | |
| Water Usage: | low | | |
| Enviornment: | full sun or partial shade | | |
| Recommendation: | This plant is recommended for future installation at Ghirardelli square because of it low water needs, low maintenance, and hardiness. | | |
| Botanical Name: | Raphiolepis indica | Original plant recommended | |
| Height: | 4' to 5' | | |
| Water Usage: | low | | |
| Enviornment: | sun or part shade | | |
| Recommendation: | This plant is recommended for future installation at Ghirardelli square because of it low water needs, low maintenance, and hardiness. | | |
| Botanical Name: | Rhododendron | Botanical Name: | Raphiolepis indica |
| Height: | 3' to 6' | Height: | 4' to 5' |
| Water Usage: | moderate | Water Usage: | low |
| Enviornment: | filtered sunlight | Enviornment: | sun or part shade |
| Recommendation: | This plant is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Recommendation: | This plant is recommended for future installation at Ghirardelli square because of it low water needs, low maintenance, and hardiness. |

PLANT PALETTE COMPARISON

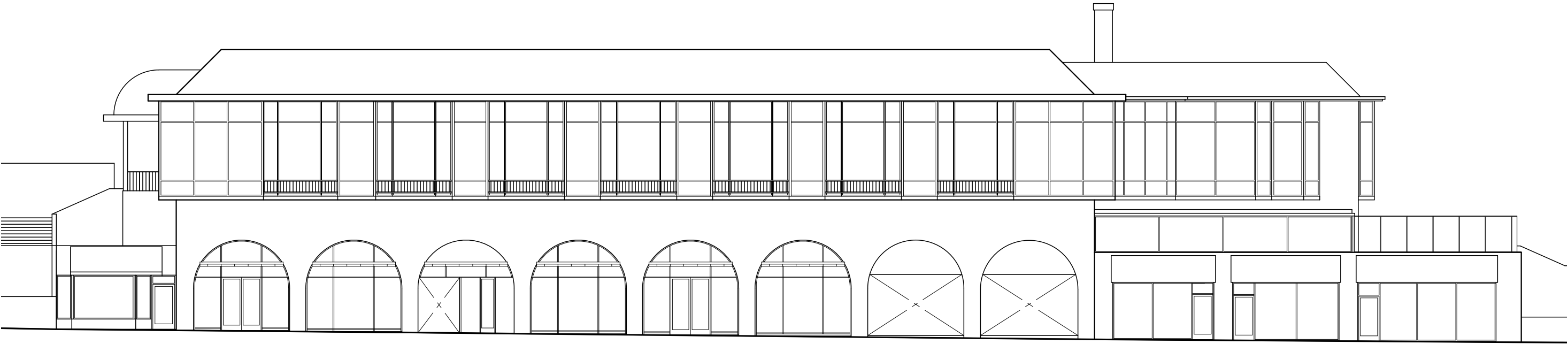
| TREES | | |
|------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Original Halprin Plants | | Recommended Alternatives |
| Botanical Name: Height: Flower Color: Water Usage: Enviornment: Recommendation: | Arbutus unedo 35' green-white low sun or part shade This tree is recommended for future installation at Ghirardelli square because of its low water needs and suitable scale. | Original plant recommended |
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Ficus retusa 30' moderate full sun or partial shade This tree is not recommended for future installation at Ghirardelli square because of its moderate water needs. | Botanical Name: Arbutus unedo Height: 35' Flower Color: green-white Water Usage: low Enviornment: sun or part shade Recommendation: This tree is recommended for future installation at Ghirardelli square because of its low water needs and suitable scale. |
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Olea eurpaea 30' very low full sun This tree is recommended for future installation at Ghirardelli square because the reconfigured plaza planters contain adequate soil depth to support species and grows to suitable scale. | Original plant recommended |
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Phoenix canriensis to 60' low full sun or partial shade This tree is not recommended for future installation at Ghirardelli square because it is not a suitable scale for this plaza and it was an existing tree incorporated into the original Halprin plant palette that has since died. | Botanical Name: Arbutus unedo Height: 35' Flower Color: green-white Water Usage: low Enviornment: sun or part shade Recommendation: This tree is recommended for future installation at Ghirardelli square because of its low water needs and suitable scale. |
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Pinus thunbergii 100' moderate full sun This tree is not recommended for future installation at Ghirardelli square because of its moderate water needs, not a suitable scale for this plaza, and it was an existing tree incorporated into the original Halprin plant palette that has since died. | Botanical Name: Arbutus unedo Height: 35' Flower Color: green-white Water Usage: low Enviornment: sun or part shade Recommendation: This tree is recommended for future installation at Ghirardelli square because of its low water needs and suitable scale. |
| Botanical Name: Height: Flower Color: Water Usage: Enviornment: Recommendation: | Pittosporum undulatum 30' creamy white low full sun or partial shade This tree is recommended for future installation at Ghirardelli square because of its low water needs and suitable scale. | Original plant recommended |

| Original Halprin Plants | | Recommended Alternatives |
|-------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------|
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Platanus acerifolia 40' to 80' moderate full sun This tree is not recommended for future installation at Ghirardelli square because of its moderate water needs and because it was originally planted as a street tree and the recommended palette pertains to plaza planters. | N/A |
| Botanical Name: Height: Water Usage: Enviornment: Recommendation: | Ulmus parvifolia 'Brea' 40' to 60' low full sun This tree is recommended for future installation at Ghirardelli square because of its low water needs. | Original plant recommended |

ANALYSIS OF SIGNIFICANT FEATURES AND ALTERATIONS: WURSTER BUILDING



Historic drawing of Beach Street elevation of Wurster Building



Existing Wurster Building: South and North elevations

ANALYSIS OF SIGNIFICANT FEATURES AND ALTERATIONS: WURSTER BUILDING

OVERVIEW

The Wurster Building was constructed in two phases and was designed by Wurster, Bernardi, and Emmons. The eastern portion was constructed in 1964 and the smaller western portion was constructed in 1968. The building is notable for its compatibility with the original buildings at Ghirardelli Square and its association with the 1960s rehabilitation of Ghirardelli Square. Restaurants have occupied the upper floor of the building and small retail shops and restaurants the lower floor.

PRIMARY CONTRIBUTING FEATURES

- Red brick exterior
- Form and massing, including the mansard roof
- Arched openings that are similar to the Power House
- Metal frame window wall with bay windows at upper level (Beach Street Facade)

POST-1960S EXTERIOR ALTERATIONS

- Entry on east facade, including the half dome inserted into the roof
- Glass entry on south facade
- Window wall replaced with new windows that have a horizontal division at the top.
- Storefronts at street level replaced with new storefronts that were installed within the arches.
- Metal canopies were installed at the arches where retail occur.
- Blade signs installed.



Wurster Building: North facade, view looking southeast
(Photo from Nat'l Register Nomination)



Wurster Building: 1980 addition at south facade



Wurster Building: North facade, view looking southwest



Wurster Building: Western portion built in 1968

ANALYSIS OF SIGNIFICANT FEATURES AND ALTERATIONS: PAVILIONS



1960s photo of Fountain Plaza, looking west



Appropriate storefront replacement at the Gateway Shops



Gallery Building showing addition in dashed rectangle



Storefront at Fountain Plaza Shop

OVERVIEW

The 1960s work including several small infill buildings designed by Wurster Bernardi and Emmons. The buildings were designed as contemporary buildings whose scale blended well within the context of the original Ghirardelli buildings. The buildings are clad with red sand mold brick that is compatible with the original buildings. The pavilion buildings also feature window walls that give them an airy, transparent quality.

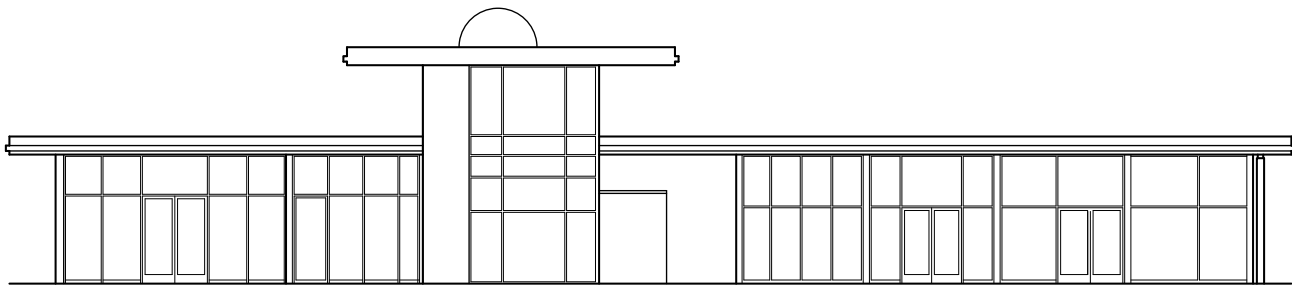
PRIMARY CONTRIBUTING FEATURES

- Red sand mold brick exterior
- Window walls with black metal framing
- Flat roofs

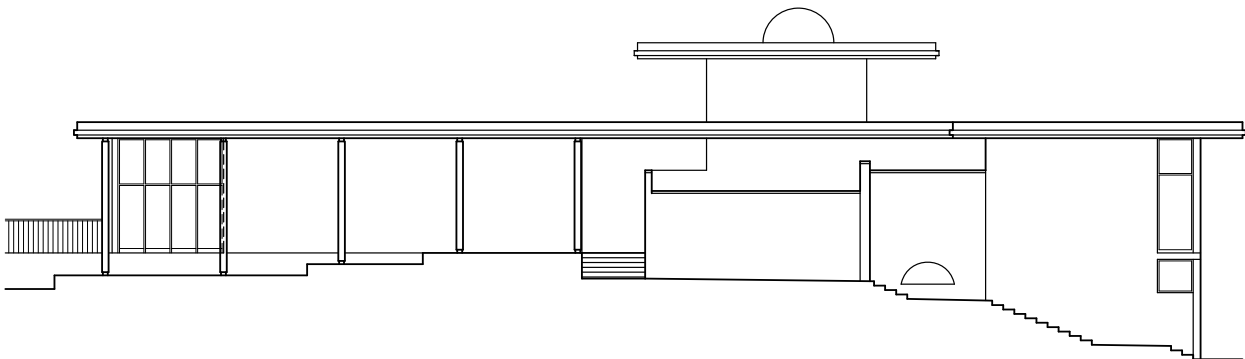
POST-1960S EXTERIOR ALTERATIONS

- The Terrace Level Shop along the south façade of the Mustard Building has been demolished
- The Gallery Shop was altered when the western portion of the window wall was removed and replaced with a contemporary brick and metal-frame addition
- Addition of new storefront building between the Gallery Building and the Gateway Shops
- Removal of upper glass that spanned from across the north and south sides of the Gateway Shops
- Addition of Information Booth at Gateway Shop
- Addition of new openings at brick wall of Gateway Shop

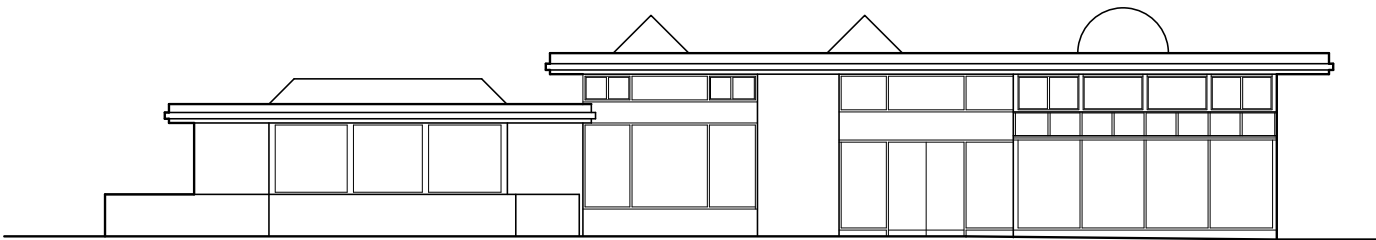
ANALYSIS OF SIGNIFICANT FEATURES AND ALTERATIONS: PAVILIONS



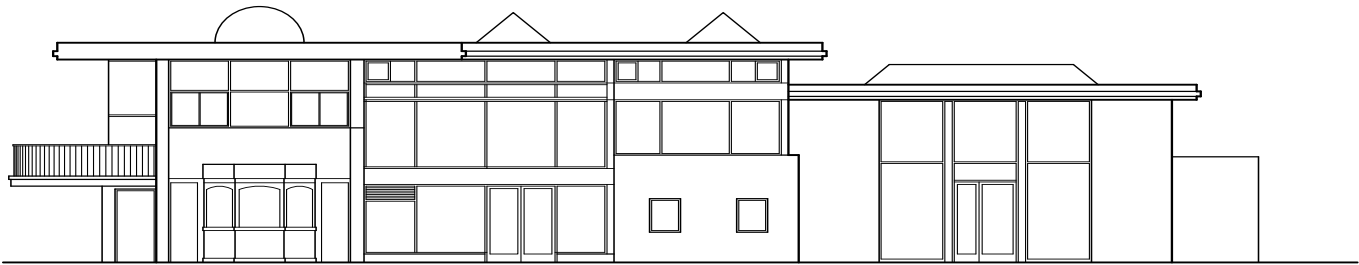
North Plaza Pavilion: south elevation



North Plaza Pavilion: north elevation



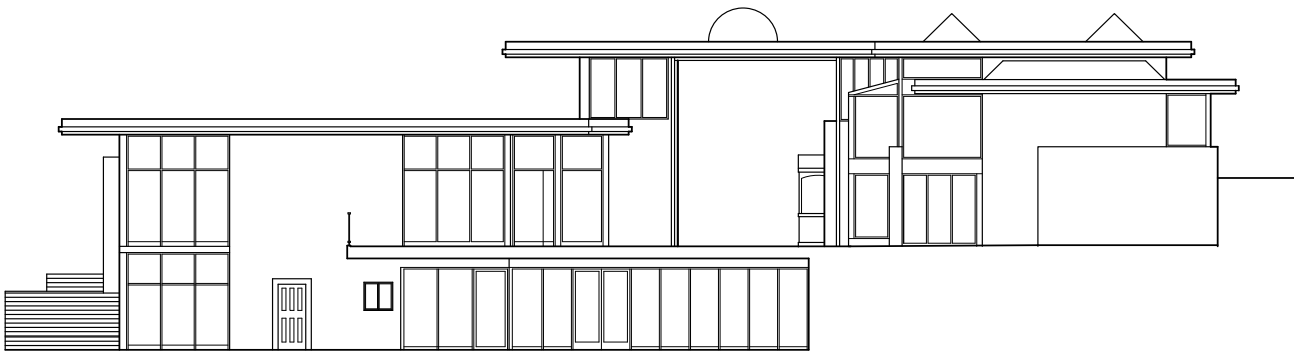
South Plaza Pavilion: south elevation



South Plaza Pavilion: north elevation



South and North Plaza Pavilions: east elevation



South and North Plaza Pavilions: west elevation



PLANNING DEPARTMENT

City and County of San Francisco • 1660 Mission Street, Suite 500 • San Francisco, California • 94103-2414

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INTERNET WEB SITE
WWW.SFGOV.ORG/PLANNING

CERTIFICATE OF APPROPRIATENESS

Case No: 2006.0749A

Assessor's Block: 452

Lot: 001

Address of Property: 900 North Point Street, (aka 851 Beach Street), Ghirardelli Square

Date Application Filed: June 14, 2006

Individual Landmark: Landmark No. 30

Description of Work Proposed:

The proposal is to construct the new restroom building that will be located between the Wurster Building and the Fountain Plaza Shop, both constructed in 1964 by Wurster, Bernardi & Emmons. The proposal calls for the demolition of the planters, stairs, and 1981 addition to the Wurster Building, which is a non-contributing addition to the Landmark. The design of the new building will be a simple one-story square structure, featuring red brick, a recessed entrance, and four internally-lit display boxes. The new structure will be approximately 63 feet long and 18 feet wide. It will be inserted into the roof of the Wurster Building. The walkways, ramps, stairs, and landings will be reconfigured to accommodate the new use, as described in specifications and drawings dated September 26, 2006 and on file in the docket file.

