

LANDMARK DESIGNATION INITIATION EXECUTIVE SUMMARY

HEARING DATE: November 17, 2021

Record No.: Project Address: Zoning:	2021-007060DES 200 RHODE ISLAND Street (Takahashi Trading Company) PDR-1-D - PRODUCTION, DISTRIBUTION & REPAIR - 1 - DESIGN Zoning District 58-X,68-X Height and Bulk District
Block/Lot:	3936/001
Project Sponsor:	Four Corners Properties
	339 S. San Antonio Road, Suite 2B
	Los Altos, CA 94022
Property Owner:	RHA 82 Owner, LLC
	7121 Fairway Drive, Suite 410
	Palm Beach Gardens, FL 33418
Staff Contact:	Alex Westhoff 628-652-7314
	Alex.Westhoff@sfgov.org

Recommendation: Recommend Initiation of Landmark Designation

Property Description

The light industrial property is located within a flat, triangular parcel at the southwest corner of Rhode Island and 15th Streets in the Showplace Square neighborhood and within the larger South of Market (SoMa) district. The 186-foot by 314-foot by 364-foot triangular parcel is bounded by 15th Street to north, Rhode Island Street to the east, and a former railroad right-of-way to the southwest. The subject property includes the original building with three later additions, all of which are interconnected. The original 1912 five-story heavy timber-frame and brick building was designed by architect G. Albert Lansburgh for H. Levi & Co. In 1918 an unenclosed annex was added directly south, to shelter goods arriving on the adjacent railroad line. This annex was enclosed or rebuilt circa 1955 under H.R. Basford & Co.'s ownership as the steel-frame and corrugated metal-clad shed it remains today. In 1948, also under H.R. Basford & Co.'s ownership, an annex was redeveloped with the two-story concrete warehouse and office building that it remains today. Lastly, a loading dock was constructed on the northeast corner of the property under H.R. Basford & Co.'s ownership in 1960, though was replaced with the three-story brick building encasing a loading dock under the Takahashi's ownership in 1976 which remains today.

Project Description

The case before the Historic Preservation Commission (HPC) is the consideration of the initiation of the landmark designation of 200 Rhode Island Street (Takahashi Trading Company) as a San Francisco landmark under Article 10 of the Planning Code, Section 1004.1. The HPC at its regularly scheduled meeting on September 1, 2021 added 200 Rhode Island Street (Takahashi Trading Company), Assessor's Parcel No. 3936, Lot No. 001, to the Landmark Designation Work Program.

Architectural Resources Group prepared the landmark designation report dated July 13, 2021.

Compliance With Planning Code

The HPC must consider the initiation of landmark designation of 200 Rhode Island Street (Takahashi Trading Company) as a San Francisco landmark under Article 10 of the Planning Code, Section 1004.1.

If the HPC decides to initiate designation of the subject property as an Article 10 landmark at its November 17, 2021 hearing, the item will again be considered by the HPC at a future hearing. During this subsequent hearing, the HPC will decide whether to forward the item to the Board of Supervisors with a recommendation supportive of designation. The nomination would then be considered at a future Board of Supervisors hearing for formal Article 10 landmark designation.

Article 10 of the Planning Code.

The executive summary and analysis under review was prepared by Department preservation staff, who meet the Secretary of the Interior's professional qualifications. The Department has determined that the subject property meets the requirements for eligibility as an individual landmark pursuant to Article 10 of the Planning Code. The justification for its inclusion is explained in detail in the attached Landmark Designation Report, and briefly in this Executive Summary.

Significance: The Takahashi Trading Company at 200 Rhode Island Street is significant for its association with prominent Japanese-American entrepreneurs and philanthropists Henri and Tomoye Takahashi who owned the subject property from 1965 to 2019. Henri, born in 1914, immigrated from Tokyo with his parents at the age of three¹; and Tomoye, born in San Francisco in 1915, was the daughter of a successful Japantown businessman who owned the Starlight Laundry and part-owner of the Nichi Bei Bank and Nichi Bei Securities Company.² They met in San Francisco in 1938, got married in 1941, and shortly after were forcibly relocated to the concentration camp in Topaz, Utah following the bombing of Pearl Harbor during World War II. Upon their return to San Francisco in 1945, the couple opened the original Takahashi Trading Company on Post Street in Japantown, originally selling sundries, as well as exporting pharmaceuticals and other goods to war-torn Japan.³ The company also began importing goods from Japan including toys for young children, with objectives of aiding in post-war economic recovery of Japan, as well as introducing Japanese products to children of different races at young ages in order to help build race relations. However, the Post Street shop was demolished in 1961 as a part of San Francisco's large-scale urban renewal efforts, thus displacing the business. This initiative, was amongst the first federally funded urban renewal projects in the nation, and cleared vast swaths of

³ Ibid



¹ "Takahashi, Henri, Hiroyuki", San Francisco Gate, April 18, 2002

² "Philanthropist Tomoye Takahashi Dies at 100", Discover Nikkei, June 16, 2016

the Western Addition, including much of Japantown, for new development in the late 1950s and early 1960s, thus displacing thousands of residents and numerous businesses. The hardships faced by the Takahashis parallel stories of other Japanese-Americans during this time period.

In 1965 the Takahashis purchased the subject property, which served as headquarters for the Trading Company.⁴ The Trading Company transitioned to importing high-quality quality products from Japan including porcelain, pottery, furniture, folding screens, and other goods for sale at several retail stores located in San Francisco (on Grant Avenue and Geary Boulevard, in Ghirardelli Square, and on Main Street near Market Street), Sausalito, and New York City. The subject property also served as a wholesale warehouse selling to retail stores throughout the country. The Trading Company has been credited with diminishing Japanese-American prejudice through introducing beautifully designed Japanese goods to the American public. In 1985 the Takahashis, along with Tomoye's sister Masako Martha Suzuki, established the Henri and Tomoye Takahashi Charitable Foundation, also headquartered at the subject property. The foundation supported a variety of cultural organizations including the Japanese Wing of the San Francisco Asian Art Museum, the Morikami Museum in Florida, Nichi Bei Weekly, documentary films featured on PBS, Cherry Blossom Festival, Stanford University School of Oriental Studies, and the Japanese Cultural and Community Center of Northern California. In 2010 Tomoye and Masako received the Order of the Rising Sun Gold and Silver Rays award from the Consulate General of Japan in San Francisco for their contributions to Japanese culture, history and arts in the United States. Henri passed away in 2002 and Tomoye in 2016.⁵

The subject property is also significant for its association with the work of famed San Francisco master architect Gustave Albert Lansburgh who designed the original 1912 warehouse. During his career Lansburgh designed more than fifty theater buildings throughout the U.S., in addition to several prominent San Francisco downtown commercial buildings, four of the City's branch library buildings, and also advised on acoustics for a few major public venues in California.⁶ Thus, the 1912 building represents and earlier distinctive project in the career of this master architect as one of his few known warehouses.

The periods of significance for the subject property are 1912 and 1965 to 2019. The period of significance encompasses the 1912 completion of the original heavy timber-frame and brick warehouse and the period from 1965 to 2019 reflects the Takahashi family's ownership of the property.

Underrepresented Landmark Types: The proposed landmark designation addresses two of the Historic Preservation Commission's four priority areas for designation.

The first priority is the designation of properties associated with underrepresented racial, ethnic, and social groups. The subject property has a strong association with San Francisco's Japanese-American community. Properties associated with San Francisco's Japanese-American community are not well represented by existing landmarks. Currently there are only two landmarks associated with Japanese-American history, the Kinmon Gakuen, Landmark No. 288, and the Japanese YWCA/Issei Women's Building, Landmark No. 291, both of which are located in Japantown. Thus if designated, the subject property would only be the third Landmark associated with Japanese-American history and the first with this association not located in Japantown.

⁶ "Preliminary Assessment – 200 Rhode Island Street, San Francisco". Architectural Resources Group, September 4, 2019



⁴ "The Gateway to the Pacific, Japanese Americans and the Remaking of San Francisco", Meredith Oda, 2018

⁵ "Philanthropist Tomoye Takahashi Dies at 100", Discover Nikkei, June 16, 2016

The second priority is the designation of buildings located in geographically underrepresented areas. The subject property is located in the South of Market neighborhood near the boundary of Potrero Hill. The vicinity is not well represented by existing landmarks. Nearby individual landmarks include the Dunham, Carrigan & Hayden Building, Landmark No.283, 2 Henry Adams Street (also within the Heavy Timber and Steel-Frame Brick Warehouse and Factory District); and the Baker and Hamilton Building, Landmark No. 193, 700-768 Seventh Street.

Integrity: The Takahashi Trading Company maintains a high level of integrity. The seven aspects of integrity as defined by the National Park Service (NPS) and the National Register of Historic Places (NRHP) are location, design, materials, workmanship, setting, feeling, and association.⁷

The building remains in its original location and has been maintained over time. Changes to the 1912 structure have been fairly minor and include the replacement of fenestration on the first story of the north façade and east and south annexes which block lower portions of the respective facades. The additions have not been significantly altered. Plans were approved in 2021 with some changes to support proposed new building programming including a small storefront addition where the loading dock currently is and fenestration changes on the southeast addition façade. Planning Department Preservation Staff found these changes to be categorically exempt under the CA Environmental Quality Act⁸.

Draft Character-Defining Features:

<u>General</u>

• Integrated plan of the original building and subsequent additions.

1912 Building

- Heavy timber frame;
- Five-story height;
- Irregular plan conforming to the triangular parcel;
- Flat roof;
- Red brick cladding laid in English bond pattern;
- Brick belt courses separating the first and second and fourth and fifth stories;
- Shallow pilasters with diamond-shaped wall anchor plates;
- Fenestration with alternating columns of window types;
- Brick window surrounds with terra cotta keystones and springers;
- Yellow brick window sills;
- Yellow brickwork laid in a diamond-shaped pattern at the fifth story of the west façade; and
- "Takahashi" signage, including metal lettering and painted brick.

<u>1968 Concrete Tilt-Up Addition</u>

- Two-story height;
- Irregular plan conforming to the triangular parcel;
- Flat roof;

⁸ Case Number 2019-019531PRJ



⁷ "How to Apply the National Register Criteria for Evaluation," National Register Bulletin, U.S. Department of the Interior, National Park Service, 1995, p. 44

Landmark Designation Initiation 11/8/2021

- Boxy shape and massing;
- Exposed aggregate concrete walls;
- Shallow relief pilasters constructed of smooth concrete;
- Narrow, metal-sash windows across both stories;
- Overall austerity and lack of adornment; and
- Painted "Takahashi" signage on the transom window on the east façade and on a wood panel affixed to the north façade.

<u>1976 Brick Addition</u>

- Three-story height;
- Rectangular plan;
- Flat roof;
- Brick veneer cladding laid in running bond pattern;
- Decorative brickwork cornice;
- North facing concrete belt course with "Takahashi" signage separating the first and second stories;
- Fenestration including segmental arched, industrial windows at the third story; and
- Height and width of the area at first floor of the east façade reflecting the historic location and dimensions of original loading dock.