Action by the Landmarks Preservation Board Advisory Board on August 16, 2006:

Recommendation of no significant impact or potential detrimental effect per findings in record of the hearing. A motion to recommend approval was passed 7-0 by the Landmarks Board.

Final Action on the Certificate of Appropriateness by the Planning Department:

The Department has reviewed the proposed work and the recommendation of the Landmarks Preservation Advisory Board and has determined that the proposed work would not have a significant impact upon, and would not have a significant impact upon, and would not be potentially detrimental to the individual landmark. APPROVED in conformance with the architectural plans stamped Exhibit A and dated September 26, 2006, on file in the docket for **Case No. 2005.0749A**, based upon the following findings:

- That the proposal will not entail the removal, alteration or obstruction of any significant character defining feature of the Landmark.
- The features that make the structures a Landmark will remain and will not be affected by the proposal. The proposal is to construct a modest-sized building between two individual structures that contribute to the Individual Landmark, therefore meeting the

CERTIFICATE OF APPROPRIATENESS

Case No. 2006.0749A

Page 2

900 North Point Street
(aka 851 Beach Street)
Ghirardelli Square

Secretary of the Interior's Standards for the Treatment of Historic Properties.

- The use of the property remains a public square/retail area. The new restroom building serves this use, therefore meeting the Secretary of the Interior's Standard No. 1.

A property shall be used for its historic purpose or be placed in a new use that requires minimal change or the defining characteristics of the building and its site and environment.

- The new building is located in a discrete area of the Landmark site and calls for minimal removal of historic features and materials and thus the original character of the property will be retained, in conformance with Secretary of the Interior's Standard No. 2:

The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

- The new building is compatible with the Landmark site and is in conformance with Secretary of the Interior's Standard Number 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

For these reasons the proposal overall is appropriate for and consistent with the purposes of Article 10, meets the standards of Article 10 and the Secretary of Interior's Standards for Rehabilitation.

November 14 2006

Date

Dean L. Macris

Dean L. Macris
Director of Planning

Duration of this Certificate of Appropriateness: This Certificate of Appropriateness is issued pursuant to Article 10 of the Planning Code and is valid for a period of three (3) years from the effective date of approval by the Director of Planning. Implementation of this Certificate of Appropriateness is accomplished by completion of construction work (verified through a job card signed by a District Building Inspector) after issuance of an appropriate Building Permit.

APPEAL: Any aggrieved person may appeal the action on this Certificate of Appropriateness by appeal of the issuance of the Building Permit required to implement the proposed work. Contact the Board of Appeals (575-6880) for instructions on filing a permit appeal.

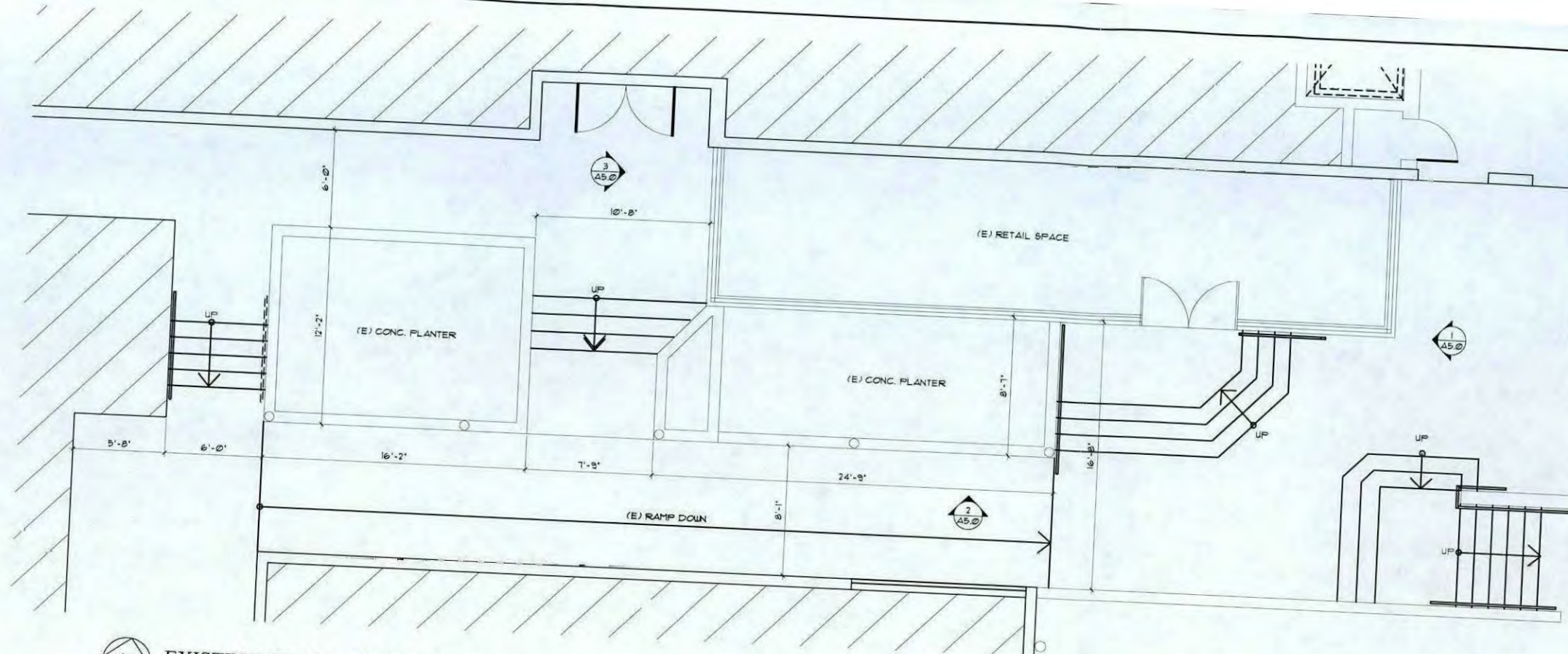
CERTIFICATE OF APPROPRIATENESS


Case No. 2004.1061A

2160 Green Street

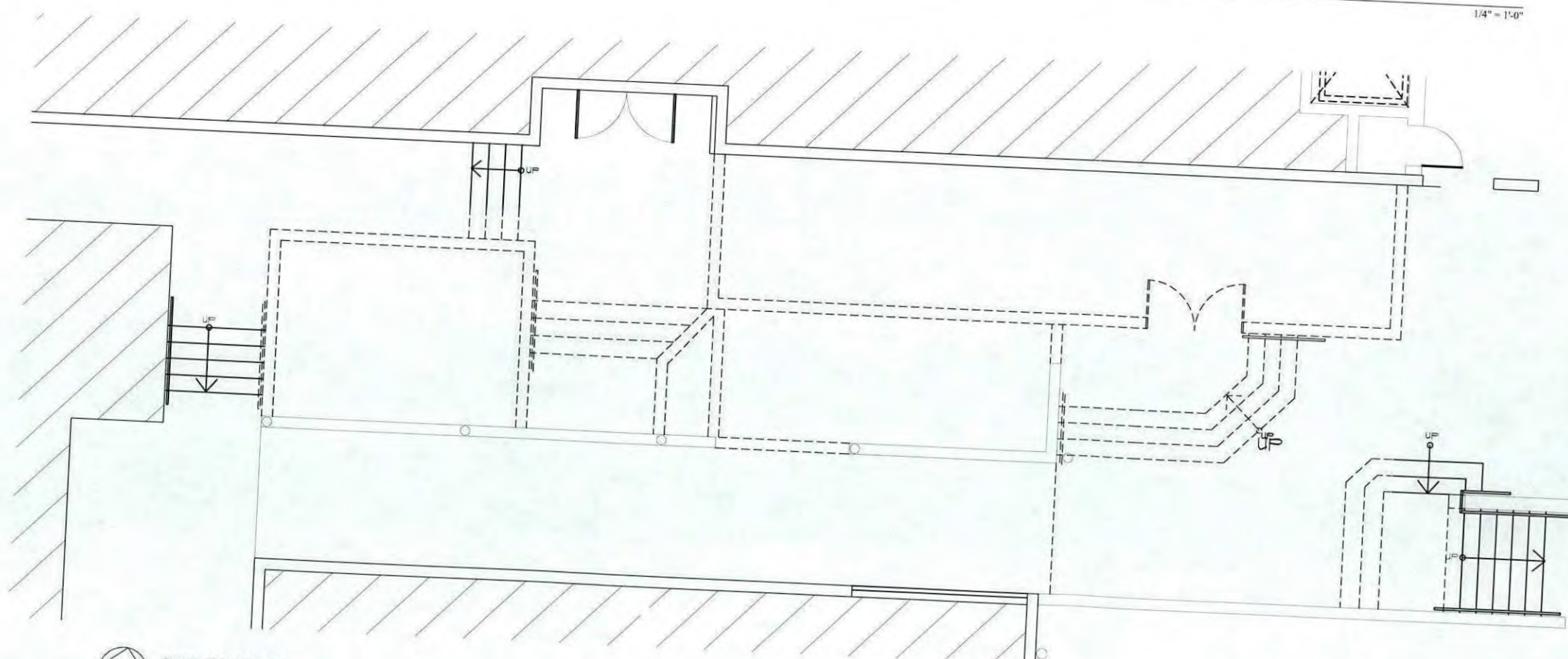
Page 3

**THIS IS NOT A PERMIT TO COMMENCE ANY WORK OR CHANGE OF OCCUPANCY
UNLESS NO BUILDING PERMIT IS REQUIRED. PERMITS FROM THE DEPARTMENT OF
BUILDING INSPECTION (and any other appropriate agencies) MUST BE SECURED
BEFORE WORK IS STARTED OR OCCUPANCY IS CHANGED.**



 EXISTING CONDITION FLOOR PLAN

1/4" = 1'-0"



 DEMO PLAN

1/4" = 1'-0"

KEY NOTES:

1. SALVAGE (E) HANDRAILS FOR FUTURE RELOCATION
2. PROVIDE SHORING TO SUPPORT ROOF OVERHANG PRIOR TO DEMOLISHING (E) COLUMNS
3. SALVAGE AND RELOCATE (E) PLANTS
4. SAW CUT CONCRETE STAIRS, PLANTERS, AND RAMP - TAKE CARE NOT TO DAMAGE (E) STRUCTURAL SLAB DURING DEMOLITION

**LOUIS H. FELTHOUSE
ARCHITECT INC.**
1663 MISSION STREET
SUITE 520
SAN FRANCISCO, CA 94103
PHONE: (415) 922-5668
FAX: (415) 864-6755



APPROVED _____ DATE _____

| ISSUE RECORD | DATE | BY |
|--------------|----------|----|
| FOR REVIEW | 01/26/06 | |
| FOR REVIEW | 05/05/06 | |
| FOR REVIEW | 05/19/06 | |
| FOR REVIEW | 06/12/06 | |
| FOR PLANING | 06/13/06 | |
| FOR PLANING | 07/11/06 | |
| FOR PLANING | 09/26/06 | |
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PROJECT #: _____
APPROVED BY: _____
SCALE: _____ AS NOTED

KEY PLAN

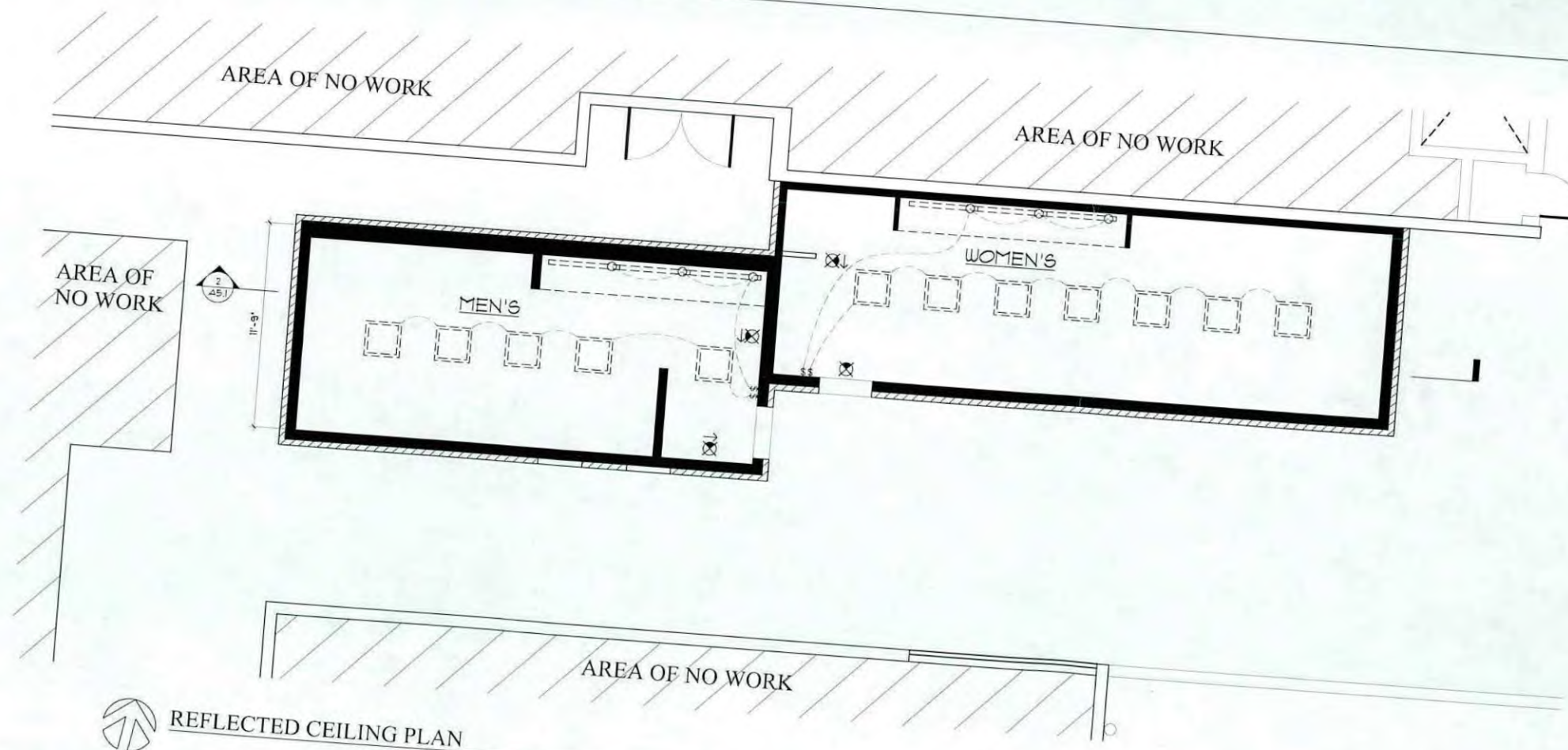
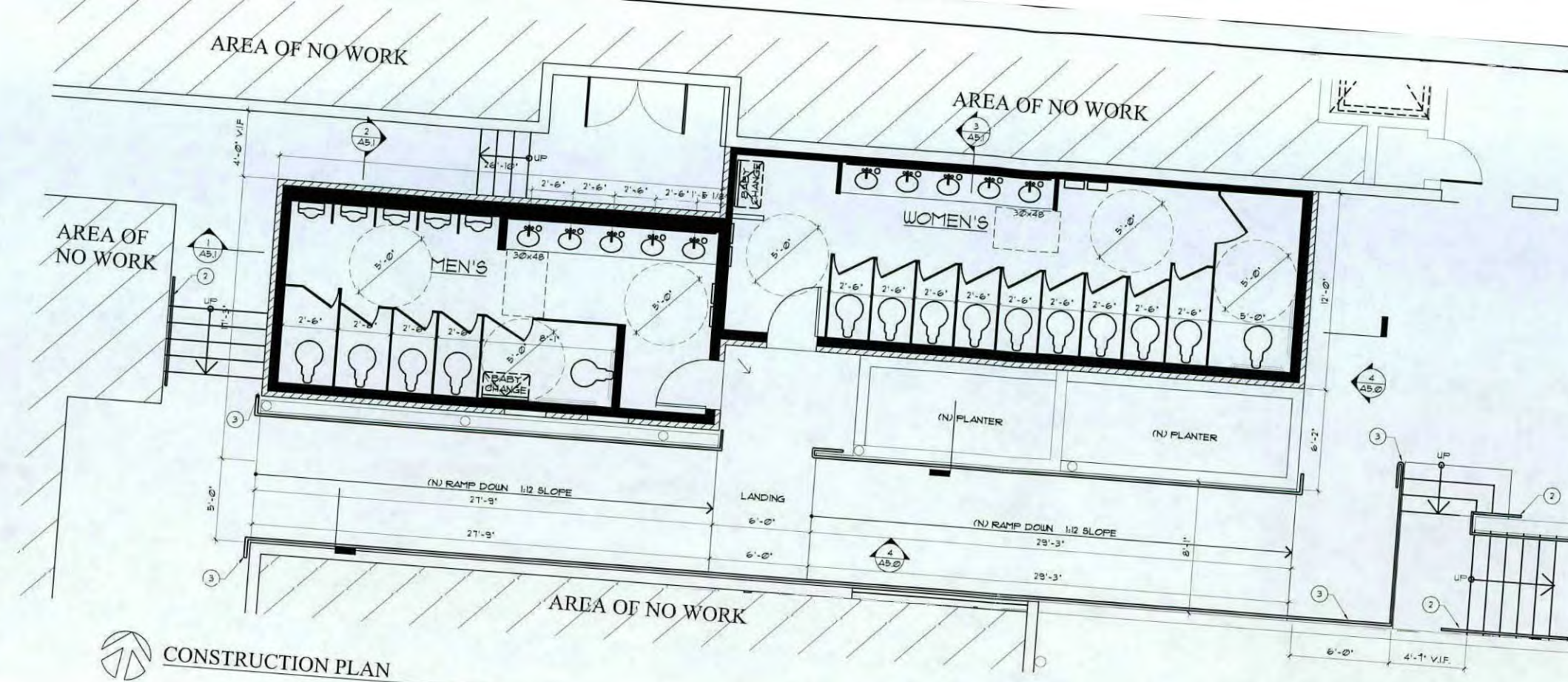


**TOILET ROOM
ADDITION AT
WURSTER BUILDING -
GHIRARDELLI
SQUARE**

900 NORTH POINT ST.
SAN FRANCISCO, CA

EXISTING
CONDITION AND
DEMO PLAN

A1.1



- KEY NOTES:

1. REFER TO SHEET T-1 FOR SYMBOLS AND ABBREVIATIONS.
2. EXISTING HANDRAIL
3. NEW HANDRAIL
4. INSTALL DIRECTIONAL SIGNAGE TO ACCESSIBLE ENTRANCE. PER CBC SECTIONS 1117B.5 THROUGH 1117B.5.9.
5. INSTALL ACCESSIBLE ENTRANCE SIGNAGE PER 1/T-2.

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| FOR PLANING | | 06/13/06 | |
| FOR PLANING | | 07/11/06 | |
| FOR REVIEW | | 07/25/06 | |
| FOR PLANING | | 09/26/06 | |
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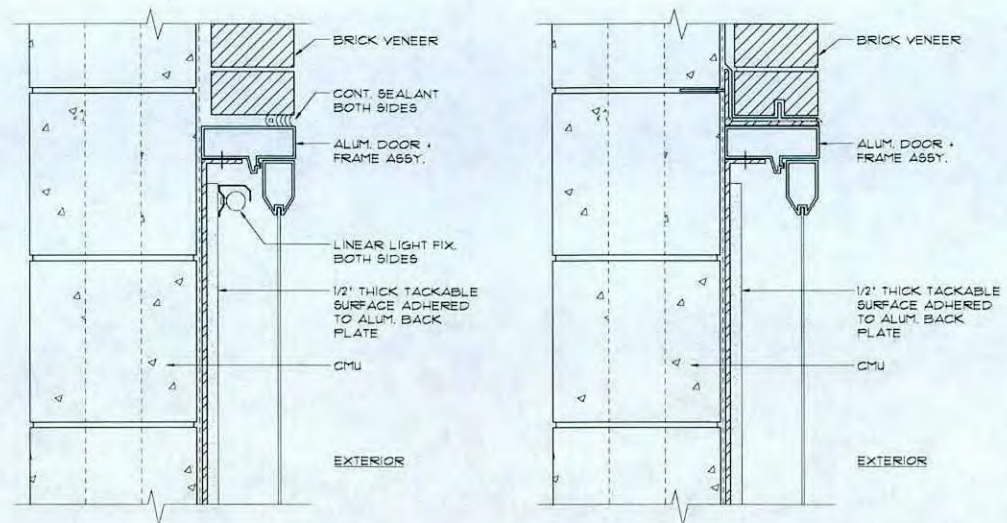


TOILET ROOM
ADDITION AT
WURSTER BUILDING -
GHIRARDELLI
SQUARE

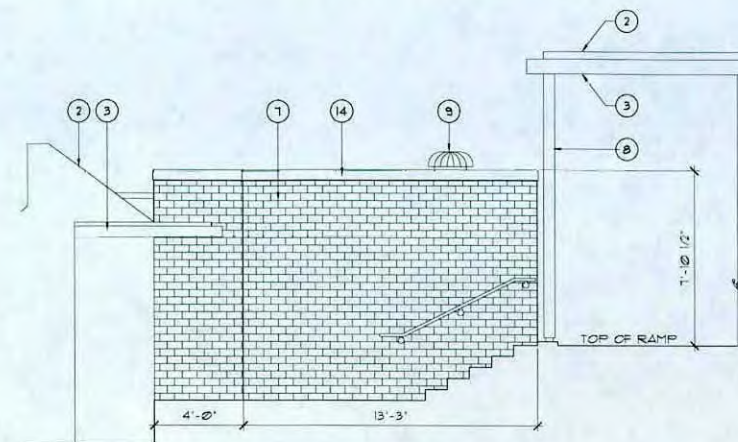
900 NORTH POINT ST.
SAN FRANCISCO, CA

CONSTRUCTION
AND REFLECTED
CEILING PLAN

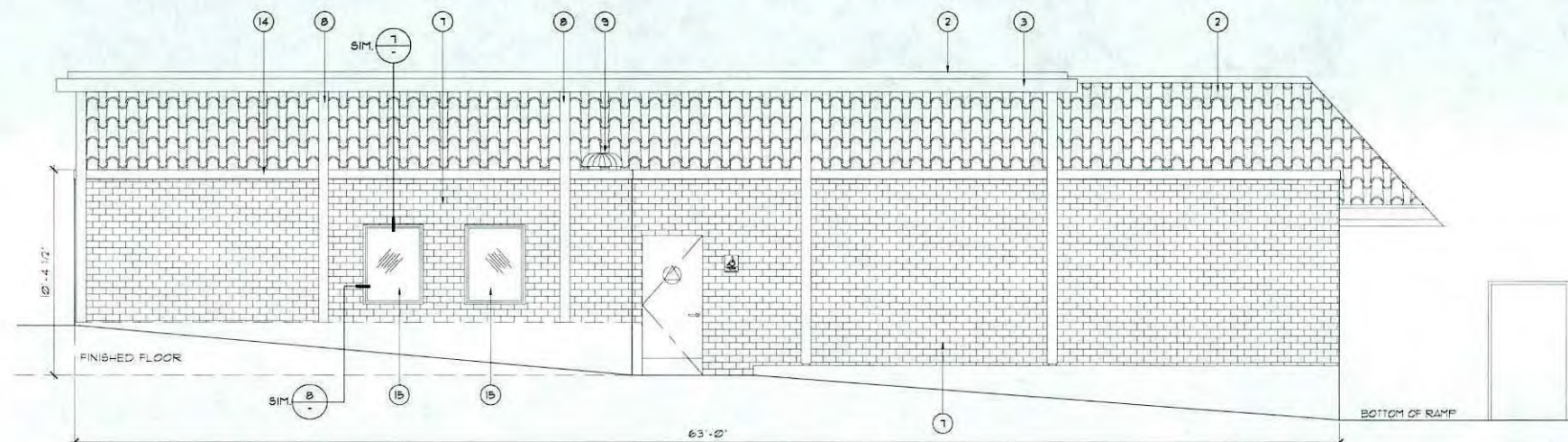
A1.2



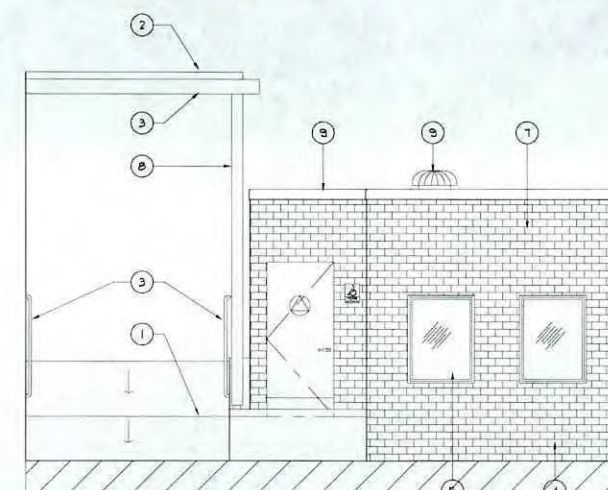
7 LIGHTED VITRINE DETAIL - JAMB 3' = 1'-0" WALL-GHRD-01
8 LIGHTED VITRINE DETAIL - HEAD 3' = 1'-0" WALL-GHRD-01



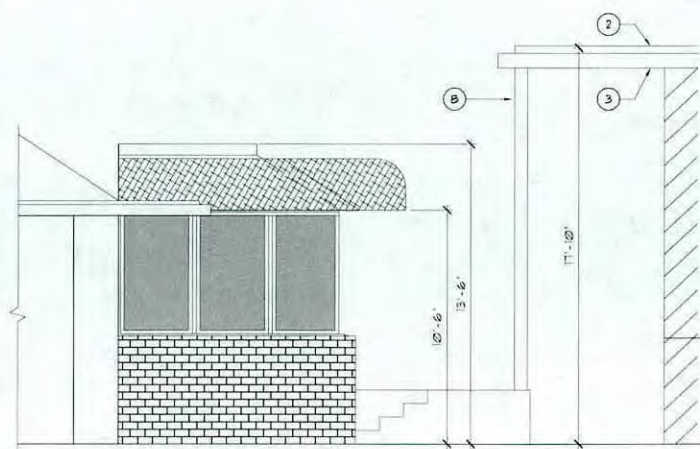
6 PROPOSED WEST ELEVATION 1/4" = 1'-0"