Boundaries of the Landmark: The proposed Landmark site encompasses all of Assessor's Parcel Block No. 3936, Lot No. 001.

General Plan.

The Urban Design Element of the San Francisco General Plan contains the following relevant objectives and policies:

OBJECTIVE 2

CONSERVATION OF RESOURCES THAT PROVIDE A SENSE OF NATURE, CONTINUITY WITH THE PAST, AND FREEDOM FROM OVERCROWDING.

Policy 4

Preserve notable landmarks and areas of historic, architectural or aesthetic value, and promote the preservation of other buildings and features that provide continuity with past development.

Designating significant historic resources as local landmarks will further continuity with the past because the buildings will be preserved for the benefit of future generations.

Planning Code Section 101.1 – Eight Priority Policies establishes and requires review of permits for consistency with said policies. On balance, the proposed designation is consistent with the priority policies, and furthers Policy Number 7, which states that landmarks and historic buildings be preserved.



Landmark Designation Procedures

Action by Historic Preservation Commission.

The HPC on February 4, 2009, by Resolution No. 001, adopted the National Register Criteria as its methodology for recommending landmark designation of historic resources. Under the National Register Criteria, the quality of significance in American history, architecture, archaeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, feeling, materials, workmanship, and association, and that are associated with events that have made a significant contribution to the broad patterns of our history; or that are associated with the lives of persons significant in our past; or that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or properties that have yielded, or may likely yield, information important in prehistory or history.

Article 10 of the Planning Code.

Section 1004 of the Planning Code authorizes the landmark designation of an individual structure or other feature or an integrated group of structures and features on a single lot or site, having special character or special historical, architectural or aesthetic interest or value, as a landmark. Section 1004.1 also outlines that landmark designation may be initiated by the Board of Supervisors or the HPC and the initiation shall include findings in support. Section 1004.2 states that once initiated, the proposed designation is referred to the HPC for a report and recommendation to the Board of Supervisors to approve, disapprove or modify the proposal.

Pursuant to Section 1004.3 of the Planning Code, if the HPC approves the designation, a copy of the resolution of approval is transmitted to the Board of Supervisors and without referral to the Planning Commission. The Board of Supervisors shall hold a public hearing on the designation and may approve, modify or disapprove the designation.

In the case of the initiation of a historic district, the HPC shall refer its recommendation to the Planning Commission pursuant to Section 1004.2(c). The Planning Commission shall have 45 days to provide review and comment on the proposed designation and address the consistency of the proposed designation with the General Plan, Section 101.1 priority policies, the City's Regional Housing Needs Allocation, and the Sustainable Communities Strategy for the Bay Area. These comments shall be sent to the Board of Supervisors in the form of a resolution.

Section 1004(b) requires that the designating ordinance approved by the Board of Supervisors shall include the location and boundaries of the landmark site, a description of the characteristics of the landmark which justify its designation, and a description of the particular features that should be preserved.

If the HPC approves the proposed designation recommendation, a copy of the resolution of approval is transmitted to the Board of Supervisors, which holds a public hearing on the designation and may approve, modify or disapprove the designation (Section 1004.4). If the HPC disapproves the proposed designation, such action shall be final, except upon the filing of a valid appeal to the Board of Supervisors within 30 days (Section 1004.5).



Public / Neighborhood Input

There is no known public or neighborhood opposition to designation of 200 Rhode Island Street as an Article 10 Landmark. The Japantown Task Force provided a letter of support for the landmark designation initiation which is attached to this packet. The Department will provide any public correspondence revived after the submittal of this report to the HPC.

Issues & Other Considerations

• **Property owner input:** The property owners are the sponsors of the Landmark Designation Application and thus supportive of the designation

Environmental Review Status

The Planning Department has determined that actions by regulatory agencies for protection of the environment (specifically in this case, landmark designation) are exempt from environmental review, pursuant to CEQA Guidelines Section 15308 (Class Eight - Categorical).

Basis for Recommendation

The Department recommends that the Historic Preservation Commission initiate the landmark designation process of the **Takahashi Trading Company** as it is individually eligible for association with San Francisco's Japanese-American Community; prominent Japanese-American entrepreneurs and philanthropists Henri and Tomoye Takahashi, and Martha Suzuki; and as an early example of the work of master architect G. Albert Lansburgh.

ATTACHMENTS

Draft Resolution Landmark Designation Initiation

- Exhibit A Draft Landmark Designation Ordinance
- Exhibit B Maps and Context Images
- Exhibit C Application for Historic Landmark Designation
- Exhibit D Japantown Task Force Letter of Support





49 South Van Ness Avenue, Suite 1400 San Francisco, CA 94103 628.652.7600 www.sfplanning.org

LANDMARK RESOLUTION INITIATION DRAFT RESOLUTION NO. XXX

HEARING DATE: NOVEMBER 17, 2021

Project Address: Zoning:	200 Rhode Island Street / Takahashi Trading Company PDR-1-D - PRODUCTION, DISTRIBUTION & REPAIR - 1 - DESIGN Zoning District
	58-X, 68-X Height and Bulk Districts
Block/Lot:	3936/001
Project Sponsor:	Ryan Payne, Four Corners Properties
	339 S. San Antonio Road, Suite 2B
	Los Altos, CA 94022
Property Owner:	RHA 82 Owner, LLC
	7121 Fairway Drive, Suite 410
	Palm Beach Gardens, FL 33418
Staff Contact:	Alex Westhoff 628-652-7314
	Alex.Westhoff@sfgov.org

RESOLUTION TO INITIATE DESIGNATION OF 200 RHODE ISLAND STREET (AKA THE TAKAHASHI TRADING COMPANY), ASSESSOR'S PARCEL BLOCK NO. 3936, LOT NO. 001, AS A LANDMARK PURSUANT TO ARTICLE 10 OF THE PLANNING CODE.

Preamble

WHEREAS, a community-sponsored Landmark Designation Application for Article 10 Landmark Designation for 200 Rhode Island (aka Takahashi Trading Company) was submitted to the Planning Department by project sponsor Ryan Payne on behalf of the property owner RHA 82 Owner, LLC.

WHEREAS, the Historic Preservation Commission unanimously approved the addition of the subject property to the Landmark Designation Work Program at their September 1, 2021 hearing.

WHEREAS, Department Staff Alex Westhoff, who meets the Secretary of Interior's Professional Qualification Standards, reviewed the Landmark Nomination for 200 Rhode Island Street for accuracy and conformance with the purposes and standards of Article 10.

WHEREAS, the Historic Preservation Commission, at its regular meeting of November 17, 2021, reviewed Department staff's analysis of 200 Rhode Island Street's historical significance per Article 10 as part of the Landmark Designation Case Report dated November 17, 2021.

WHEREAS, the Historic Preservation Commission finds that 200 Rhode Island Street nomination is in the form prescribed by the Historic Preservation Commission and contains supporting historic, architectural, and/or cultural documentation.

THEREFORE BE IT RESOLVED, that the Historic Preservation Commission hereby initiates designation of 200 Rhode Island Street (aka Takahashi Trading Company), Assessor's Parcel Block No. 3936, Lot No. 001, as a Landmark pursuant to Article 10 of the Planning Code.

I hereby certify that the Historic Preservation Commission **ADOPTED** the foregoing Resolution on November 17, 2021.

Jonas P. Ionin Commission Secretary

AYES:

NAYS:

ABSENT:

RECUSE:

ADOPTED: November 17, 2021



1	Planning Code - Landmark Designation - 200 Rhode Island Street (aka Takahashi Trading Company)]
2	
3	Ordinance amending the Planning Code to designate 200 Rhode Island Street (aka
4	Takahashi Trading Company), Assessor's Parcel Block No. 3936, Lot No. 001, as a
5	andmark consistent with the standards set forth in Article 10 of the Planning Code;
6	offirming the Planning Department's determination under the California Environmental
7	Quality Act; and making public necessity, convenience, and welfare findings under
8	Planning Code, Section 302, and findings of consistency with the General Plan and the
9	eight priority policies of Planning Code, Section 101.1.
10 11	NOTE: Unchanged Code text and uncodified text are in plain Arial font.
12	Additions to Codes are in <u>single-underline italics Times New Roman font</u> . Deletions to Codes are in <i>strikethrough italics Times New Roman font</i> . Board amendment additions are in <u>double-underlined Arial font</u> .
13	Board amendment deletions are in strikethrough Arial font. Asterisks (* * * *) indicate the omission of unchanged Code
14	subsections or parts of tables.
15	Be it ordained by the People of the City and County of San Francisco:
16	
17	Section 1. Findings.
18	(a) CEQA and Land Use Findings.
19	(1) The Planning Department has determined that the Planning Code
20	amendment proposed in this ordinance is subject to a Categorical Exemption from the
21	California Environmental Quality Act (California Public Resources Code Sections 21000 et
22	eq., "CEQA") pursuant to Section 15308 of California Code of Regulations, Title 14, Sections
23	5000 et seq., the Guidelines for implementation of the statute for actions by regulatory
24	agencies for protection of the environment (in this case, landmark designation). Said
25	

1	determination	is on file	with the C	Clerk of the	Board of Su	upervisors in	File No.

- and is incorporated herein by reference. The Board of Supervisors affirms this determination.
 (2) Pursuant to Planning Code Section 302, the Board of Supervisors finds that
 the proposed landmark designation of 200 Rhode Island Street (Assessor's Parcel Block No.
 3936, Lot No. 001 (aka Takahashi Trading Company) ("200 Rhode Island Street"), will serve
 the public necessity, convenience, and welfare for the reasons set forth in Historic
 Preservation Commission Resolution No. ______, recommending approval of the
- 8 proposed designation, which is incorporated herein by reference.
- 9 (3) The Board of Supervisors finds that the proposed landmark designation of
 200 Rhode Island Street is consistent with the General Plan and with Planning Code Section
 101.1(b) for the reasons set forth in Historic Preservation Commission Resolution No.
- 12
- 13

14

- (b) General Findings.
- (1) Pursuant to Charter Section 4.135, the Historic Preservation Commission
 has authority "to recommend approval, disapproval, or modification of landmark designations
 and historic district designations under the Planning Code to the Board of Supervisors."
- (2) The Landmark Designation Fact Sheet was prepared by Planning
 Department Preservation staff. All preparers meet the Secretary of the Interior's Professional
 Qualification Standards for historic preservation program staff, as set forth in Code of Federal
 Regulations Title 36, Part 61, Appendix A. The report was reviewed for accuracy and
 conformance with the purposes and standards of Article 10 of the Planning Code.
 (3) The Historic Preservation Commission, at its regular meeting of
 , reviewed Planning Department staff's analysis of the historical significance of
- 25 200 Rhode Island Street set forth in the Landmark Designation Fact Sheet dated _____.

(4) On _____, after holding a public hearing on the proposed initiation,
 the Historic Preservation Commission initiated the proposed landmark designation of 200
 Rhode Island Street by Resolution No. _____. Said resolution is on file with the Clerk of
 the Board in File No. _____.