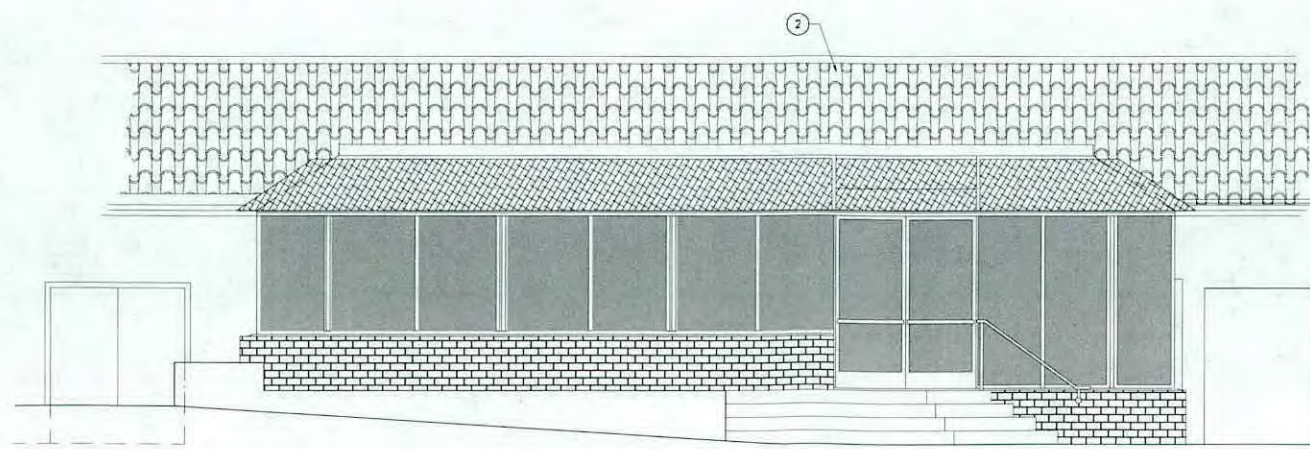
5 PROPOSED SOUTH ELEVATION 1/4" = 1'-0"



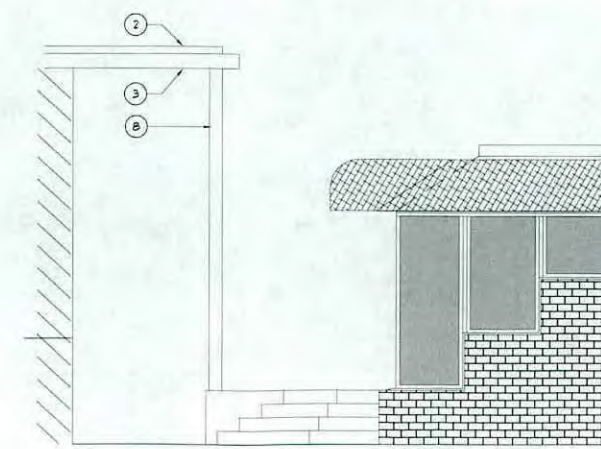
4 PROPOSED EAST ELEVATION 1/4" = 1'-0"



3 EXISTING WEST ELEVATION 1/4" = 1'-0"



2 EXISTING SOUTH ELEVATION 1/4" = 1'-0"



1 EXISTING EAST ELEVATION 1/4" = 1'-0"

KEY NOTES:

1. (N) CONC. RAMP
2. (E) ROOF TO REMAIN
3. (E) COPPER FACIA TO REMAIN
4. (E) BRICK TO REMAIN
5. (E) WINDOWS TO REMAIN
6. (E) AWNINGS TO REMAIN
7. (N) BRICK
8. (E) COLUMNS TO REMAIN
9. (N) TOILET EXHAUST FAN
10. (N) B.U.R. ROOFING
11. (N) CONC. FLOOR SLAB W/ TILE FINISH
12. (E) GARAGE STRUCTURE
13. GLAZED CMU
14. COPPER COPING
15. (N) LIGHTED VITRINE (+/-) 36" W x 48" H

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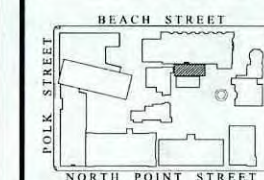


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| FOR PLANING | 07/26/06 |

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KEY PLAN



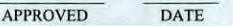
**TOILET ROOM
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SQUARE**

900 NORTH POINT ST.
SAN FRANCISCO, CA

EXTERIOR
ELEVATIONS

A5.0

PHONE: (415) 922-5668
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A5.1

1. (N) CONC. RAMP
2. (E) ROOF TO REMAIN
3. (E) COPPER FACIA TO REMAIN
4. (E) BRICK TO REMAIN
5. (E) WINDOWS TO REMAIN
6. (E) AWNINGS TO REMAIN
7. (N) BRICK
8. (E) COLUMN TO REMAIN
9. (N) TOILET EXHAUST FAN
10. (N) B.U.R. ROOFING
11. (N0 CONC. FLOOR SLAB W/ TILE FINISH
12. (E) GARAGE STRUCTURE
13. GLAZED CMU
14. COPPER COPING
15. 4" CMU
16. R-19 BATT INSULATION
17. MORTAR NET TYP.
18. 20 GA. 3"x3" BREAKSHAPE L
19. 3" CANT
20. FLASHING COLLAR
21. UMBRELLA FLASHING W/ DRAW BAND
22. SEALANT
23. STL. JOIST TRACK
24. PPT NAILER
25. 5/8" EXT. GYP. BD. SHEATHING
26. 16 GA. VENEER TIES
27. 8" CLAZED CMU W/ COVE BASE
28. 3/4" T & G PLYWOOD
29. (2) LAYERS 5/8" TYPE X GYPBD.
30. BITUMINEOUS EXPANSION JOINT
31. NEW HANDRAIL

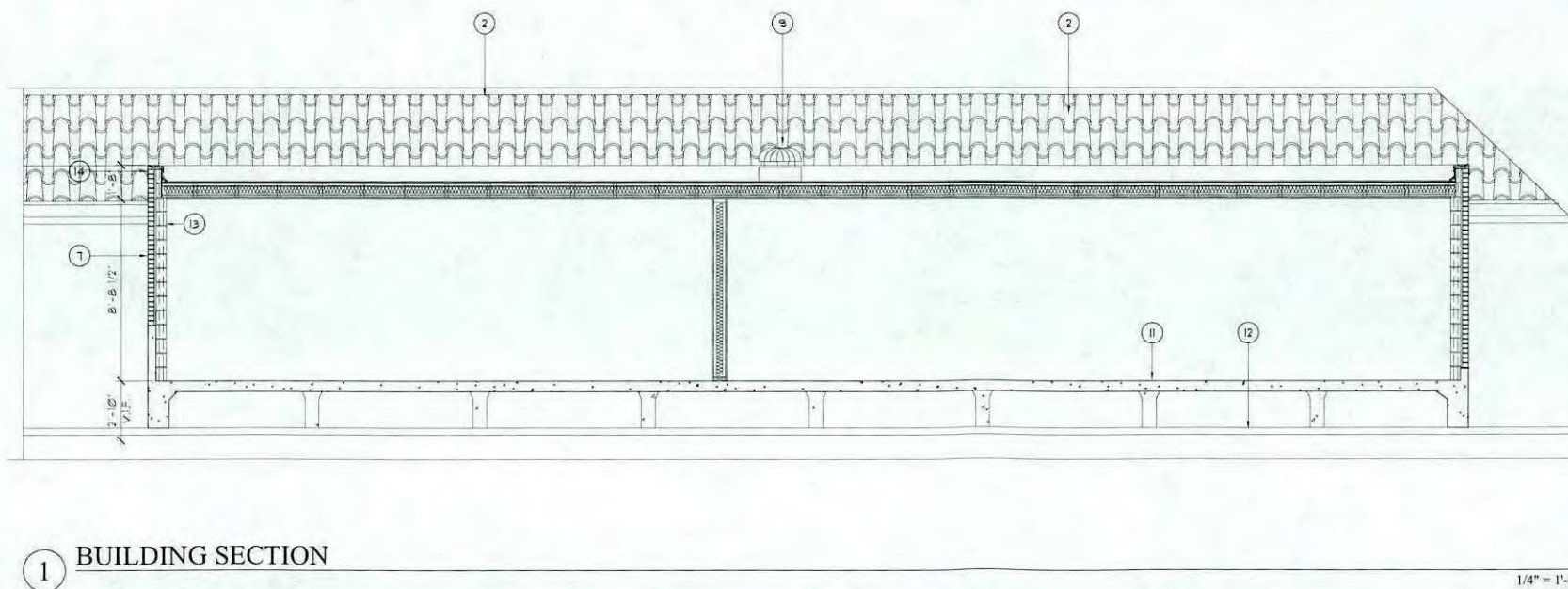


Photo #7: Same location, showing planters in foreground.

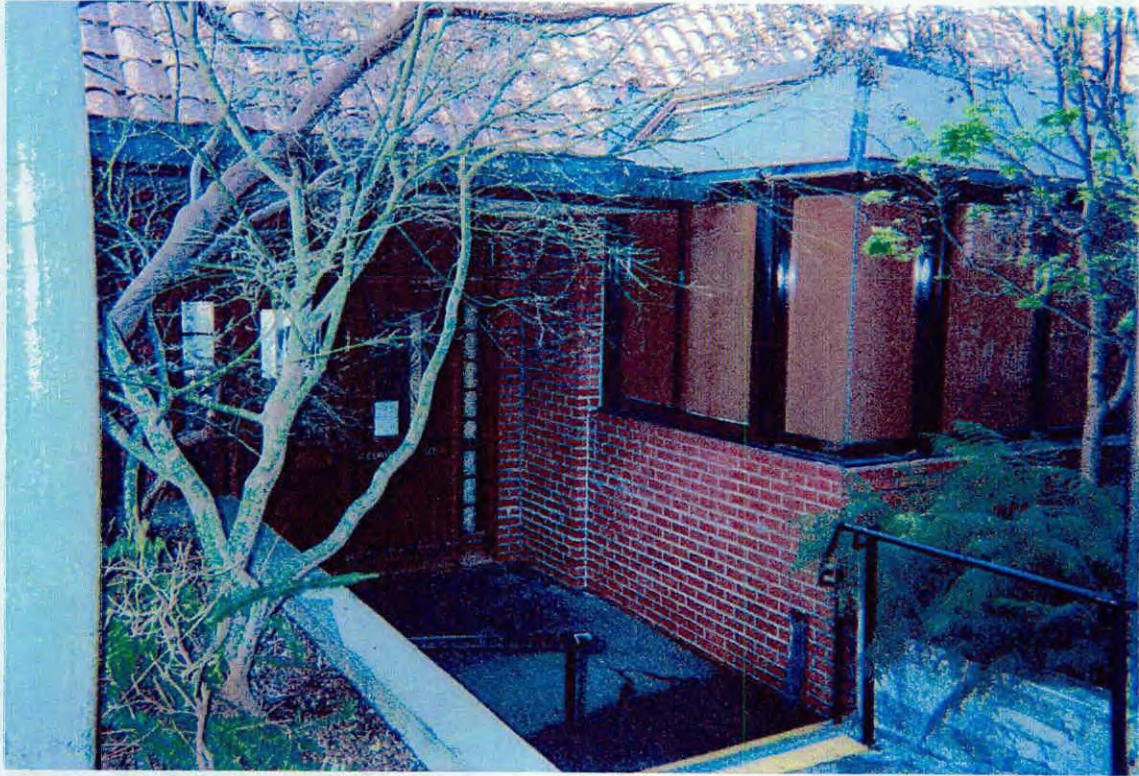


Photo #8: East end of project location at lower plaza.

Photo #9: Public entry to Wurster Building, east of project location. At left is addition which is to be replaced.

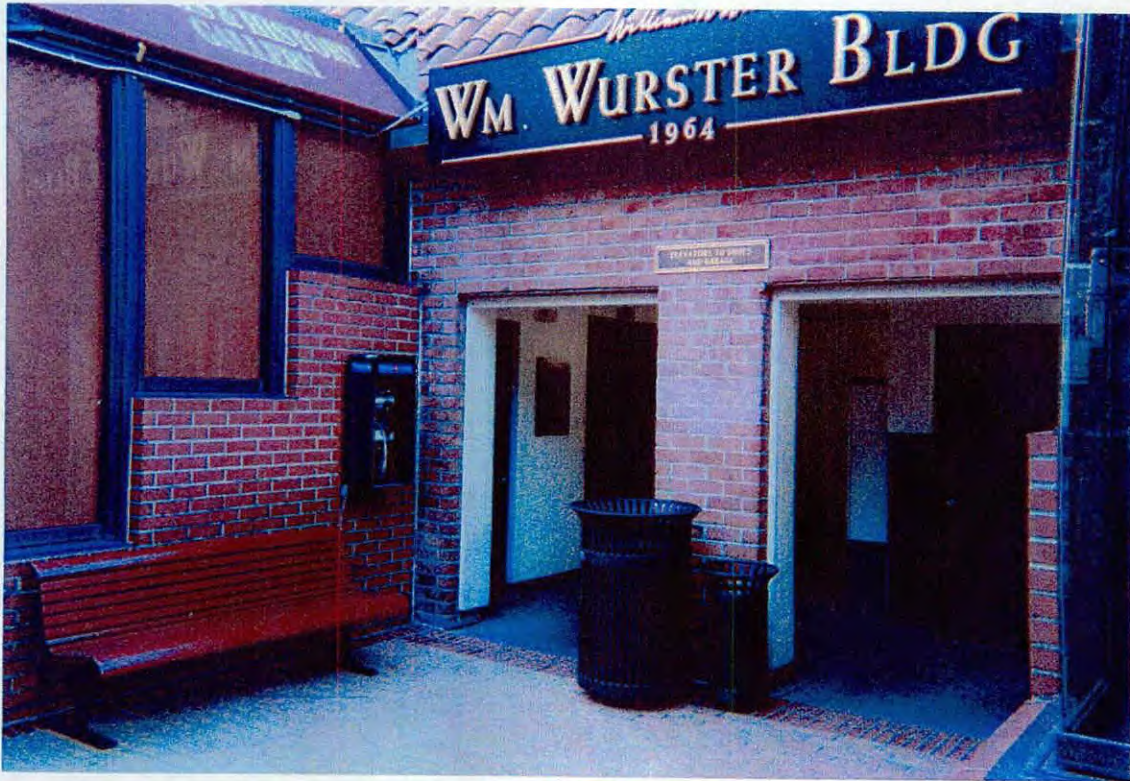


Photo #10: Cornice and roof detail, same location as Photo #9.

Photo #15: Looking west from north side of upper plaza toward project location.



Photo #16: Upper plaza on east side of Infill Building, looking north toward Wurster Building.