5 (5) On _____, after holding a public hearing on the proposed designation 6 and having considered the specialized analyses prepared by Planning Department staff and 7 the Landmark Designation Fact Sheet, the Historic Preservation Commission recommended 8 designation of 200 Rhode Island Street as a landmark under Article 10 of the Planning Code 9 by Resolution No. _____. Said resolution is on file with the Clerk of the Board in File No.

(6) On February 2, 2021, the Board of Supervisors adopted Resolution No.
______, initiating landmark designation of 200 Rhode Island Street as a San Francisco
Landmark pursuant to Section 1004.1 of the Planning Code. On ______, the Mayor
approved the resolution. Said resolution is on file with the Clerk of the Board of Supervisors in
File No. ______.

(7) The Board of Supervisors hereby finds that the 200 Rhode Island Street
Street has a special character and special historical, architectural, and aesthetic interest and
value, and that its designation as a Landmark will further the purposes of and conform to the
standards set forth in Article 10 of the Planning Code. In doing so, the Board hereby
incorporates by reference the findings of the Landmark Designation Fact Sheet.

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Section 2. Designation.

Pursuant to Section 1004 of the Planning Code, 200 Rhode Island Street, Assessor's
Block No. 3936, Lot No. 001 (aka Takahashi Trading Company), is hereby designated as a

San Francisco Landmark consistent with the standards set forth in Section 1004. Appendix A
 to Article 10 of the Planning Code is hereby amended to include this property.

- 3
- 4

Section 3. Required Data.

(a) The description, location, and boundary of the Landmark site consists of the City
parcel located at 200 Rhode Island Street (Takahashi Trading Company), Assessor's Block
No. 3936, Lot No. 001, in San Francisco's South of Market neighborhood.

8 (b) The characteristics of the Landmark that justify its designation are described and shown in the Landmark Designation Fact Sheet and other supporting materials contained in 9 10 Planning Department Record Docket No. 2021-007060DES. In brief, 200 Rhode Island Street 11 is eligible for local designation as it is associated with events that have made a culturally and historically significant contribution to the broad patterns of San Francisco history and with 12 persons significant to San Francisco history. Specifically, designation of 200 Rhode Island 13 14 Street is proper given its association with Japanese American history and culture in San Francisco. Specifically, for over 50 years, circa 1965-2019, the venue served as the 15 headquarters of the Takahashi Trading Company, which imported high-caliber home goods 16 17 from Japan for Takahashi retail stores in the Bay Area and New York City. The Takahashi 18 family acquired the property after their original Japantown shop was demolished due to a San 19 Francisco Redevelopment Agency program; thus, the building has an association with the 20 hardships faced by Japanese Americans who were forcibly displaced from Japantown due to 21 redevelopment. The building also served as the headquarters of the Henri & Tomoye 22 Takahashi Charitable Foundation, which was established in 1986 to support the Japanese 23 American community through cultural and educational projects. Furthermore, the original 1912 24 portion of the building is significant as an early distinctive project of famed San Francisco 25 master architect Gustave Albert Lansburgh. The property lies within the Showplace Square

Historic Preservation Commission **BOARD OF SUPERVISORS**

1 Heavy Timber and Steel Frame Brick Warehouse and Factory District, which is eligible for the

- California Register of Historical Resources as San Francisco's most important concentration
 of large heavy timber and steel-frame American Commercial Style industrial buildings.
- 4 (c) The particular features that should be preserved, or replaced in-kind as determined
 5 necessary, are those generally shown in photographs and described in the Landmark
 6 Designation Fact Sheet, which can be found in Planning Department Record Docket No.
 7 2021-007060DES, and which are incorporated in this designation by reference as though fully
 8 set forth. Specifically, all those physical and spatial features which define the historic
- 9 character of the bar should be preserved or replaced in-kind, including:
- 10

11	(1) General
12	(A) Integrated plan of the original building and subsequent additions.
13	(2) 1912 Building
14	(A) Heavy timber frame;
15	(B) Five-story height;
16	(C) Irregular plan conforming to the triangular parcel;
17	(D) Flat roof;
18	(E) Red brick cladding laid in English bond pattern;
19	(F) Brick belt courses separating the first and second and fourth and fifth
20	stories;
21	(G) Shallow pilasters with diamond-shaped wall anchor plates;
22	(H) Fenestration with alternating columns of window types;
23	(I) Brick window surrounds with terra cotta keystones and springers;
24	(J) Yellow brick window sills;
25	

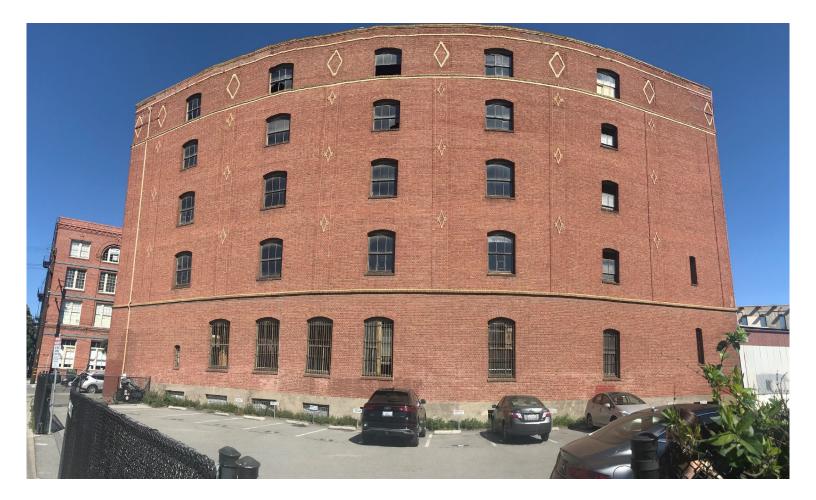
1	(K) Yellow brickwork laid in a diamond-shaped pattern at the fifth story of
2	the west façade; and
3	(L) "Takahashi" signage, including metal lettering and painted brick.
4	(3) 1968 Concrete Tilt-Up Addition
5	(A) Two-story height;
6	(B) Irregular plan conforming to the triangular parcel;
7	(C) Flat roof;
8	(D) Boxy shape and massing;
9	(E) Exposed aggregate concrete walls;
10	(F) Shallow relief pilasters constructed of smooth concrete;
11	(G) Narrow, metal-sash windows across both stories;
12	(H) Overall austerity and lack of adornment; and
13	(I) Painted "Takahashi" signage on the transom window on the east
14	façade and on a wood panel affixed to the north façade.
15	(4) 1976 Brick Addition
16	(A) Three-story height;
17	(B) Rectangular plan;
18	(C) Flat roof;
19	(D) Brick veneer cladding laid in running bond pattern;
20	(E) Decorative brickwork cornice;
21	(F) North facing concrete belt course with "Takahashi" signage
22	separating the first and second stories;
23	(G) Fenestration including segmental arched, industrial windows at the
24	third story; and
25	

1	(H) Height and width of the area at first floor of the east façade reflecting
2	the historic location and dimensions of original loading dock.
3	
4	Section 4. Effective Date.
5	This ordinance shall become effective 30 days after enactment. Enactment occurs
6	when the Mayor signs the ordinance, the Mayor returns the ordinance unsigned or does not
7	sign the ordinance within ten days of receiving it, or the Board of Supervisors overrides the
8	Mayor's veto of the ordinance.
9	
10	APPROVED AS TO FORM:
11	DAVID CHIU, City Attorney
12	Dyy (a/)/jeterie Mang
13	By: <u>/s/ Victoria Wong</u>
14	VICTORIA WONG Deputy City Attorney
15	
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Site Photo (Southeast View)



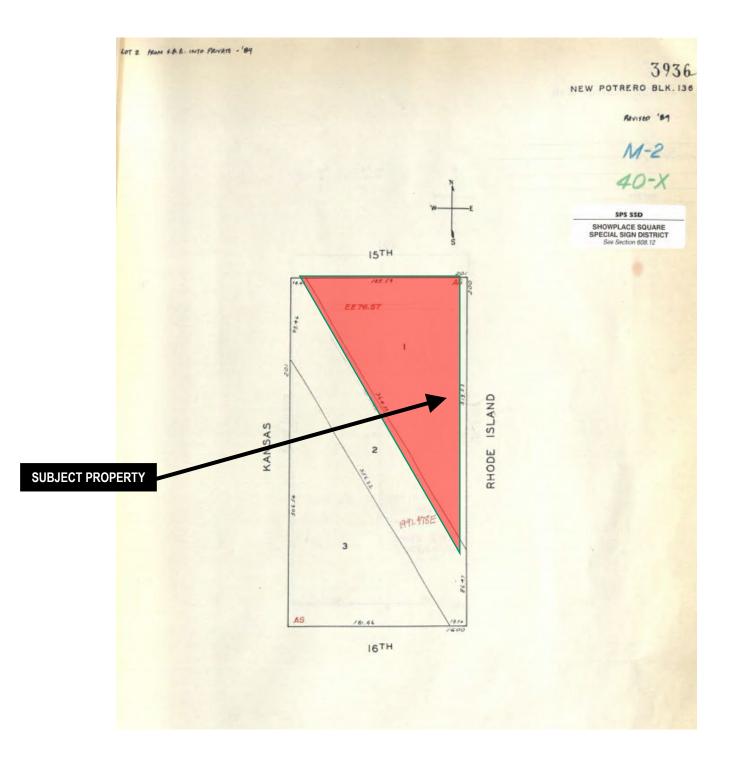
Site Photo (West Façade)



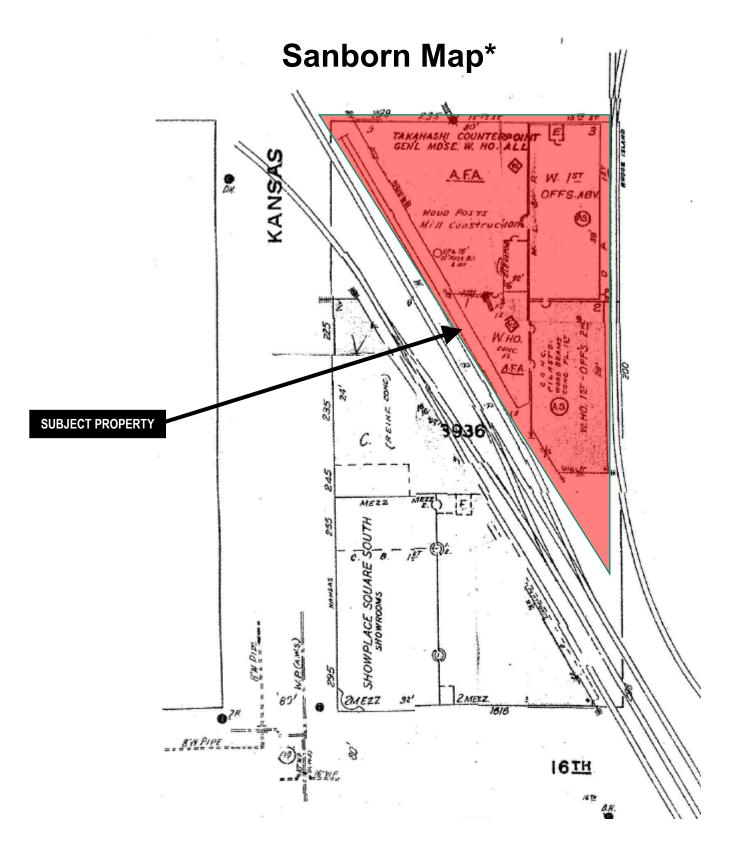
Site Photo (Southwest View)



Parcel Map



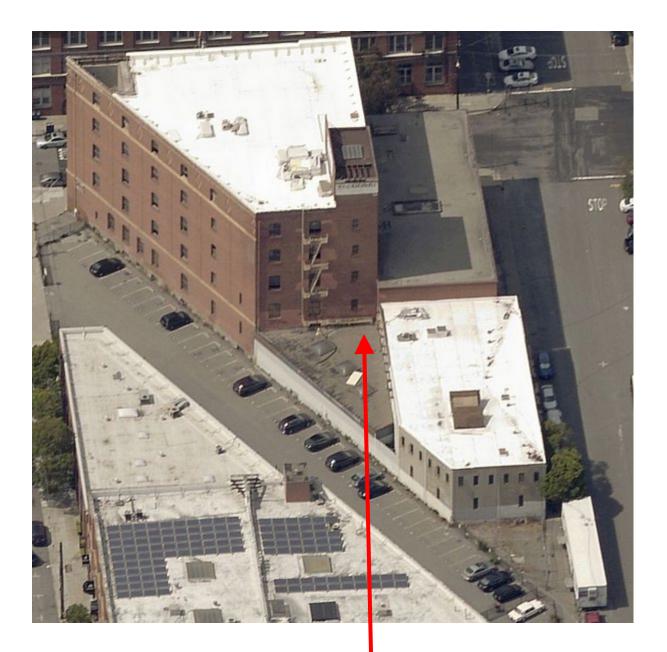




*The Sanborn Maps in San Francisco have not been updated since 1998, and this map may not accurately reflect existing conditions.



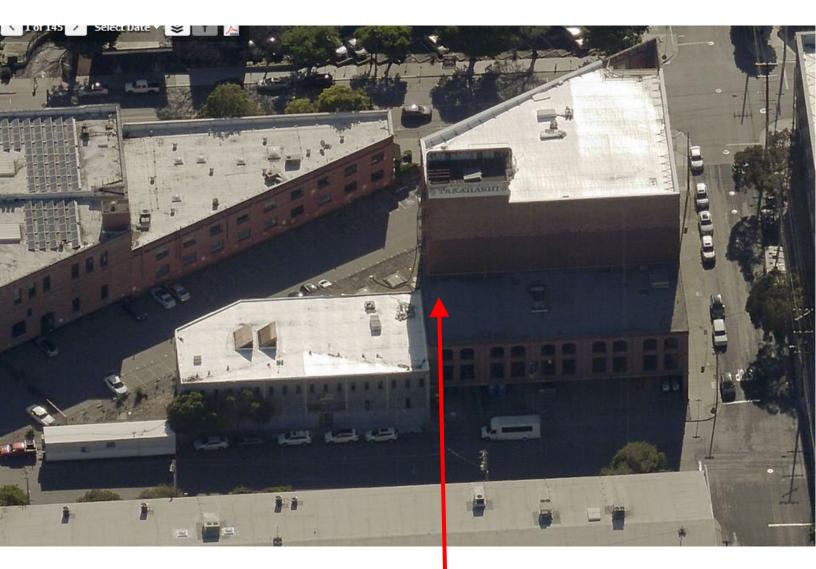
Aerial Photo (South View)



SUBJECT PROPERTY



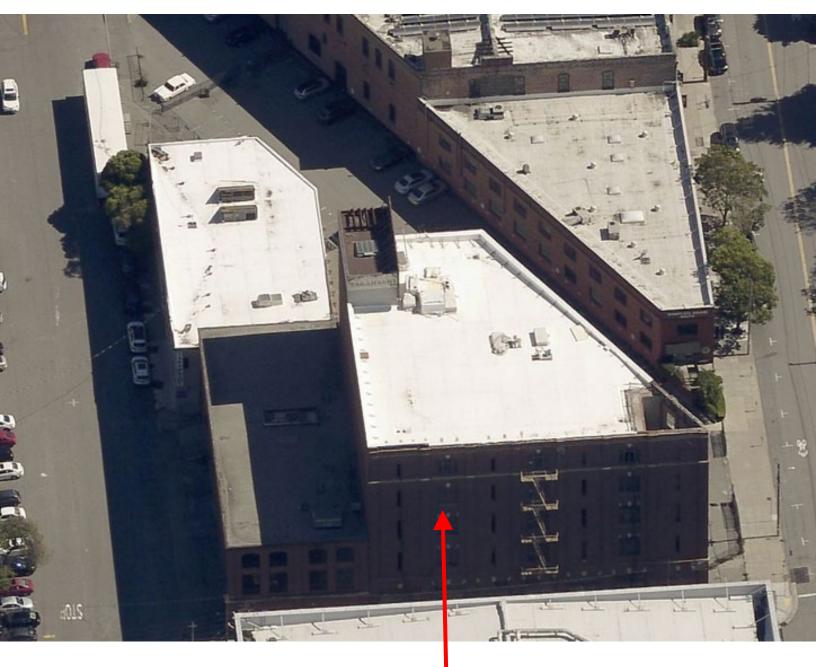
Aerial Photo (East View)



SUBJECT PROPERTY



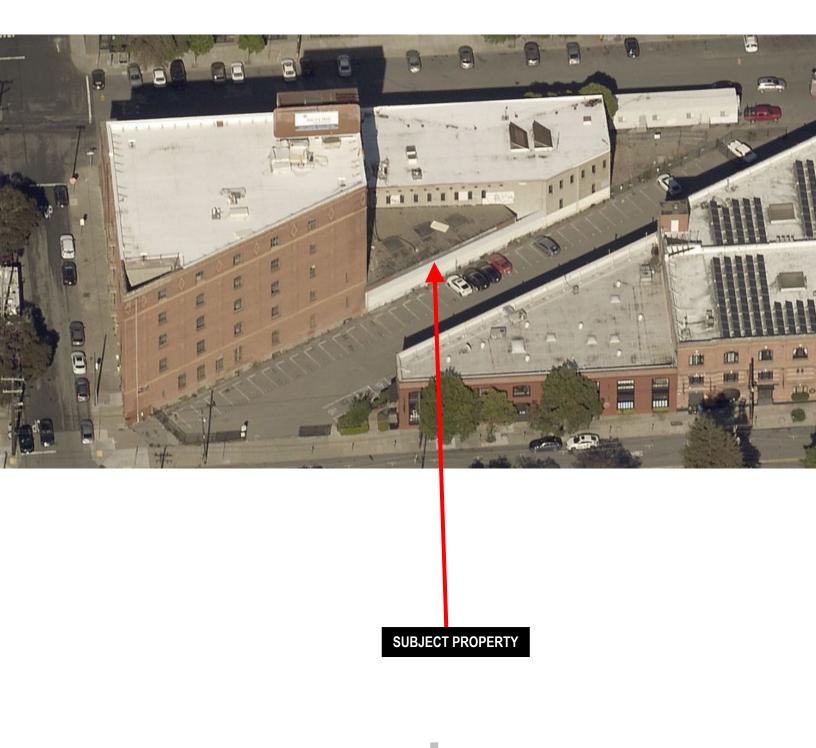
Aerial Photo (North View)



SUBJECT PROPERTY



Aerial Photo (West View)





Zoning Map









Planning Department 1650 Mission Street Suite 400 San Francisco, CA 94103-9425

T: 415.558.6378 F: 415.558.6409

APPLICATION FOR

Historic Landmark Designation

Landmark designation is authorized by Section 1004 of the San Francisco Planning Code. The designation process includes a review of the Landmark Designation Application by the Planning Department and the Historic Preservation Commission. Final approval is made by the San Francisco Board of Supervisors.

PRESERVING SAN FRANCISCO HISTORY

Since 1967, San Francisco's Historic Preservation Program has helped preserve important facets of the city's history. The list of designated city landmarks and landmark districts includes iconic architectural masterpieces, monuments to historic events, and places associated with cultural and social movements that have defined our city. However, there are still many more untold stories to celebrate through landmark designation.

PROPERTIES ELIGIBILE FOR LANDMARK DESIGNATION

Most San Francisco landmarks are buildings. But a landmark can also be a structure, site, feature or area of special historical, architectural or aesthetic interest. Collections of properties can also be designated as landmark districts.

Landmarks can be significant for a variety of reasons. The criteria are based on those used by the National Register of Historic Places. They include:

- Properties significant for their association with historic events, including the city's social and cultural history
- Properties significant for their association with a person or group important to the history of the city, state or country
- Properties significant for their architecture or design
- Properties that are valued as visual landmarks, or that have special character or meaning to the city and its residents
- Collections of properties or features that are linked by history, plan, aesthetics or physical development.

INCENTIVES FOR LANDMARK DESIGNATION

Landmark designation recognizes the property as a significant element of San Francisco history. There are also various incentives, including the following:

- Eligibility for the Mills Act program, which can result in property tax reduction
- Eligibility to use the California Historical Building Code
- Eligibility for land use incentives under the San Francisco Planning Code
- Eligibility to display a plaque regarding the building's landmark status

HOW TO APPLY TO DESIGNATE A LANDMARK

Any member of the public may nominate a property for landmark designation. The application must contain supporting historic, architectural and/or cultural documentation. More information about the Planning Department's Historic Preservation program can also be found here: http://www.sf-planning.org/index.aspx?page=1825

THE LANDMARK DESIGNATION PROCESS

The landmark designation process is a multi-step process. This includes the following:

- 1. Set a preliminary application review meeting with Planning Department Preservation staff. The meeting will focus on reviewing the draft designation application. Preservation staff can provide advice for improving the application, including any additional research which may be needed.
- 2. Submit the completed final application for review. Once it is determined to be complete, Preservation staff will place the application on the agenda for a Historic Preservation Commission (HPC) hearing.
- 3. During the hearing, the HPC will hear public testimony and determine if the property meets the criteria for landmark designation. If so, the Commission will vote to initiate landmark designation and schedule a follow-up hearing.
- 4. If the landmark designation is for a district, the Planning Commission will provide its review and comment on the proposed designation prior to the HPC making a final recommendation to the Board of Supervisors.
- 5. At the second hearing, the HPC will hear public testimony and vote on whether to recommend landmark designation to the Board of Supervisors.
- 6. An HPC recommendation supporting landmark designation will be forwarded to the Board of Supervisors and will be heard by its Land Use and Economic Development Committee. This is a public hearing where the owner(s) and members of the public can offer testimony.
- 7. The Land Use and Economic Development Committee will forward its recommendation on the designation to the full Board of Supervisors for a first reading. The Board of Supervisors will vote on the designation. A majority of Supervisors must vote in favor of the landmark designation for it to be approved. This is a public hearing, although no public testimony will be heard.
- 8. At a following Board of Supervisors hearing the proposed designation will have a second reading. This is a public hearing, although no public testimony will be heard. If the majority of Supervisors remain in favor of the landmark designation, the designating ordinance is sent to the Mayor for final signature.