GHIRARDELLI SQUARE
SAN FRANCISCO, CALIFORNIA

CERTIFICATE OF APPROPRIATENESS: APPENDIX
REPURPOSED RESTROOMS

PREPARED FOR SAN FRANCISCO HISTORIC PRESERVATION COMMISSION



PAGE & TURNBULL

imagining change in historic environments through design, research, and technology

OCTOBER 11, 2016
REVISED NOVEMBER 9, 2018

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GHIRARDELLI SQUARE OVERVIEW AND PROJECT SUMMARY

SITE HISTORY

Ghirardelli Square is one of San Francisco’s most prominent cultural, historical and architecturally significant landmarks. Its significance dates from 1858 when the Woolen Mill, one of the first factories in California, was constructed. Between 1893 and 1919, when the D. Ghirardelli Company developed the site with several new buildings, the complex became notable for the distinctive buildings designed by William S. Mooser, Sr. for industrial uses.

The period between 1962 and 1968 includes a third significant phase for the site when the property was developed by William M. Roth and his mother, Mrs. William P. Roth. The property was adaptively reused as a festival marketplace and rebranded as Ghirardelli Square. Architects Wurster, Bernardi, & Emmons along with landscape architect Lawrence Halprin were the designers of the Square. The work occurred over two phases. Phase I was completed in 1964 and included the eastern half of the plaza. Phase II was completed in 1968 and included the western half of the Plaza. Ghirardelli Square is notable for the rehabilitation of the existing buildings and the design of new buildings and landscape that are compatible with the existing. The landscape plans successfully integrated new and old while addressing the slope in the topography with informally located terraces.

HISTORIC STATUS

Ghirardelli Square was landmarked in 1970, a mere two years after Phase II of the rehabilitation was completed, and is San Francisco landmark #30. The site is also listed on the California and National registers.

Character-Defining Features for the buildings constructed between 1868 and 1920 include:

- Red brick
- Crenelated parapets
- White-painted cast concrete quoins, string courses, lintels, and voussoirs
- Regular fenestration pattern
- Steel windows: double hung, pivot, casement, and multi-lite industrial
- Electric Rooftop Sign

Character-Defining Features for the 1960s buildings and site include:

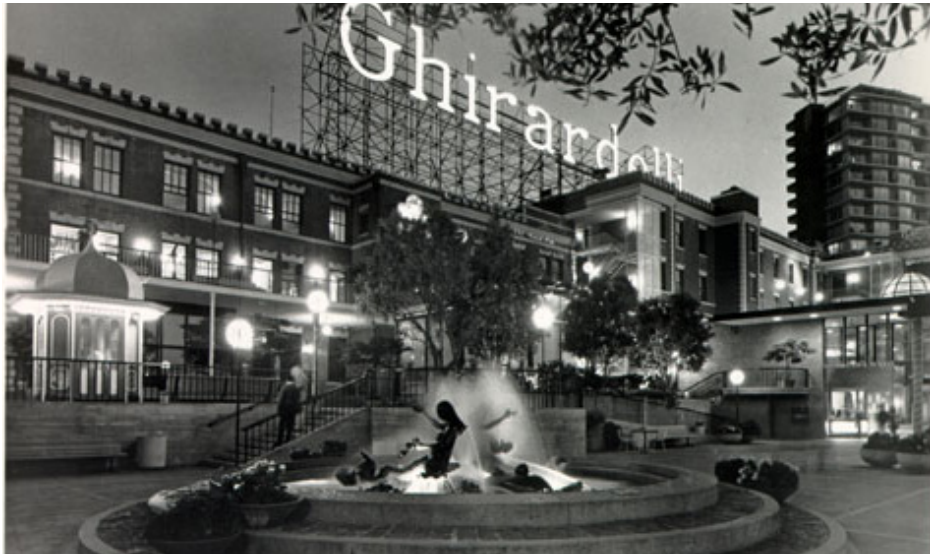
- Red sand mold brick
- Board-formed concrete retaining walls
- Mermaid Fountain
- Hardscape in the eastern half of the Square that consists of coarse aggregate concrete within a grid of fine aggregate bands
- Brick paver hardscape in the western half of the Square
- Small pavilions with flat roof, sand mold brick, and window walls

PROJECT SUMMARY

The proposed project consists of alterations to the Carillon Building and alteration to the non-historic restroom building adjacent to the south side of the Wurster Building.

Existing Restrooms

The existing non-historic restrooms adjacent to the south side of the Wurster Building will be altered to include a single ADA/Family restroom and a retail space. Portions of the existing south and east walls will be removed and replaced with an entry alcove for the new restrooms and transparent storefront walls for the new retail. The storefront walls will be distinguished from but compatible with the existing storefront walls of the 1960 pavilions. The new storefront walls will also be similar to recently approved storefront walls. The proposed work at the existing restrooms will not impact the Wurster Building. No historic fabric from the Wurster Building will be removed or damaged as part of this project.



HISTORIC IMAGES



North Point facade, 1919 (Calisphere)



2. View along North Point, 1919 (Online Archive of California)



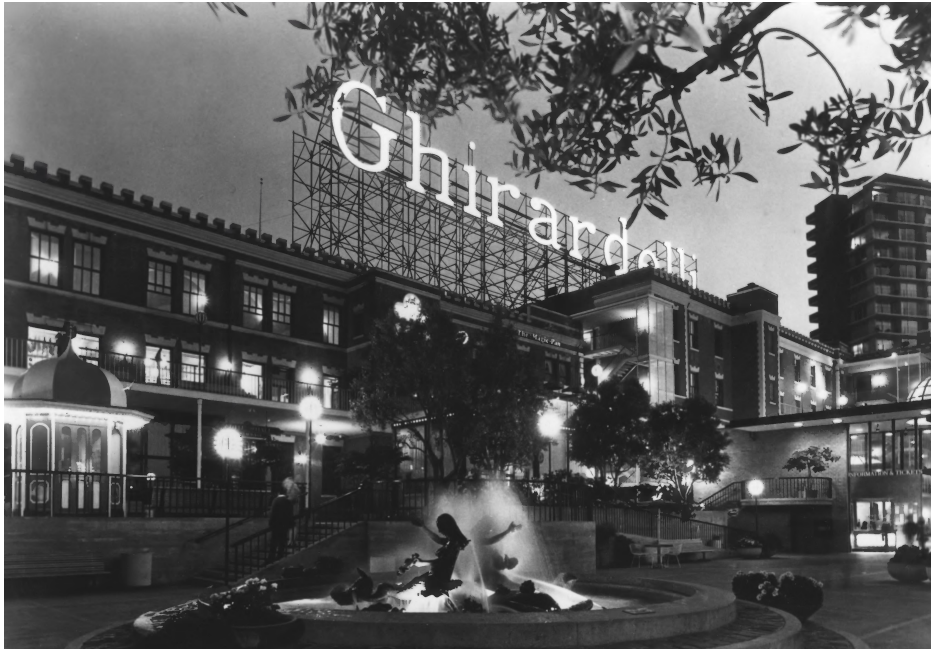
4. Looking west from mid-block on Larkin, 1920 (From National Register Nomination)



1. View looking southwest from Larkin and Beach streets, 1960s (Calisphere)



3. View of the fountain prior to installation of the mermaid sculpture (Calisphere)



5. View looking southwest from Fountain Plaza, 1975. Note kiosk building on Terrace Plaza. (Environmental Design Archives)

HISTORIC IMAGES

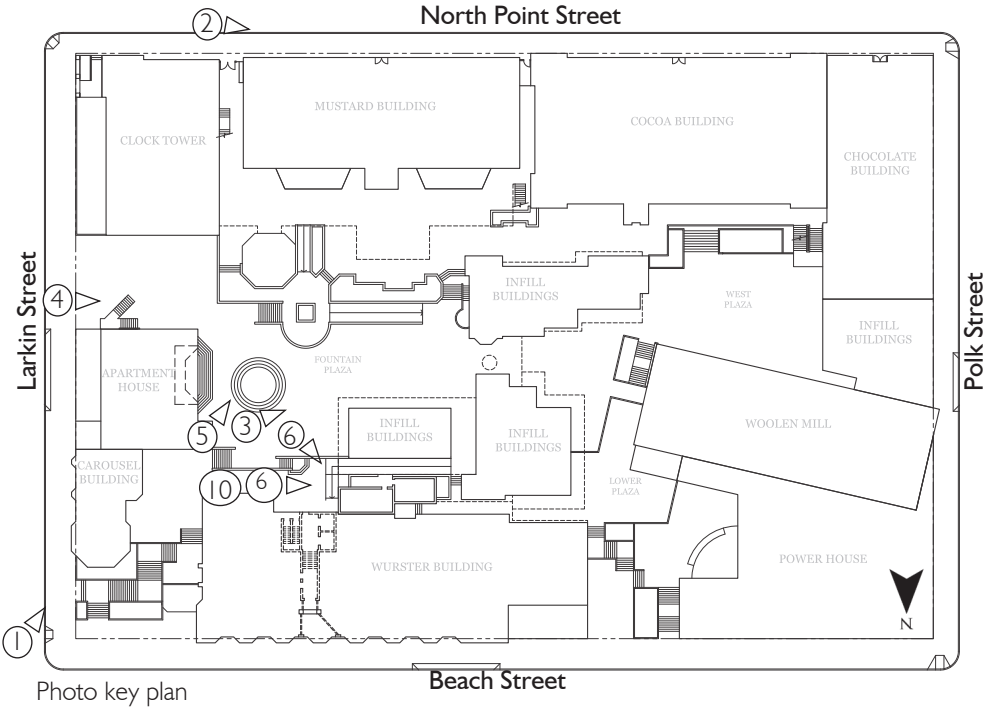
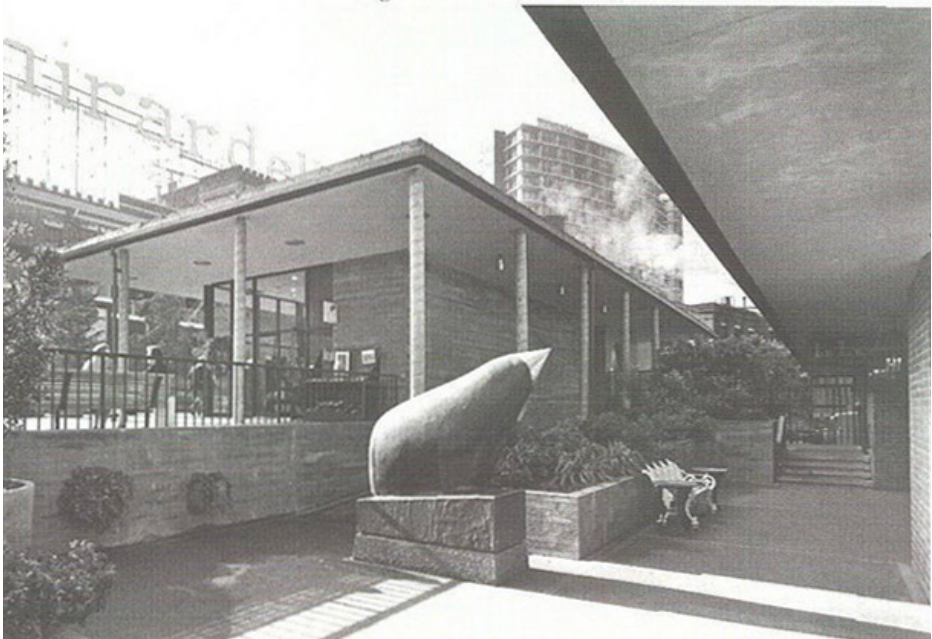


Photo key plan



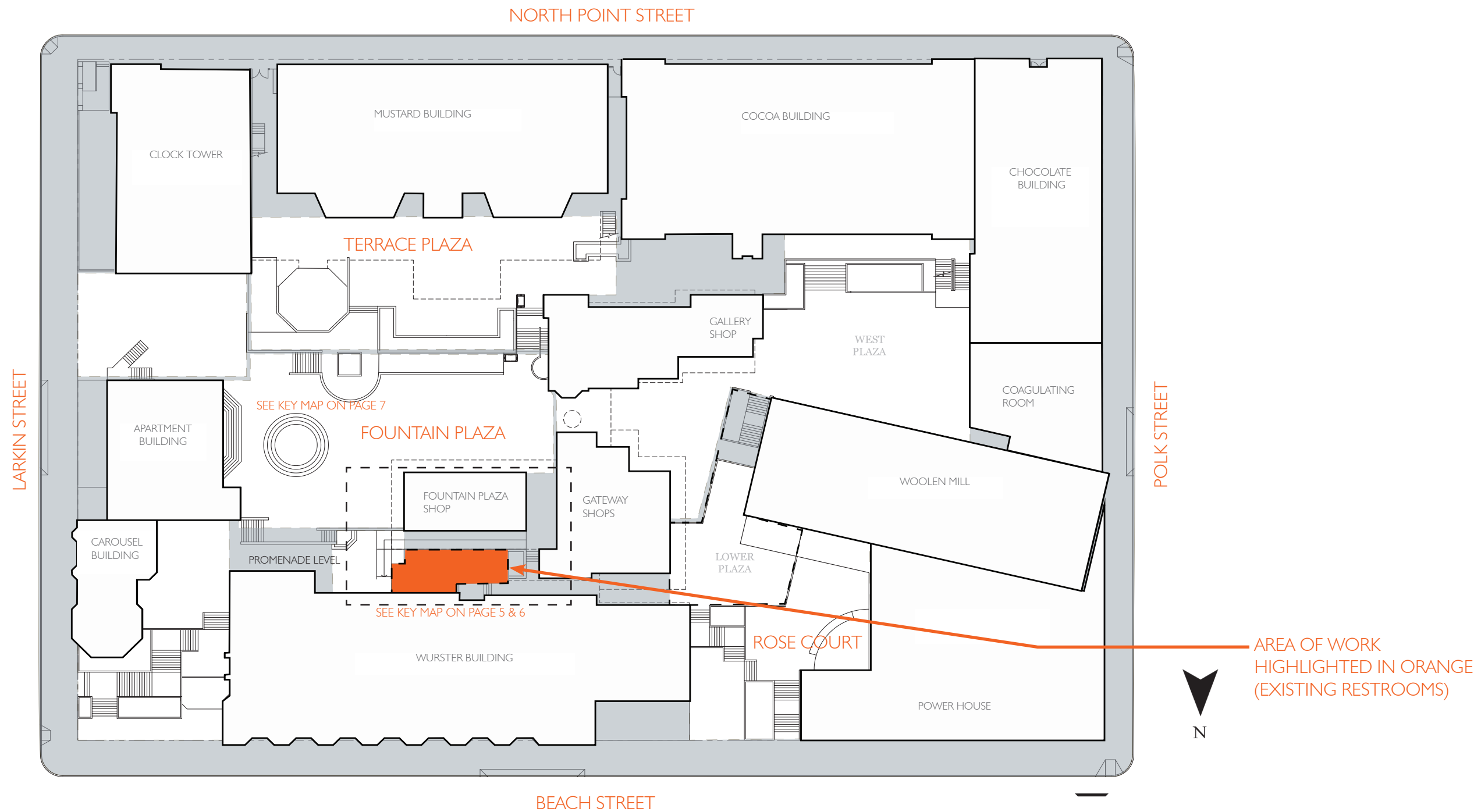
6. Northeast Corner of Fountain Plaza, looking towards the landing in front of the Wurster Building where the current restrooms were added as infill buildings in the 1980s. (Lawrence Halprin Collection, University of Pennsylvania)