REPORT PRODUCTION		HEARINGS & ENGAGEMENT				CLOSURE				
LANDMARK REPORT	CASE REPORT	OUTREACH	HPC 1	HPC 2	BOS BOS SUBMIT INTRO	LAND USE	BOS 1	BOS MAYOR	NOTIFY	MEDIA

COMPLETING THE APPLICATION

Please fill out all of the sections of the application. Use the checklist at the end of this application to ensure that all required materials are included. If more space is needed, please feel free to attach additional sheets as necessary. If you are unsure how to answer any of the questions, please contact Planning Department preservation staff.

Please submit the completed application to:

San Francisco Planning Department Attn: Landmark Designation Application 1650 Mission Street, Suite 400 San Francisco, CA 94103-9425

Historic Landmark Designation Application

1. Current Owner / Applicant Information	Date:
PROPERTY OWNER'S NAME:	
PROPERTY OWNER'S ADDRESS:	TELEPHONE:
	EMAIL:

APPLICANT'S NAME:	
	SAME AS ABOVE
APPLICANT'S ADDRESS:	TELEPHONE:
	EMAIL:

CONTACT FOR PROJECT INFORMATION:	
	SAME AS ABOVE
ADDRESS:	TELEPHONE:
	EMAIL:

2. Location of the Proposed Landmark

STREET ADDRESS OF PROJECT:	ZIP CODE:
CROSS STREETS:	

ASSESSORS BLOCK/LOT:	LOT DIMENSIONS:	LOT AREA (SQ FT):	ZONING DISTRICT:	HEIGHT/BULK DISTRICT:	
OTHER ADDRESS / HISTORIC ADDRESS: (if applicable)			ZIP CODE:		

3. Property Information

HISTORIC NAME OF PROPERTY (IF APPLICABLE) DATE OF CON		NSTRUCTION:		SOURCE FOR DATE OF CONSTRUCTION:
		□ ACTUAL YEAR		
			YEAR	
ARCHITECT OR BUILDER:		ARCHITECTURAL STYLE		
SOURCE OF INFORMATION FOR ARCHITECT OR BUILDER		HISTORIC USE	PRESENT	USE
PROPERTY INCLUDED IN A PRIOR HISTORIC SURVEY?	SURVEY NAME:		SURVEY R	ATING:
□ Yes □ No				

4. Statement of Significance

The proposed landmark is significant for the following reason(s). Please check all that apply:

- □ It is associated with significant events or patterns, or reflects important aspects of social or cultural history
- □ It is associated with a person or persons important to our history
- □ It is significant for its architecture or design, or is a notable work of a master builder, designer or architect
- □ It is valued as a visual landmark, or has special character or meaning to the city and its residents
- It contains archaeological deposits that have the potential to yield important information about history or prehistory

Please summarize why the property or district should be designated a San Francisco Landmark. Whenever possible, include footnotes or a list of references that support the statement of significance. Copies of historic photographs, articles or other sources that directly relate to the property should also be attached.

5. Property / Architecture Description

Please provide a detailed description of the exterior of the building and any associated buildings on the property. This includes the building's shape, number of stories, architectural style and materials. For example, is the building clad with wood, brick or stucco? What materials are the windows and exterior doors made of? Please be sure to include descriptions of the non-publicly visible portions of the building. Attach photographs of the property, including the rear facade.

6. Neighborhood or District Description

Please provide a narrative describing the buildings both adjacent to, and across the street from, the subject property. This includes describing their architectural styles, number of stories, exterior materials (e.g., wood or stucco cladding) and landscape features, if any. Attach representative photographs.

If the application is for a landmark district, please provide similar information describing the architectural character of the district. Also be sure to include a map outlining the boundaries of the district, as well as a list of all properties including their addresses, block and lot numbers, and dates of construction. This information may be gathered using the San Francisco Property Information Map, available here: http://ec2-50-17-237-182.compute-1.amazonaws.com/PIM/

7. Building Permits and History of Alterations

Please list all building permits from the date of construction to present. Be sure to include any alterations or additions to the building. These include changes such as window replacement, construction of a new garage, or installation of roof dormers. Also attach photocopies of building permits. Copies of building permits are available from the Department of Building Inspection, 1660 Mission Street, 4th Floor (http://sfdbi.org/record-request-form).

**Note: Do not complete this section if the application is for a landmark district

PERMIT:	DATE:	DESCRIPTION OF WORK:
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		

Please describe any additional alterations that are not included in this table. For example, have any obvious changes been made to the property for which no building permit record is available?

8. Ownership History Table

Please list all owners of the property from the date of construction to present. Building ownership may be researched at the San Francisco Assessor-Recorder's Office, located at City Hall, Room 190.

*Note: Do not complete this section if the application is for a landmark district

OWNER:	DATES (FROM – TO):	NAME(S):	OCCUPATION:
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			

If the property is significant for its association with a person important to history, please be sure to expand on this information in Section 9.

9. Occupant History Table

Please list occupants of the property (if different from the owners) from the date of construction to present. It is not necessary to list the occupants for each year. A sample of every five to seven years (e.g, 1910, 1917, 1923, etc.) is sufficient. For multi-unit buildings, please use a representative sampling of occupants. A chronological list of San Francisco city directories from 1850 – 1982 is available online. Choosing the "IA" link will take you to a scan of the original document: http://www.sfgenealogy.com/sf/sfdatadir.htm

Beginning with the year 1953, a "reverse directory" is available at the back of each volume, allowing you to look up a specific address to see the occupants.

*Note: Do not complete this section if the application is for a landmark district

OCCUP:	DATES (FROM – TO):	NAME(S):	OCCUPATION:
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			

If the property is significant for having been used by an occupant, group or tenant important to history, please expand on this information below.

10. Public Information Release

Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- □ I understand that submitted documents will become public records under the California Public Records Act, and that these documents will be made available upon request to members of the public for inspection and copying.
- □ I acknowledge that all photographs and images submitted as part of the application may be used by the City without compensation.

Signature:

Name (Print):

Date:

Submittal Checklist

Use the checklist below to ensure that all required materials are included with your application.

CHECKLIST:	REQUIRED MATERIALS:
	Photographs of subject property, including the front, rear and visible side facades
	Description of the subject property (Section 5)
	Neighborhood description (Section 6) with photos of adjacent properties and properties across the street
	Building permit history (Section 7), with copies of all permits
	Ownership history (Section 8)
	Occupant history (Section 9)
	Historic photographs, if available
	Original building drawings, if available
	Other documentation related to the history of the property, such as newspaper articles or other references

4. STATEMENT OF SIGNIFICANCE

Statement of Significance

The Takahashi Trading Co. Headquarters at 200 Rhode Island Street is eligible for designation as a San Francisco Landmark as a property significant to the city's social and cultural history for its association with the postwar resettlement of Japanese Americans in the city. It is also associated with the lives of persons significant in our past: Henri Takahashi (1914-2002), Tomoye Takahashi (1915-2016), and Martha Suzuki (1921-2012), who were important businesspersons and philanthropists in San Francisco. Shortly after returning to San Francisco after being interned at the Topaz War Relocation Center during World War II, the Takahashis established the Takahashi Trading Co. at 1661 Post Street in Japantown. After their building was demolished in 1959 as part of the redevelopment of the Japanese neighborhood, the Takahashis moved their burgeoning retail business to Jackson Square and soon expanded to Union Square and Ghirardelli Square. Buoyed by the continued success of their business, Henri and Tomoye Takahashi purchased the light industrial property at 200 Rhode Island Street in 1965 and expanded it over the next decade to form an integrated complex of offices and warehouses. Tomoye Takahashi's sister Martha Suzuki joined the family business and played a key role in its financial success. The buildings at 200 Rhode Island Street served as their business headquarters, and later their charitable foundation beginning in the mid-1980s, and provided ample storage space for imported Japanese finely crafted goods that they sold wholesale and in retail stores throughout the San Francisco Bay Area and as far away as New York City. The family retained ownership of the property until 2019, selling it shortly after the death of Tomoye Takahashi in 2016. The story of the Takahashi family is deeply emblematic of the history of Japanese Americans in California and the opportunities that changes in broader social attitudes afforded them after World War II. The subject property is the most significant extant property in San Francisco associated with the Henri and Tomoye Takahashi and Martha Suzuki. For additional context on the Takahashis and the Takahashi Trading Co., see Section 9.

The subject property is also eligible for designation as a San Francisco Landmark for its architecture and design as an intact and distinctive early example of the work of G. Albert Lansburgh. Specifically, the original 1912 heavy timber-frame and brick warehouse constitutes an early and distinctive project in the career of this architect, who was highly regarded as a designer of theaters in the early twentieth century. This light industrial brick building that he designed early in his career is one of his few known warehouses. The 1912 building at 200 Rhode Island Street constitutes a distinctive, intact example of this typology in his oeuvre and represents the work of a master architect. For additional information on the career of G. Albert Lansburgh, see Section 7.

Period of Significance

The period of significance for the subject property dates to 1912 and 1965 to 2019. The 1912 date reflects the completion of the architecturally distinguished heavy timber-frame and brick warehouse. The period spanning from 1965 to 2019 reflects the Takahashi family's ownership of the property.

Assessment of Integrity

The subject property retains integrity given the Takahashi's longtime stewardship from 1965 to 2019. The 1912 brick building remains largely unaltered except for the replacement of fenestration on the first story of the north façade and additions on the east and south façades by the Takahashis. The remaining additions dating to 1955, 1968, and 1976 also have not been significantly altered and retain their form and massing, flat roofs, fenestration, and individual detailing. The buildings remain in their original location within the parcel and within the light industrial setting of the surrounding Showplace Square neighborhood. As such, the subject property retains integrity of design, materials, workmanship, location, setting, feeling, and association.

Character-Defining Features

Building Exteriors

Character-defining features include all primary exterior façades, form, massing, and materials identified as:

General

- Light-industrial setting (within the Showplace Square Heavy Timber and Steel-frame brick Warehouse and Factory District); and
- Integrated plan of the original building and subsequent additions.

1912 Building

- Five-story height;
- Irregular plan conforming to the triangular parcel;
- Flat roof;
- Red brick cladding laid in English bond pattern;
- Brick belt courses separating the first and second and fourth and fifth stories;
- Shallow pilasters with diamond-shaped wall anchor plates;
- Fenestration with alternating columns of window types;
- Brick window surrounds with terra cotta keystones and springers;
- Yellow brick window sills;
- Yellow brickwork laid in a diamond-shaped pattern at the fifth story of the west façade; and
- "Takahashi" signage, including metal lettering and painted brick.

1968 Concrete Tilt-Up Addition

- Two-story height;
- Irregular plan conforming to the triangular parcel;
- Flat roof;
- Boxy shape and massing;
- Exposed aggregate concrete walls;
- Shallow relief pilasters constructed of smooth concrete;
- Narrow, metal-sash windows across both stories;
- Overall austerity and lack of adornment; and
- Painted "Takahashi" signage on the transom window on the east façade and on a wood panel affixed to the north façade.

1976 Brick Addition

- Three-story height;
- Rectangular plan;
- Flat roof;
- Brick veneer cladding laid in running bond pattern;
- Decorative brickwork cornice;
- Concrete belt course with "Takahashi" signage separating the first and second stories;

- Fenestration including segmental arched, industrial windows at the third story; and
- Inset loading dock with roll-up garage doors along the first story of the east façade.

Building Interiors

None

Prior Historic Studies/Other Designations

The subject property has been documented and evaluated in the following surveys, and a copy of the corresponding survey forms is included in Appendix B:

- In the architectural survey completed in 1976, the San Francisco Planning Department (then known as the Department of City Planning, or DCP), assigned the property a rating of 3 with a note from the surveyor that it "could become an important [building]."¹
- In 1978, San Francisco Heritage categorized the property as "B, Major Importance."
- In 2009, the property was identified as a contributing structure to the Showplace Square Heavy Timber and Steel-frame brick Warehouse and Factory District. The historic district was determined to be eligible for listing in the California Register of Historical Resources (California Register) under Criterion 3 for Design/Construction as an important concentration of large heavy timber and steel-frame American Commercial style buildings in the city.² Accordingly, the property was assigned California Historical Resources (CHR) Status Code "3CB," as a property eligible for the California Register both individually and a district contributor. The San Francisco Planning Department has categorized the subject property as Category "A" as a historical resource listed in or formally eligible for listing in the California Register.

5. PROPERTY/ARCHITECTURE DESCRIPTION

The light industrial property at 200 Rhode Island Street is located within a flat, triangular parcel (3936/001) at the southwest corner of Rhode Island and 15th streets in the Showplace Square neighborhood and within the larger South of Market (SoMa) district. The 186-foot by 314-foot by 364-foot triangular parcel is bounded by 15th Street to north, Rhode Island Street to the east, and a former railroad right-of-way (3936/002) to the southwest. The property contains four buildings: 1) the initial five-story, heavy timber-frame and brick building designed by architect G. Albert Lansburgh in 1912 at the northwest corner; 2) a one-story corrugated metal shed constructed in 1955 at the south façade of the 1912 building; 3) a two-story, concrete tilt-up building constructed in 1968 adjacent to the east façade of the corrugated metal shed; and 4) a three-story brick building constructed in 1976 and encasing a loading dock previously constructed to the lot lines, while the 1976 building is set back slightly from Rhode Island Street. All four buildings abut each other and are interconnected with interior entrances. A small triangular parking lot occupies the southern portion of the property.

¹ The list of previous evaluations was obtained from San Francisco Planning Department, *San Francisco Property Information Map*, accessed June 23, 2021, <u>https://sfplanninggis.org/pim/.</u>

² Christopher VerPlanck, Department of Parks and Recreation (DPR) 523 forms for Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District, prepared by Kelley & VerPlanck Historical Resources Consulting, prepared for San Francisco Planning Department, October 22, 2009.



Figure 1. Site map of 200 Rhode Island Street (Google Earth, imagery dated September 2020; amended by ARG).

The four buildings are described individually below, and additional photographs are provided in Appendix A.

Heavy Timber-Frame and Brick Building (1912)

Exterior

Designed by G. Albert Lansburgh in 1912, the five-story-over-basement, American Commercial style building has a distinctive trapezoidal plan that conforms to the northwest corner of the triangular parcel. The heavy timber-frame building is clad with brickwork laid in an English bond pattern and has a board-formed concrete basement. The building has a flat roof with a simple parapet coped in yellow brick. A brick mechanical penthouse extends from the southeast corner of the roof. The upper portion of the north, east, and south façades of the mechanical penthouse feature painted "Takahashi" signage, while a metal billboard is affixed to the west façade.



Figure 2. 200 Rhode Island Street, view southeast from the intersection of 15th and Kansas streets (ARG, July 2019).

The north (primary) façade is divided into seven bays with each bay demarcated by shallow brick pilasters lined with diamond-shaped wall anchor plates. At the first story, the first (eastern) bay contains a storefront entrance with metal, glazed double doors. The remainder of the storefront is infilled with metal-sash transom windows and sections of wall clad with small square tiles. The second, third, and fourth bays feature wood-sash, divided light storefront windows; the windows are inset and have yellow brick sills. The fifth bay has an entrance with a central set of metal, glazed double doors flanked by wide sidelights and surmounted by a large transom window. The sixth bay has a wood-sash, divided light storefront window set above an inset brick panel with a yellow brick sill. The seventh (western) bay is blind and features an inset brick panel with metal lettering that spells "Takahashi." The entrances and windows have flat brick headers with terra cotta keystones and springers. A small wood-sash, three-light hopper window is located underneath each storefront window at the basement level.

The fenestration at the upper stories on this façade is characterized by a grid of two-light single wood casement windows in the first, third, fifth, and seventh bays and Chicago-style wood windows with a vertical pivoting sash in the second, fourth, and sixth bays. The casement windows have segmentalarched headers, and the Chicago-style windows have yellow brick sills with terra cotta keystones and springers. The Chicago-style windows on the fifth floor have a triangular top. Yellow brick belt courses separate the first and second and fourth and fifth stories on the north façade and wrap around the building on the west façade. A metal fire escape is attached to the upper stories of the central bay.



Figure 3. 1912 brick building, north façade, view southeast (ARG, May 2021).

The west façade features a similar division into six bays delineated by brick pilasters, although the pilasters are nearly flush with the façade. The first story has an asymmetrical arrangement of wood-sash windows and exposed concrete walls with similar wood-sash, three-light hopper windows at the basement level. The upper story features three-over-three, wood-sash windows with a segmental arched brick header and simple sills in the northern four bays; the fifth bay has two-over-two, wood-sash windows in the middle stories and one three-over-three, wood-sash window at the upper story; the sixth (southern) bay has a single casement window at the first story. Yellow bricks are laid in a diamond-shaped pattern at the fifth story.



Figure 4. 1912 brick building, west façade, view east (ARG, July 2019).

The south façade is divided into three bays. The western two bays have three-over-three, wood-sash widows separated by diamond-shaped wall anchor plates, and the eastern bay has smaller two-over-two, wood-sash, double-hung windows. A metal fire escape is affixed to the central bay. The east façade is devoid of fenestration.



Figure 5. 1912 brick building, south façade, view north (ARG, November 2019).



Figure 6. 1912 brick building, east façade, view northwest (ARG, May 2021).

Interior

The building is currently undergoing seismic strengthening and an interior renovation for new tenants. The project includes the installation of new concrete shear walls and braced frames and new bathroom and elevator cores. The brick walls, ceilings, and concrete floors are unfinished. Remaining original interior features include a freight elevator at the southeast corner of the building and interior wood staircases providing access between the upper stories.

Corrugated Metal Shed (1955)

Exterior

This one-story, steel-frame shed is located adjacent to the south façade of the 1912 brick building and the west façade of the 1968 concrete tilt-up building. It has an approximate triangular plan, a board-form concrete foundation, and a shed roof punctuated with large skylights. It is enclosed with corrugated metal sheets on the sides and roof. The building lacks fenestration. A short, corrugated metal fence extends from its southern corner and terminates at the southwest corner of the 1968 concrete tilt-up building.



Figure 7. 1955 corrugated metal building, west façade, view north (ARG, May 2021).

Interior

The interior of the building is unfinished with a concrete floor and exposed corrugated metal cladding, except for the north wall, which is formed by the exterior wall of the 1912 brick building.

Concrete Tilt-up Building (1968)

Exterior

The two-story, concrete tilt-up warehouse and office building was designed by Lanier & Sherrill in 1968. It is located at the southeast corner of the parcel and abuts the 1955 corrugated metal building to the west and the 1976 brick building to the north. It has an irregular plan, with a clipped southwestern corner conforming to the parcel boundary, and a flat roof. The exterior has an exposed aggregate concrete finish, with shallow relief pilasters constructed of smooth concrete, on the east and south façades and a smooth finish on the west façade. Three narrow, single-light anodized aluminum casement windows are located in each bay on the second story, and one central casement window is located in the majority of the bays at the first story. The east façade has a set of metal-sash, glazed double doors, surmounted by a wide transom window with painted "Takahashi" signage. A tall, narrow painted wood "Takahashi" sign is affixed to the north side of the building. The west façade has a band of continuous casement windows at the second story and no pilasters; a metal pipe supporting narrow, staggered flat metal awnings extends across the roofline of this façade.



Figure 8. 1968 concrete building, east façade, view west (ARG, May 2021).



Figure 9. 1968 concrete building, west and south façades, view northeast (ARG, May 2021).

Interior

The building is currently undergoing a seismic strengthening and renovation for future tenants. The walls, ceilings, and concrete floors are unfinished.

Brick Building (1976) and Loading Dock (1960)

Exterior

Wurster, Bernardi & Emmons designed this three-story, steel frame warehouse and office building in 1976. The building is located at the northeast corner of the parcel, adjacent to the east façade of the 1912 building and the north façade of the 1968 building. The building has a flat roof and brick veneer cladding laid in a running bond pattern. A concrete belt course with painted "Takahashi" signage separates the first story from the upper stories, and a decorative brick cornice terminates the building.

The east façade contains nine recessed loading docks at the ground level (constructed previously in 1960), with the upper two stories divided into five bays separated by stepped pilasters. Each bay includes four windows, two at each level. Rowlock arches and brick spandrels define the window openings. The second floor has twelve-light anodized aluminum windows with an operable casement sash, and the third floor has eight-light, arch-top fixed anodized aluminum windows. The north façade also has similar fenestration, but one of the two second-floor windows is fixed and does not have any casement sash. A solitary metal pedestrian door is located at the first story.



Figure 10. 1976 brick building, east façade, view northwest (ARG, May 2021).



Figure 11. 1976 brick building, north façade, view south (ARG, May 2021).

Interior

The building is currently undergoing a seismic strengthening and renovation for future tenants. The walls, ceilings, and concrete floors are unfinished.

6. NEIGHBORHOOD DESCRIPTION

The following section provides a description of the Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District and descriptions of the buildings located in the immediate vicinity of the subject property.

Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory Historic District

The subject property is a contributing building to the California Register-eligible Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District. The following description of the historic district has been excerpted from the Department of Parks and Recreation (DPR) 523 forms documenting the historic district and included in Appendix B.

The Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District is a discontiguous historic district consisting of three separate clusters of large heavy timber and steel-frame brick industrial buildings, most of which are designed in the American Commercial style. Cumulatively, the district includes sixteen buildings constructed between 1894 and 1929 and located within the boundaries of the Showplace Square survey area, which includes parts of the Potrero and Mission districts as well as the southwest corner of the South of Market Area (SoMa).