7. View looking northwest toward the south facade of the Wurster Building, 1960s (Environmental Design Archives)

IMAGES & LOCATION PLAN

LOCATION PLAN SHOWING AREAS OF PROPOSED WORK



EXISTING CONDITION IMAGES (EXISTING RESTROOM BUILDING)



1. View looking west, existing restroom building on right



2. View looking west, showing the pavilion across from the proposed area of work



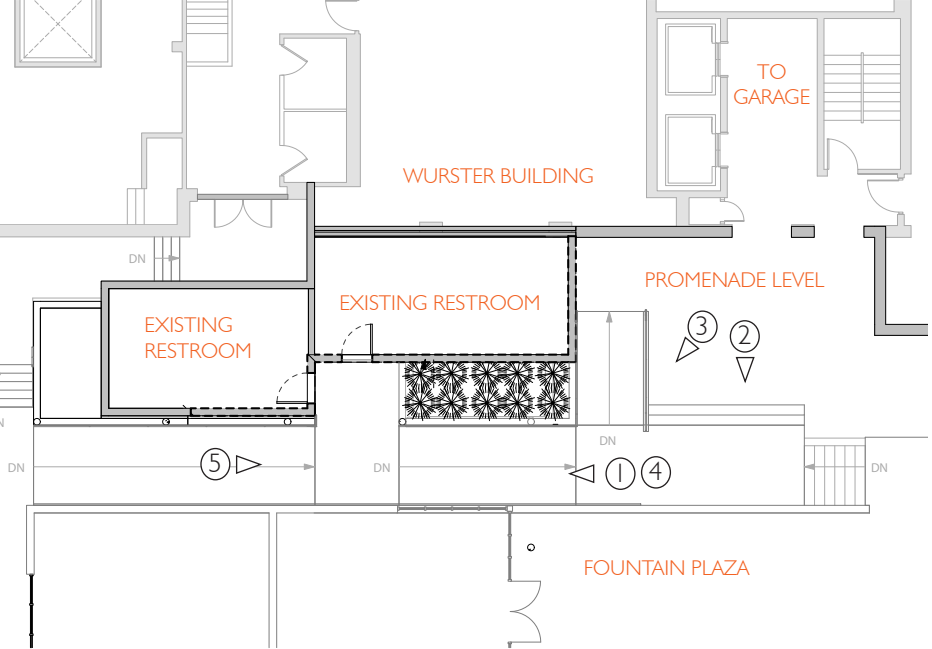
3. View looking southwest, existing restroom building on right



4. View looking west, existing restroom building on right



5. View looking east, existing restroom building on left



Enlarged Key Plan of Existing Restrooms

IMAGES & LOCATION PLAN

EXISTING CONDITION IMAGES (EXISTING RESTROOM BUILDING)



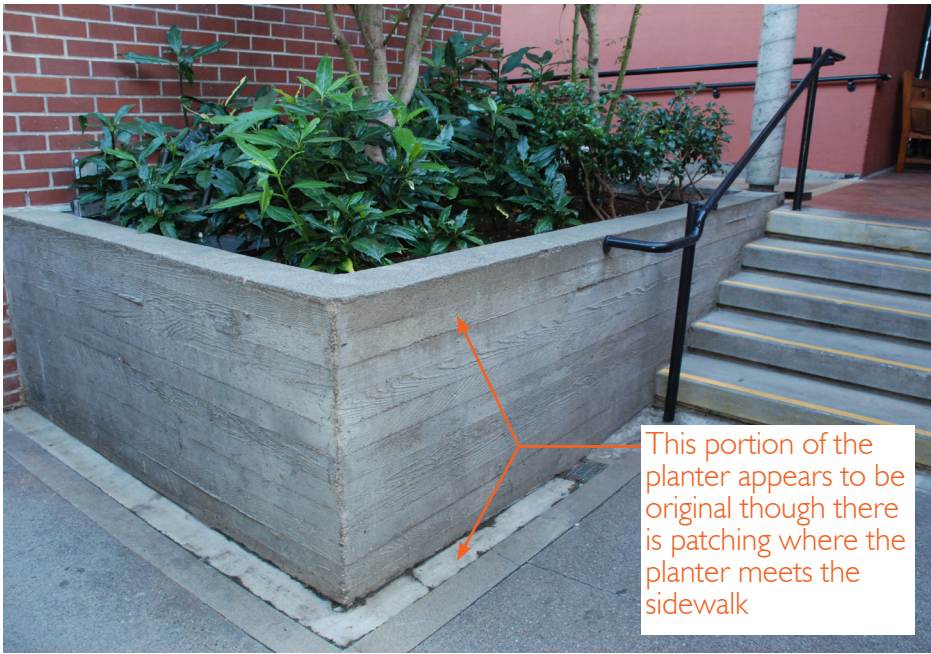
6. View of Restroom Building brick (left) and Wurster Building sand mold brick (right).



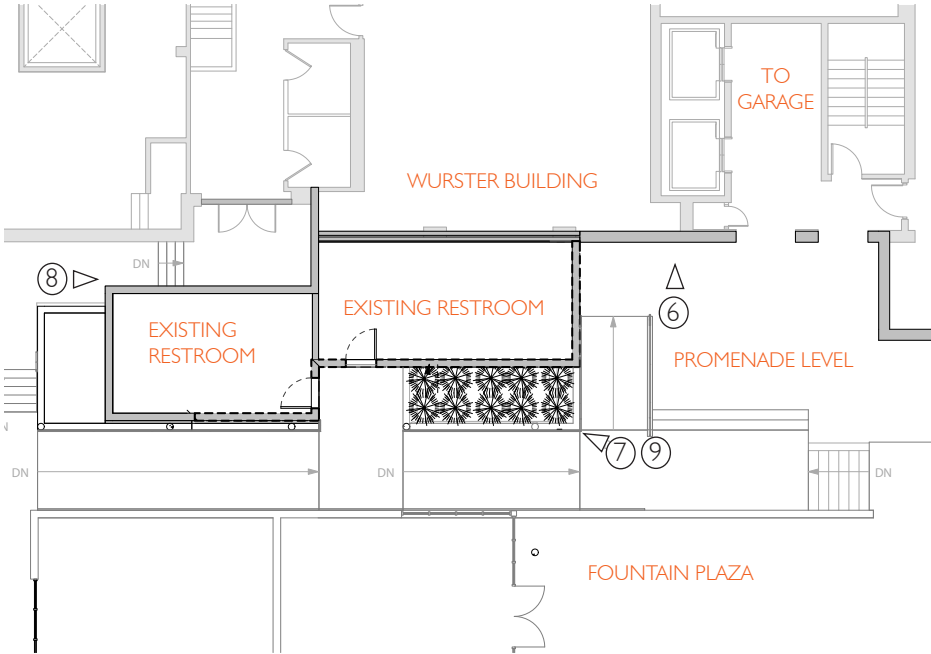
7. View of ramp leading to promenade level.



9. Detail view of planter along the ramp to the promenade level.



8. Photograph of planter and promenade context.



Enlarged Key Plan of Existing Restrooms

REPURPOSING OF EXISTING RESTROOMS

PROPOSED DEMOLITION

The area of Promenade Level near the existing restrooms is underutilized. In order to activate this area, the existing restroom building will be altered to include a single family restroom and space for retail. The footprint of the building will remain largely the same; however, the east and portions of the south walls will be removed.

PLAN

EXISTING WALL TO REMAIN

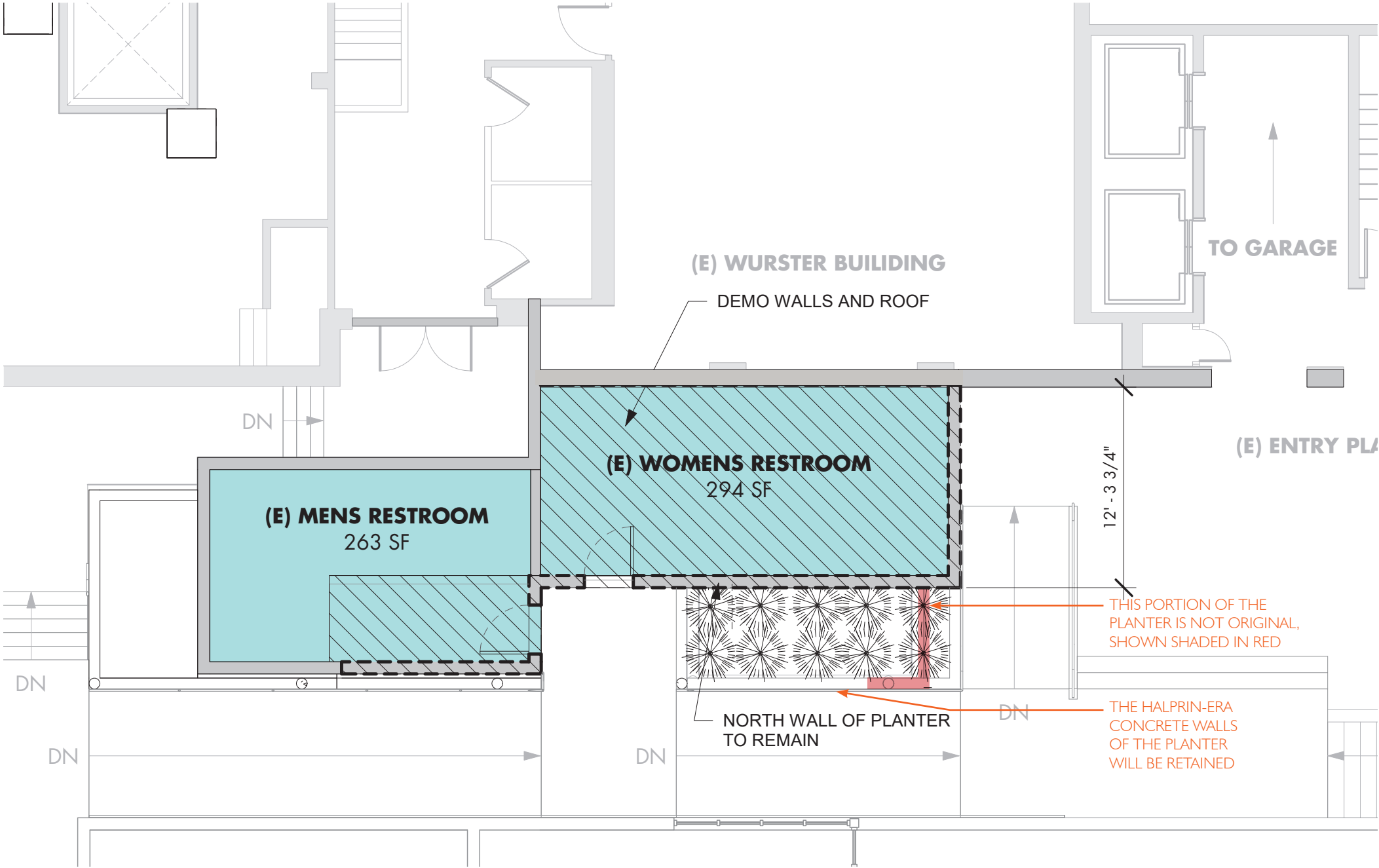
DEMOLISHED WALL

NEW WALL

DEMOLISHED ROOF



Area of proposed work



Demolition plan

REPURPOSING OF EXISTING RESTROOMS

PROPOSED PROJECT

The existing men's restroom (west side of the restroom building) will be reconfigured to be used as a single family restroom. The entrance to the restroom will be through a small alcove created as part of the reconfiguration of the building. The brick at the new walls will match the brick of the existing restroom building.

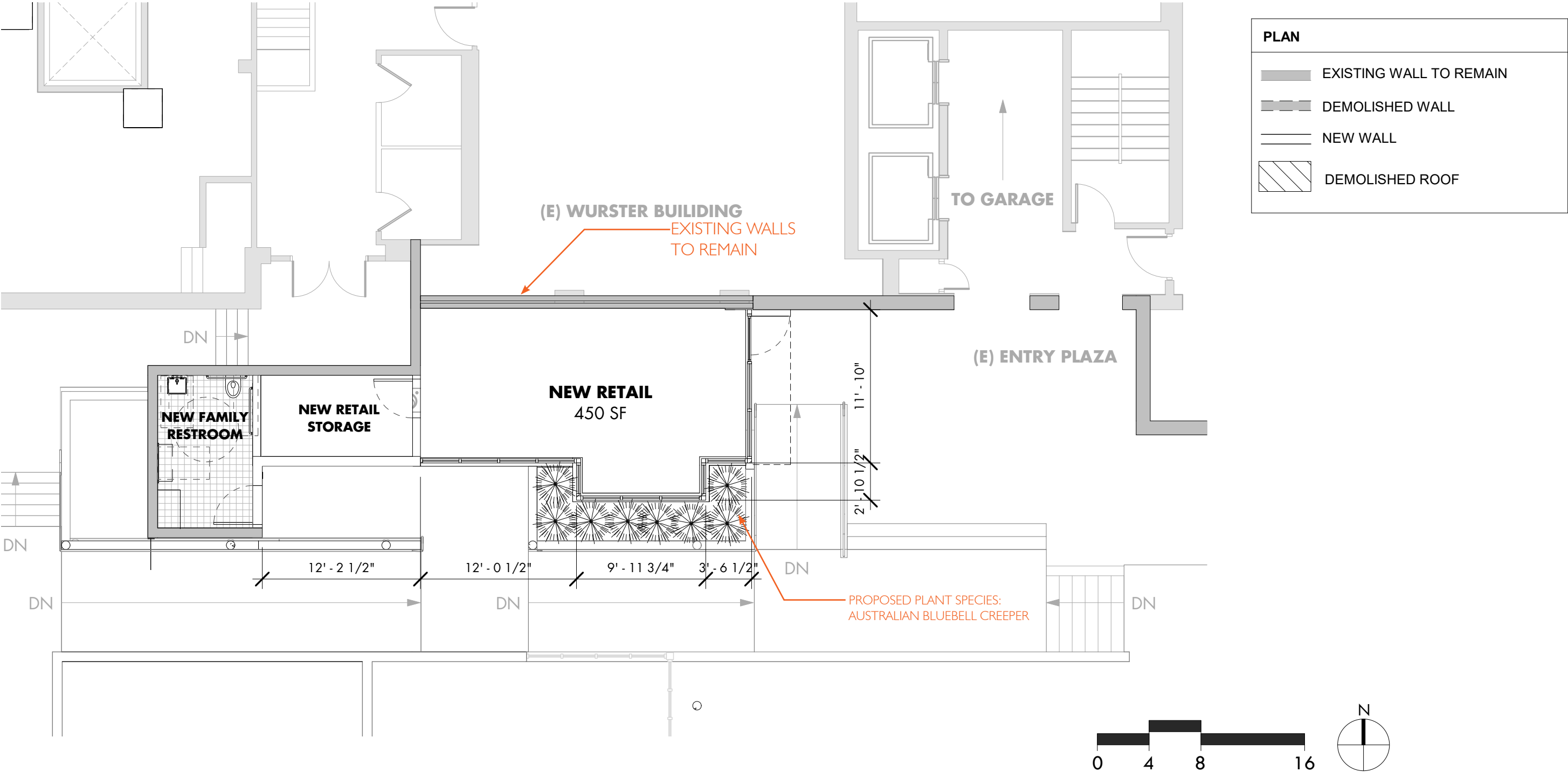
The existing women's restroom will be repurposed for retail. The south and east walls will be demolished and replaced with glazed walls that allow visibility into the retail space. The glazing will be compatible with the glass walls of the 1960s pavilions and similar to the recently approved storefronts on the north side of the Mustard Building. The roof will be flat, similar to the 1960s pavilion buildings and detailing will be simple and contemporary in style. The retail space will have a small bump-out that extends into the existing planter. The bump-out will not result in the removal of any historic fabric at the walls of the planter. The resulting design complies with Standard 9 in that the design is compatible in scale, size, massing, and architectural features while design of the storefront system is compatible to but differentiated from those of the 1960s.