The easternmost concentration consists of six buildings centered on the intersection of 15th and Kansas streets. This section, which is the largest and most intact of the three, includes several of the most individually distinguished buildings within the district, including the Dunham Carrigan & Hayden Co. warehouse at 1 Henry Adams Street, a trio of three nearly identical warehouses built by the San Francisco Development Company on the block bounded by Alameda, Rhode Island, 15th, and Henry Adams streets, the J. I. Case Threshing Co. warehouse at 200 Rhode Island Street [subject property], and the Schlessinger & Bender winery at 1616 16th Street.

Developed primarily between 1906 and 1918 – although the period of significance extends back to 1894 and forward to 1929 to capture chronological outliers – the proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District is highly cohesive in regard to building typology, scale, massing, materials, architectural style, and relationship to the street.

Most of the contributing buildings within the proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District are designed in the American Commercial style, a mode of design and construction applied to commercial and manufacturing buildings throughout the United States between 1890 and 1930. The style, commonly thought to have originated in Chicago, is principally characterized by an emphasis on utility, durability, and flexibility. With an internal heavy timber, iron, or steel frame, the exterior volume is always brick, with punched window and door openings and minimal ornament. In the proposed historic district, the walls of the contributors are brick (commonly laid in five-course American bond) and straight with 90 degree corners, although in some cases the existence of mid-block railroad rights-of-way and spur tracks have resulted in eccentrically shaped parcels and irregular building footprints, such as the J. I. Case Threshing Company building at 200 Rhode Island Street [subject property] or the Schlessinger & Bender winery at 1616 16th Street. The roofs of the contributors are generally flat and the exterior articulation derived primarily from the rhythmically punched fenestration pattern, which is typically either a regular grid of evenly spaced individual window openings or bands of two, three, or four windows divided by pilasters or extruded brick piers. The window openings are either rectangular or capped by segmental arches and contain either wood or steel sashes divided into square lights by wood or steel muntins.³

Properties Located within the Same Block

The following section provides descriptions and photographs of the properties located adjacent to and within the same block as the subject property. The information was compiled using the San Francisco Property Information Map and DPR 523 forms prepared for the Showplace Square Survey.⁴

1616 16th Street, 235-299 Kansas Street (3936/003)

The former Schlessinger & Bender Wine Warehouse building at 1616 16th Street was built in 1912 and also was designed by G. Albert Lansburgh in the American Commercial style; it was altered in 1920. It has a triangular plan and occupies the remainder of the block containing the subject property. The three-story, heavy timber-frame and brick building has stone trim, keystones, and courses. It has a flat roof and red brick cladding laid in a Flemish bond pattern. The southwest corner of the building is

³ VerPlanck, Department of Parks and Recreation (DPR) 523 forms for Showplace Square Heavy Timber and Steelframe Brick Warehouse and Factory District.

⁴ San Francisco Planning Department, *San Francisco Property Information Map*, accessed June 23, 2021, <u>https://sfplanninggis.org/pim/</u>; Kelley & VerPlanck, "Showplace Square Survey, San Francisco, California, Final," prepared for San Francisco Planning Department, October 22, 2009.

rounded and capped with a shaped parapet. Similar to the subject property, it features symmetrically divided façades separated by brick piers and yellow brick belt courses. The building was given a rating of "3" in the 1976 DCP Survey and a rating of "A, Highest Importance" in the 1978 Heritage Survey and was found to be individually eligible for the National Register of Historic Places in 1993. In 2009, it was found to be eligible for the California Register both individually and as a contributing building to the Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District as part of the Showplace Square Survey. Accordingly, it has been assigned CHR Status Code "3CB."



Figure 12. 1616 16th Street, view northeast from Kansas and 16th streets (ARG, May 2021).



Figure 13. 1616 16th Street, view southeast from Kansas Street (ARG, May 2021).



Figure 14. 1616 16th Street, view northeast from Kansas and 16th streets (ARG, May 2021).

No Address (3936/002)

This narrow paved parcel extends diagonally through the block from the northwest corner to the southeast corner. It is a vacated railroad right-of-way presently used for parking. The subject property is located to the northeast, and the Schlessinger & Bender Wine Warehouse building at 1616 16th Street is located to the southwest.



Figure 15. Parking lot at 3936/002, view southeast (ARG, May 2021).

Properties in the Immediate Vicinity

The following section provides descriptions and photographs of the properties located within the immediate vicinity as the subject property, starting at the southeast corner and moving counterclockwise. The information was compiled using the San Francisco Property Information Map and DPR 523 forms prepared for the Showplace Square Survey.⁵

370 De Haro Street (3956/011 through 3956/038)

This long, narrow contemporary live/work condominium building is located southeast of the subject property, at the southeast corner of 16th and Rhode Island streets. The three-story building was built in 2001 within the former railroad right-of-way. The building has corrugated metal sheet cladding and a flat roof.



Figure 16. 370 De Haro Street, view southeast from the intersection of 16th and Rhode Island streets (Google Earth).

300 De Haro Street (3956/008)

This one-story contemporary commercial building was constructed in 1984 and is located southeast of the subject property, at the southeast corner of 16th and De Haro streets. The long, narrow building is set back within the triangular parcel and is oriented northeast toward the street intersection. It is clad with corrugated metal and has a gable roof also clad in corrugated metal.

⁵ San Francisco Planning Department, *San Francisco Property Information Map*; Kelley & VerPlanck, "Showplace Square Survey, San Francisco, California, Final."



Figure 17. 300 De Haro Street, view southwest from the intersection of 16th and De Haro streets (Google Earth).

251-275 Rhode Island Street, 1580 16th Street (3937/002A)

This two-story, reinforced concrete industrial building is located east of the subject property; the long rectangular building faces Rhode Island Street and extends the full length of the block between 15th and 16th streets. It is clad in stucco and has a shallow, gable roof. It formerly housed the Dunham, Carrigan & Hyden Co. steel pipe warehouse. It was built in 1925 but has been heavily altered. In 2009, it was found to be ineligible for listing in the California Register as part of the Showplace Square Survey and has been assigned CHR Status Code "6Z."



Figure 18. 251-275 Rhode Island Street, view northeast from Rhode Island Street (ARG, May 2021).

100-150 15th Street, 1945-155 Rhode Island Street, 150-190 De Haro Street (3914/002)

Built in 1944, this one-story, concrete industrial building is located northeast of the subject property, at the northeast corner of 15th and Rhode Island streets. It has a rectangular plan and four parallel gable roofs located behind a stepped parapet. It has been heavily altered and features contemporary cladding and fenestration. It originally housed the Circus Foods salted nut manufacturing and food processing

plant. In 2009, it was found to be ineligible for listing in the California Register as part of the Showplace Square Survey and has been assigned CHR Status Code "6Z."



Figure 19. 100-150 15th Street, view northeast from the intersection of 15th and Rhode Island streets (ARG, May 2021).

235 15th Street, 101 Henry Adams Street (3915/004)

This four-story, heavy timber-frame and brick industrial building is located north of the subject property, at the north side of 15th Street between Rhode Island and Henry Adams streets. Built in 1906, the American Commercial-style building housed the General Electric/Illinois Pacific Glass Co. The building features tripartite wood-sash, multi-light windows, molded brick belt courses, and a corbelled brick cornice. It was categorized as "B, Major Importance" in the 1978 Heritage Survey. In 2009, it was found to be eligible for the California Register both individually and as a contributing building to the Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District in the Showplace Square Survey. Accordingly, it has been assigned CHR Status Code "3CB."



Figure 20. 235 15th Street, view west from the intersection of 15th and Rhode Island streets (ARG, May 2021).

320-380 15th Street (3916/006)

This commercial building is located northwest of the subject property in a triangular parcel spanning 15th Street between Kansas and Vermont streets. The two-story building was constructed in 1983 and houses commercial and residential condominiums.

188 Henry Adams Street (3916/018)

This one-story commercial building is located northwest of the subject property, in the long narrow parcel formerly used as the railroad right-of-way. The building was constructed in 1994.



Figure 21. 320-380 15th Street (left), and 188 Henry Adams Street (right, obscured by trees), view west from Kansas Street (ARG, May 2021).

200 Kansas Street (3935/004)

This commercial and light industrial property is located west of the subject property, at the southwest corner of 15th and Kansas streets. The two-story building appears to have been constructed ca. 1930 as a warehouse but has been extensively altered in recent decades. In 2009, it was found to be ineligible for listing in the California Register as part of the Showplace Square Survey and has been assigned CHR Status Code "6Z."



Figure 22. 200 Kansas Street, view southwest from the intersection of 15th and Rhode Island streets (ARG, May 2021).

7. BUILDING PERMITS AND HISTORY OF ALTERATIONS

The following section provides the building permit record, property history and alterations, and architect biographies. A copy of historic maps and aerial photographs is presented in Appendix C; historic images of the property are included in Appendix D; existing documentation is provided in Appendix E; and the building permit record is included in Appendix F.

Permit	Date	Description of Work
1.	1912	Architect: G. Albert Lansburgh Contractor: C. P. Moore Building Co.
		Construct a five-story brick warehouse building with a concrete foundation; including brickwork laid in an English bond pattern with headers every fifth course, terra cotta trimming, brick cornice, and asphalt and gravel roofing.

Permit	Date	Description of Work	
		According to a 1912 construction announcement, the original building contractor was C. P. Moore Building Company, with foundation work performed by additional contractors, Willett & Burr. ⁶	
2.	1948	Contractor: H. R. Basford & Co. (owner); JNJ Firebrick Const. Co.	
		Reconstruct front entrance stairway; enclose the stairways to the basement; construct new room in basement; redesign first floor offices; cut two new openings in east brick wall to new loading platform on east side of building; provide a counterbalance ladder on both fire escapes; provide a fusible link for the door to the elevator motor room in the basement; overhaul all fire doors to the elevator shaft; and install an incinerator.	
3.	1955	Contractor: Michel & Pfeffer Iron Works Engineer: George Jay Christensen	
		Construct a steel-frame and corrugated metal-clad building on an existing platform; extend the existing fire escape to the east side of the building with platform and ladder at southeast corner of the building; extend dry standpipe to the southern corner of the building; and alter two doors on the adjoining building to be fitted with fusible link and sealed with padlock at the center.	
4.	1959	Contractor: QRS Neon Company	
		Install an 18-foot by 40.5-foot sign on the 1912 building; the sign is located on the west façade of the brick mechanical penthouse.	
5.	1960	Contractor: John J. Reynolds Inc. Engineer: G. J. Christensen	
		Install a new seven-bay loading dock to replace a three-bay loading dock.	
6.	1968	Architect: Lanier & Sherril	
		Erect a two-story, 12,000-square-foot building constructed of concrete, Glu-Lam wood beams, and concrete blocks. The first floor is designated for warehouse purposes, and the second floor is slated for office space. Add a single-story extension to the loading dock and alter the existing fire escape.	