New plants that are similar in height to the original planting materials are proposed for the planter. The proposed plant species is Australian Bluebell Creeper which is in the approved list in the Design Guidelines.



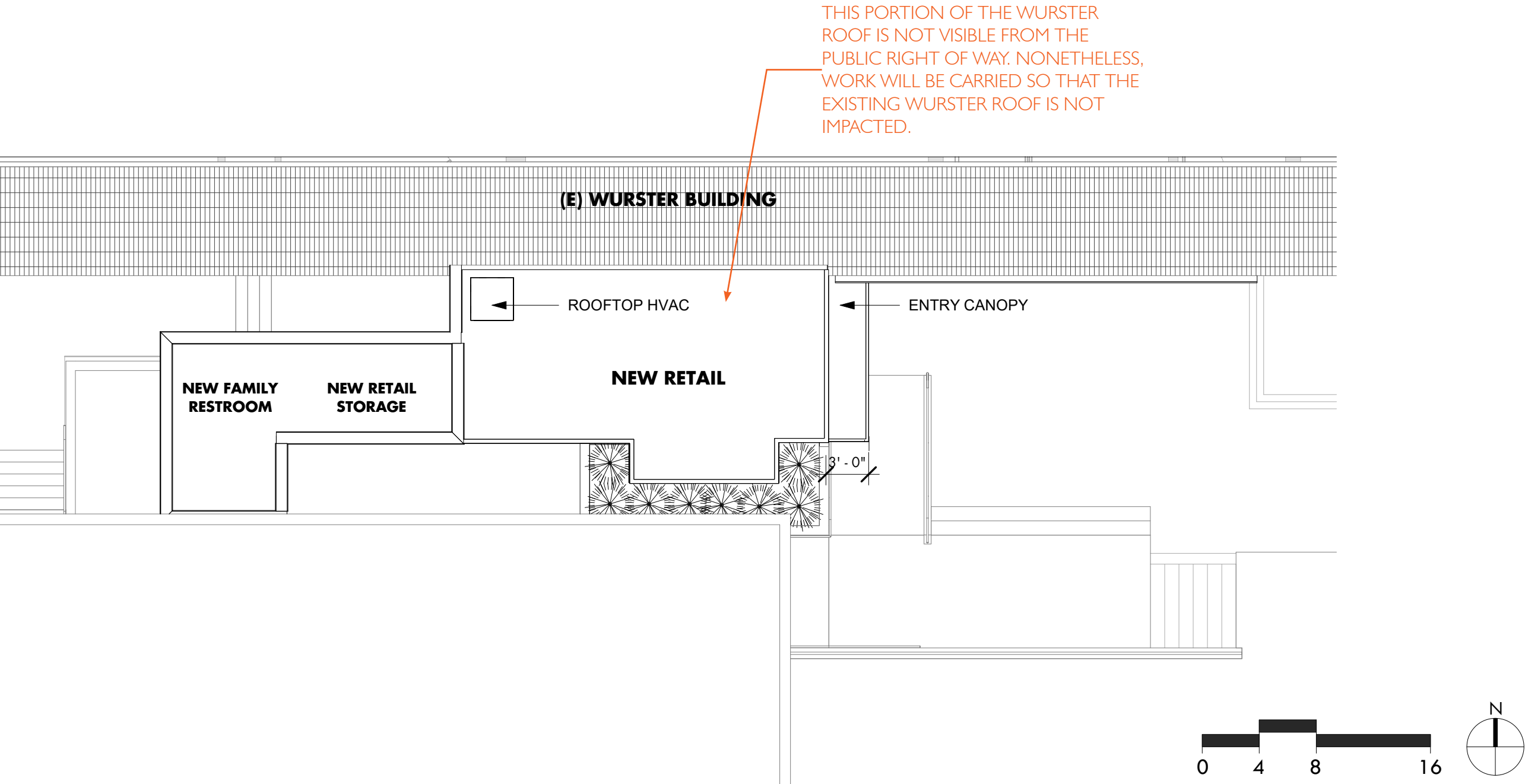
Rendering of view looking northwest

REPURPOSING OF EXISTING RESTROOMS - PROPOSED PLAN



REPURPOSING OF EXISTING RESTROOMS - PROPOSED ROOF PLAN

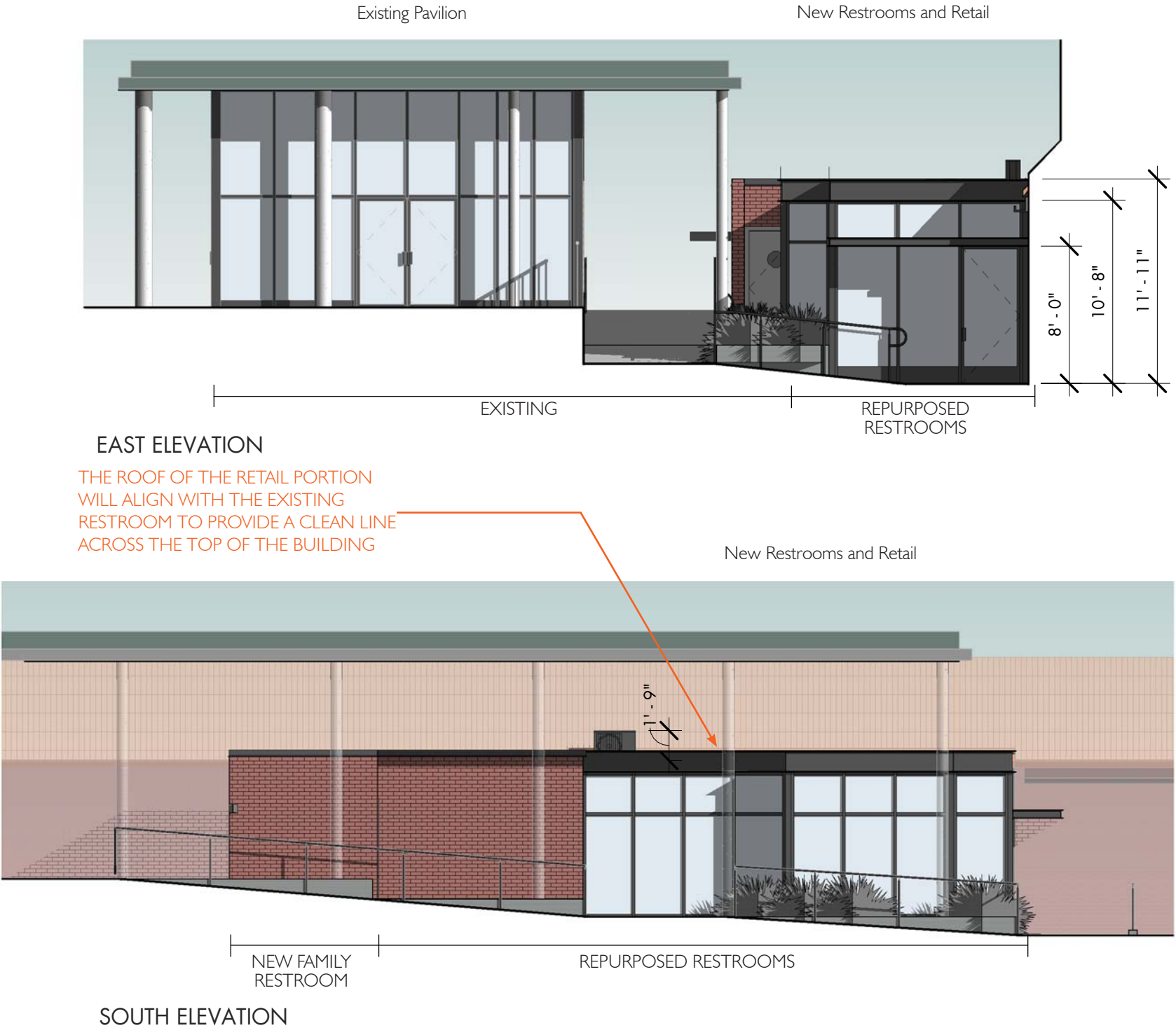
See Page 16 for close-up photos showing the connection from the roof of the existing restrooms to the roof of the Wurster Building.



Scale: 1/8" = 1'-0"

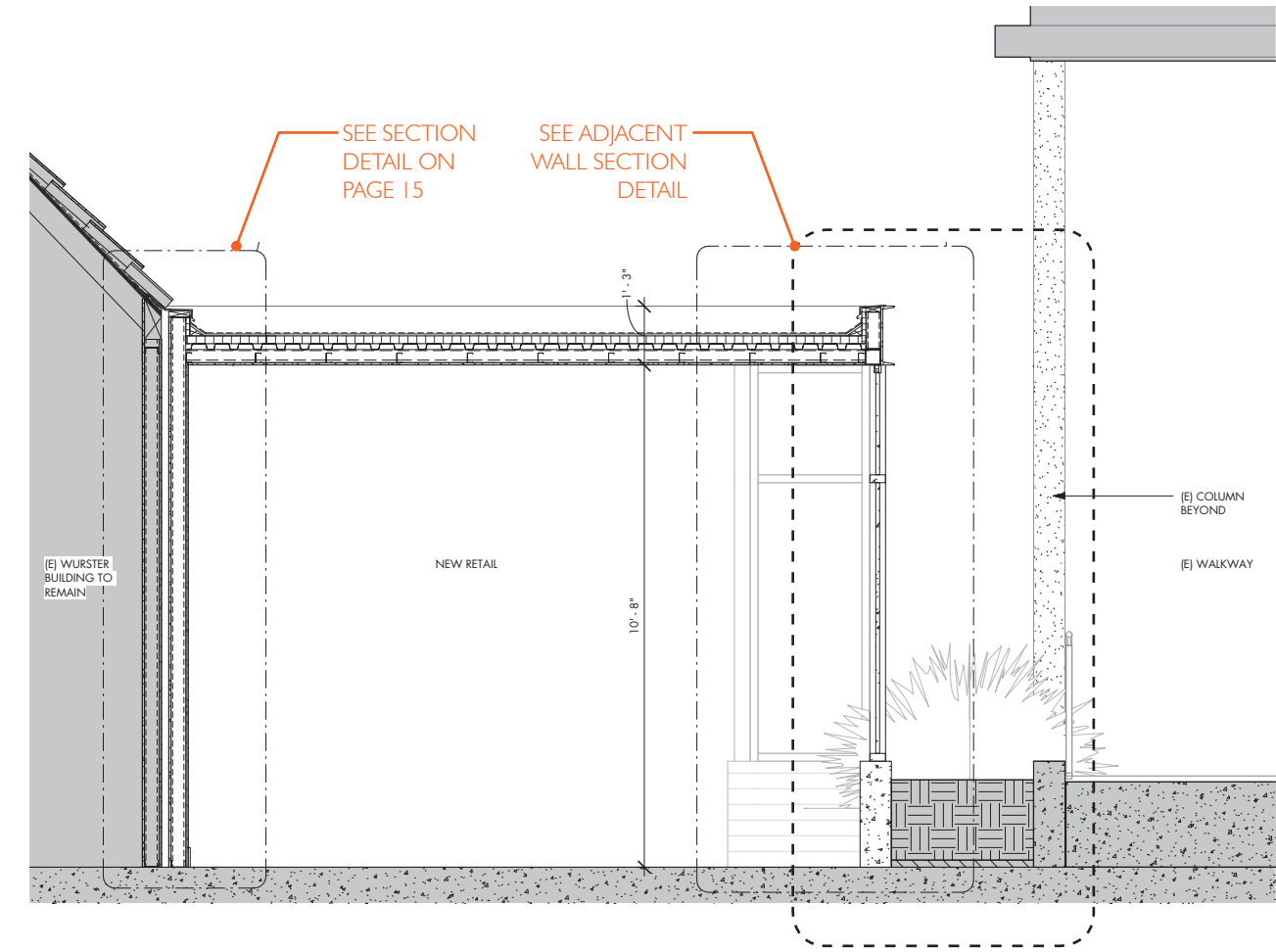
REPURPOSED RR BUILDING

REPURPOSING OF EXISTING RESTROOMS - PROPOSED ELEVATIONS

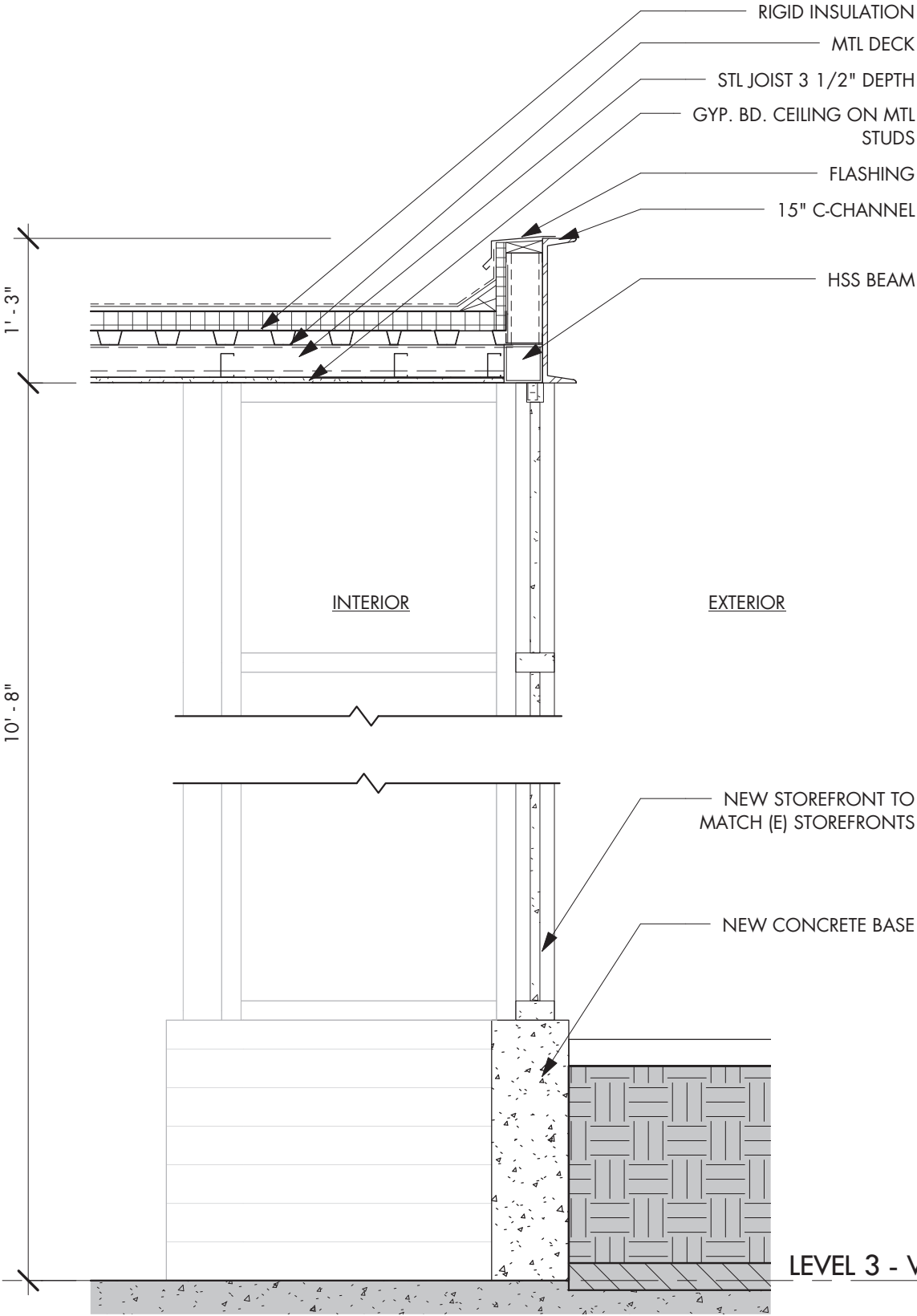


Scale: 1/8" = 1'-0"

REPURPOSING OF EXISTING RESTROOMS - SECTIONS



Building Section (Scale: 1/4" = 1'-0")

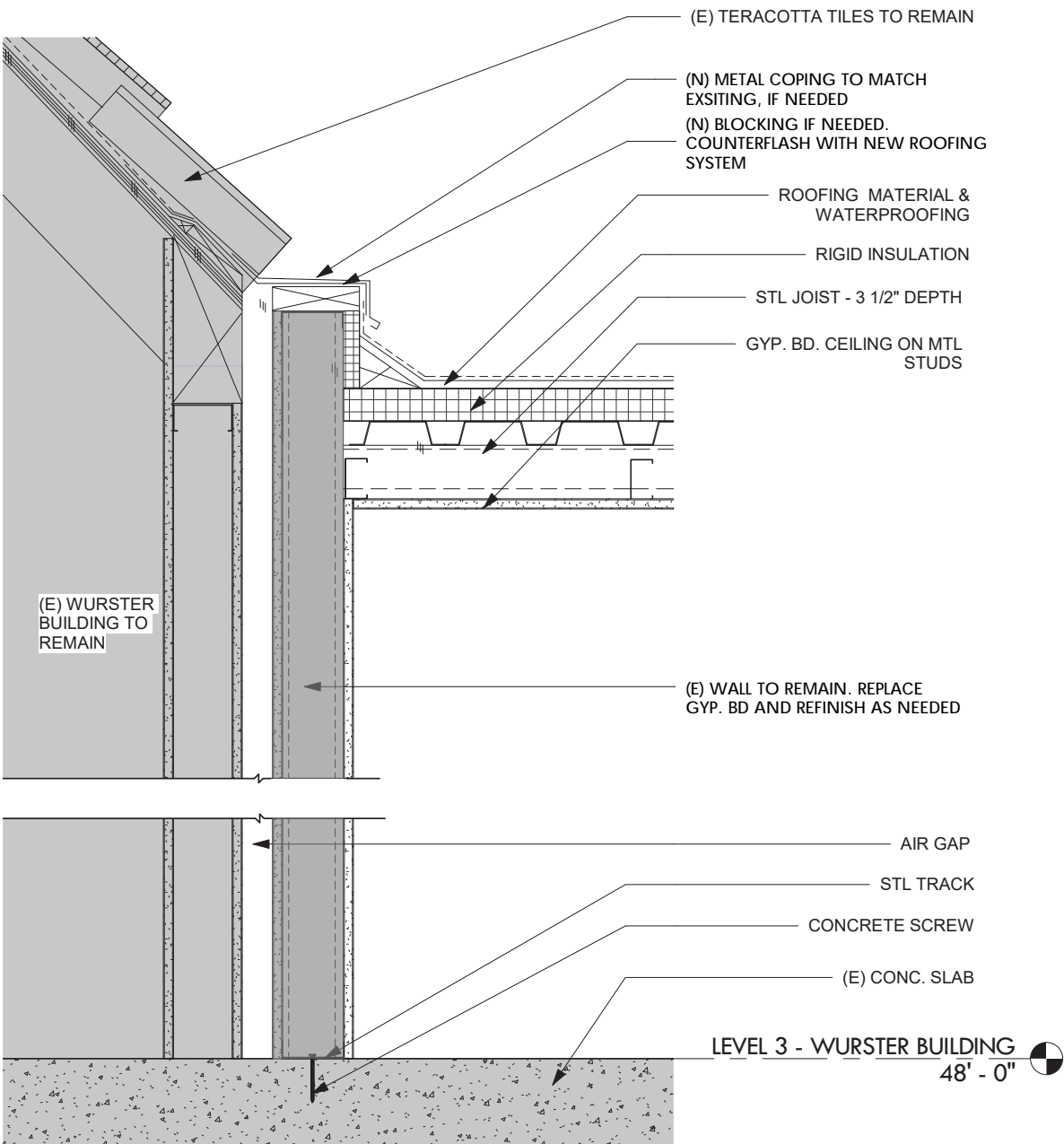


Wall Section (Scale: 3/4" = 1'-0")

REPURPOSING OF EXISTING RESTROOMS - DETAILS

THE ALTERATIONS AT THE EXISTING RESTROOM WILL BE CARRIED OUT SO THAT THERE IS NO IMPACT TO THE WURSTER BUILDING. NO ORIGINAL FABRIC FROM THE WURSTER BUILDING WILL BE REMOVED OR DAMAGED AS PART OF THIS PROJECT.

(E) ROOF AND RESTROOM WALL WILL BE LEFT IN PLACE. PRE-CONSTRUCTION CONTRACTOR HAS ADVISED DESIGN TEAM THAT REPLACING THE ROOFING AND WALL OF THE WURSTER BUILDING WILL BE FINANCIALLY INFEASIBLE FOR THE PROJECT.



Section Detail (Scale: 1-1/2" = 1'-0")

REPURPOSING OF EXISTING RESTROOMS -
CLOSE-UP PHOTOS SHOWING THE CONNECTION OF THE ROOF OF THE EXISTING RESTROOMS TO THE ROOF OF THE WURSTER BUILDING



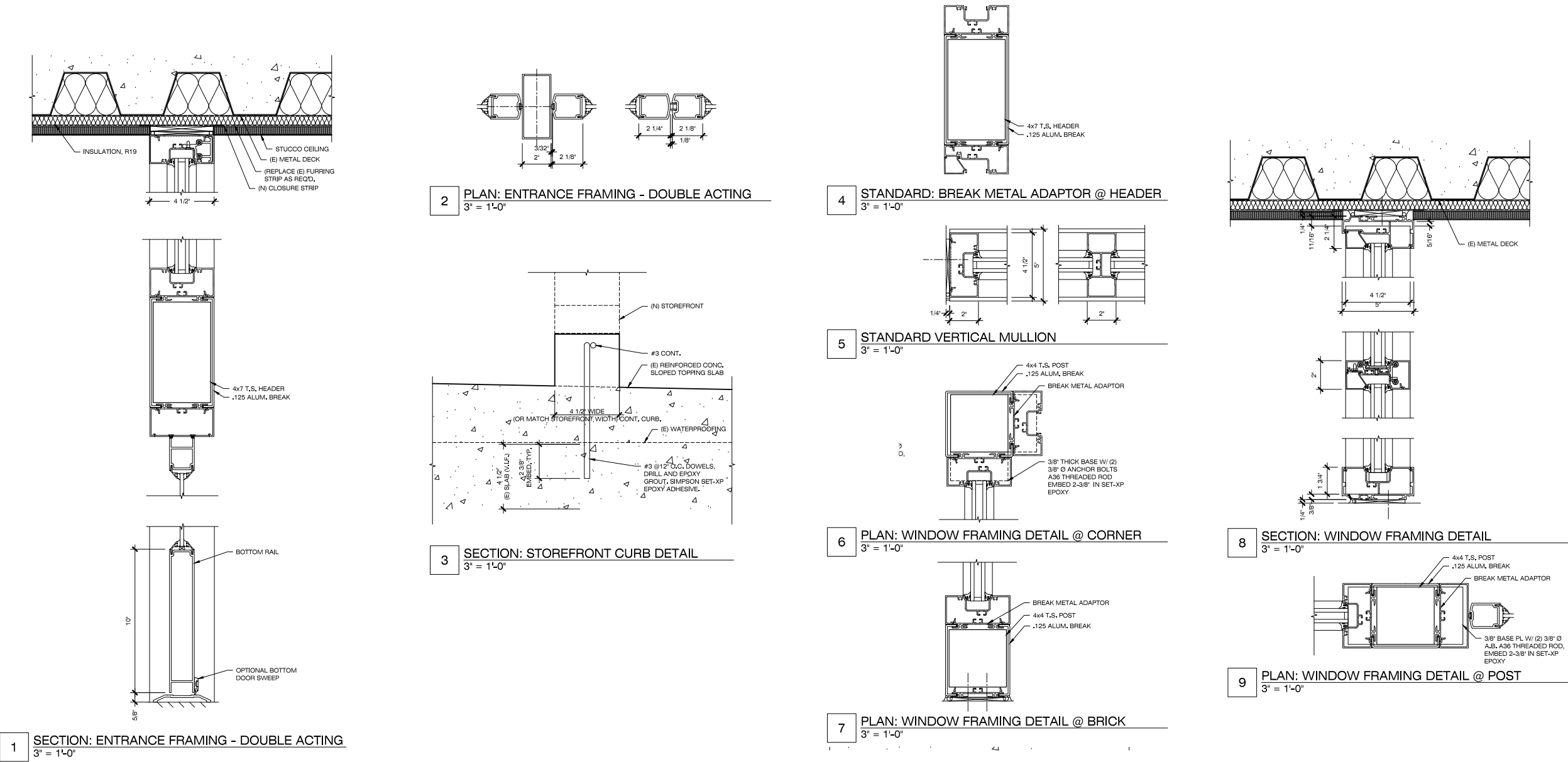
Photos are provided to show how the roof of the existing restrooms interfaces with the roof of the Wurster Building.

The proposed roof of the new retail and restrooms will be detailed so as not to destroy historic fabric. See detail on page 15.

REPURPOSED RR BUILDING

REPURPOSING OF EXISTING RESTROOMS - GLAZING CHANNEL DETAILS FROM US GLASS FOR THE NEW STOREFRONTS

ARCADIA SYSTEM TO MATCH NEW SYSTEM INSTALLED AT WAXMANS
AND EXSITING SYTEM INSTALLED AT THE PAVILION BUILDINGS.



REPURPOSING OF EXISTING RESTROOMS - RENDERINGS



Westward View

NEW CANOPY WILL BE PULLED BACK AS FAR AS POSSIBLE FROM THE WURSTER BUILDING. IT WILL BE ABOUT 5 - 6" AWAY FROM THE WALL OF THE WURSTER BUILDING (DEPENDING ON THE FINAL SIZING OF THE SUPPORT COLUMNS THE CANOPY WILL BE CONNECTED TO THE STRUCTURE OF THE BUILDING AND WILL NEED TO BE CLOSE TO THE WALL OF THE WURSTER BUILDING.

REPURPOSED RR BUILDING

REPURPOSING OF EXISTING RESTROOMS - RENDERINGS



Corner View

REPURPOSING OF EXISTING RESTROOMS - RENDERINGS



Mid-Ramp View

REPURPOSED RR BUILDING

REPURPOSING OF EXISTING RESTROOMS - RENDERINGS



Upper View From Fountain Plaza

REPURPOSING OF EXISTING RESTROOMS - RENDERINGS



Eastward View

REPURPOSED RR BUILDING

REPURPOSING OF EXISTING RESTROOMS - RENDERINGS



THE ROOF OF THE RETAIL PORTION OF THE BUILDING WILL ALIGN WITH THE EXISTING RESTROOM TO MAINTAIN A SIMPLE FORM THAT IS CONTINUOUS ALONG THE TOP OF THE BUILDING AND AVOID A DISJUNCTURE

Patio View