⁶ "Large Warehouse in the Mission," *San Francisco Call*, January 13, 1912; "Blasting Permit," *The Recorder* (San Francisco), February 7, 1912.

Permit	Date	Description of Work
7.	1975	Architect: Lanier & Sherrill
		Add a roof with ventilating clerestories to the existing second-story courtyard.
8.	1976	Architect: Wurster, Bernardi & Emmons
		Contractor: F. P. Lathrop Construction Co.
		Construct a two-story, 15,000-square-foot brick addition to the east side
		of the building to expand the warehouse and loading dock.
9.	1982	Architect: Lanier/Sherrill/Morrison
		Alter an interior retail space with partitions and install a new entry, office, and bathroom.
10.	1987	Architect: Kassel & Associates
		Install a new showroom within an existing office space; build walls in
		bathroom; install HVAC; upgrade electrical; install new exterior windows
		to match existing.
11.	1993	Engineer: Bonelli & Associates
		Contractor: Ferdia Service
		Brace the existing parapet.

Property History and Alterations

In 1912, the property at 200 Rhode Island Street was developed with a five-story brick warehouse designed by architect G. Albert Lansburgh for H. Levi & Co. and expanded with several additions from the mid- to late twentieth century. According to a 1912 construction announcement, the original building contractor was C. P. Moore Building Company, with foundation work performed by additional contractors, Willett & Burr.⁷ The building features large storefront windows to display vehicles and large equipment on the first story and an interior 12-foot-wide by 32-foot-deep freight elevator, described as the largest freight elevator on the West Coast at that time. It also had a 2,500-square-foot concrete loading platform adjacent to a railroad spur extending from the Western Pacific Railroad tracks that bisected the block.⁸

⁷ "Large Warehouse in the Mission," *San Francisco Call*, January 13, 1912; "Blasting Permit," *The Recorder* (San Francisco), February 7, 1912.

⁸ "Large Warehouse in the Mission," San Francisco Call, January 13, 1912.

In 1948, H. R. Basford & Co. constructed a three-bay loading dock at the east façade of the 1912 brick building. In 1955, it constructed a small, one-story corrugated metal addition on the concrete pad at the brick building's south façade. Five years later, it replaced the three-bay loading dock with a wider, seven-day loading dock.

Under the ownership of the Takahashi family, a two-story concrete warehouse and office building was constructed at the east façade of the corrugated metal shed in 1968; the first story functioned as a warehouse, and the second story housed offices. In 1976, the family added a three-story brick warehouse and office building to encase the existing loading dock on the east façade of the original brick building in 1976. The second story of this building housed offices. Other than the addition of buildings to the east and south, the 1912 brick building remains largely intact. Exterior alterations are primarily limited to the entrances and windows on the first story of the north façade. The entrance in the first (eastern) bay has been replaced; the storefront window in the fifth bay has been replaced with an entrance; the window in the sixth bay has been replaced with a smaller window and inset brick panel; and an original entrance in the seventh (western) bay has been removed and infilled with a large inset brick panel.

G. Albert Lansburgh

The San Francisco-based architect Gustave Albert (G. Albert) Lansburgh (1876-1969) was born in Panama and immigrated to San Francisco as a child in 1882. In 1894, he began his architectural education at the University of California, Berkley, where he studied under Bernard Maybeck. Following Maybeck's encouragement, Lansburgh left Berkeley in 1896 to study at L'École des Beaux-Arts in Paris. While studying in France, he met the San Francisco cigar manufacturer Moses A. Gunst, who offered his patronage to Lansburgh. Gunst would later commission Lansburgh and his associate, Bernard J. Joseph, to build two large-scale commercial buildings for him in 1907 in San Francisco; one of which—the Gunst Elkan Building —still stands today at Powell and Geary streets as one of Lansburgh's most prominent buildings in the city. The other building, known as the Hammersmith Building, at 301-303 Sutter Street in Union Square has been recognized as San Francisco Landmark No. 117.

Upon completing his training in France, Lansburgh returned to San Francisco in 1906 shortly after the earthquake and fires that decimated most of the city. Lansburgh and Joseph formed a partnership that same year, but by 1908, Lansburgh was practicing independently. In his early career, Lansburgh was responsible for designing four of the seven Carnegie libraries in San Francisco and contributed to the development of Telegraph Hill. In 1906, he received a commission to build his first of several Orpheum Theaters for RKO in San Francisco and became known as an esteemed designer of this typology. Lansburgh built several other theaters in San Francisco including the Golden Gate Theatre (1 Taylor Street, 1921), the Loews Warfield Theatre (982 Market Street, 1922), and the War Memorial Opera House (with Arthur Brown Jr., 301 Van Ness Avenue, 1923-1933).⁹ Other prominent theaters in his oeuvre include the Warner Brothers Theatre (Hollywood, 1925-26), the Shrine Auditorium (with John C. W. Austin and Abram M. Edelman, Los Angeles, 1920-26), and the Martin Beck Theater (New York, 1923).¹⁰ Over the course of his career, Lansburgh designed over fifty theaters nationwide.

⁹ Pacific Coast Architecture Database, "Golden Gate Theatre, San Francisco, CA," accessed June 25, 2021, <u>http://pcad.lib.washington.edu/building/4342/.</u>

¹⁰ Pacific Coast Architecture Database, "Shrine Civic Auditorium #2, Exposition Park, Los Angeles, CA," accessed June 25, 2021, <u>http://pcad.lib.washington.edu/building/189/</u>.

Based on the project index of his collection at the Environmental Design Archives housed at the University of California, Berkeley, the bulk of G. Albert Lansburgh's career was dedicated to designing large-scale public and private buildings, primarily theaters.¹¹ In addition to theaters, Lansburgh also designed a number of synagogues, libraries, and commercial buildings, most often in elaborate Beaux Arts and Italian Renaissance Revival styles. Lansburgh passed away in San Mateo in 1969 at the age of ninety-three.

The warehouse at 200 Rhode Island Street is an early light industrial project that is stylistically and typologically distinctive within his overall body of work. The only other known example of a similar building type exists on the same block at 1616 16th Street, also built in 1912 in a corresponding triangular shape.¹² Both buildings feature a heavy timber frame clad with red brick, distinctive yellow brick and terra cotta detailing, and similar upper story windows with triangular tops. Despite these similarities, the brick warehouse at 200 Rhode Island Street features a tall, angular massing conforming to the sharp angles of the northwest corner of the parcel, while the warehouse at 1616 16th Street features a low, horizontal massing filling the entire triangular parcel and more elaborate detailing.

C. P. Moore Building Company

The San Francisco-based, C. P. Moore Building Company, was founded by Charles P. Moore in the late nineteenth century. Moore was born in Canada in March 1846 and immigrated to the United States with other members of the Moore family, settling in Marin County.¹³ Moore was listed as a contractor and builder in San Francisco City directories as early as 1896.¹⁴ According to historic newspapers, he was particularly active as a contractor throughout the city in the first decade of the twentieth century. Projects spanned across larger scale industrial and commercial sites, as well as stately residences, such as the 1909 D. Lyle Ghirardelli Residence at 2741 Vallejo Street.¹⁵ In 1910, the C. P. Moore Building Company was operating out of the Mills Building at 220 Bush Street (San Francisco Landmark No. 76).¹⁶ A 1911 advertisement listed the company's offices at 717-719 Monadnock Building.

In 1912—the same year 200 Rhode Island Street was constructed—Charles P. Moore and nephew, Clarence M. Moore, formed a partnership under the same company name.¹⁷ Born in Nova Scotia around 1872, Clarence M. Moore immigrated to the United States in 1890 before ultimately settling in Marin County alongside his family. According to the 1900 federal census, Clarence M. Moore was residing in San Francisco and working as a commission merchant. By 1910, he was working as a building contractor in and around San Francisco alongside his uncle. In 1913, the company moved its offices to the newly constructed Sharon Building at 55 New Montgomery Street (San Francisco Landmark No. 163).¹⁸ Soon

¹¹ All information, unless otherwise cited, derives from the finding aid for the G. Albert Lansburgh Collection (1969-1), Environmental Design Archives, University of California, Berkeley, accessed June 25, 2021,

https://oac.cdlib.org/findaid/ark:/13030/tf3n39n6xr/entire_text/. The collection does not contain any

documentation on the subject property or the adjacent warehouse at 1616 16th Street.

¹² VerPlanck, DPR 523 forms for Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District.

¹³ U.S. Federal Census, 1900, accessed via Ancestry.com.

¹⁴ U.S., City Directories, 1822-1995, accessed via Ancestry.com.

¹⁵ "Builds Two Flats," San Francisco Examiner, June 17, 1909.

¹⁶ Hendricks' Commercial Register of the United States, 19th ed. (New York: S. E. Hendricks Company, 1891), 134.

¹⁷ "Certificate of Copartnership," *The Recorder* (San Francisco), May 20, 1912.

¹⁸ "Ad—C. P. Moore Building Co. General Contractors," *Organized Labor* (San Francisco) 12, no. 35 (September 2, 1911): 69; *Western Architect and Engineer* 32-33 (1913): 138.

after, Charles P. Moore died at his home in Corte Madera in 1914.¹⁹ Following the death of his uncle, Clarence M. Moore continued to work as a building contractor under his own name until his death in 1941 at the age of 69.²⁰

Lanier & Sherrill

Architect William Albert Lanier (1927-2008) was born in Georgia and began studying architecture at the Georgia Institute of Technology, before joining the Navy during World War II. He then completed his studies at Black Mountain College in North Carolina, where he met artist Ruth Asawa (1926-2013). In 1949, just nine months after the legalization of interracial marriage in California, the couple married in San Francisco; they settled in Noe Valley and had six children.²¹ Albert Lanier opened an architecture firm in 1958, and partnered with Paul Sherrill to form Lanier & Sherrill.²² Lanier also notably designed many residences in Noe Valley. An ardent supporter of his wife's artistic endeavors, he helped design the architectural infrastructure for her public fountains in Ghirardelli Square and Union Square. They also advocated for the establishment of a public high school for the performing arts, known as the San Francisco School of the Arts, and later renamed the Ruth Asawa San Francisco School of the Arts.²³

Architect Paul Sherrill (1930-2000) graduated from Sanford University and studied architecture at the Oklahoma School for Architecture; he moved to San Francisco in 1957 and formed a partnership with Albert Lanier. The firm designed the concrete tilt-up building at 200 Rhode Island Street in 1968 and expanded to Lanier/Sherrill/Morrison, after bringing on Mac Morrison as partner in 1971. The firm's most notable projects include the conversion of the Southern Pacific Railroad Hospital into senior housing (presently known as Mercy Terrace and designated as San Francisco Landmark No. 192) and Casa de Vida, the city's first apartment for persons with disabilities; this apartment complex is located in the Diamond Heights neighborhood.²⁴

Wurster, Bernardi & Emmons

Architect William Wilson Wurster (1895-1973) is regarded as one of the foremost designers of residential architecture in the United States. Following his graduation from architecture school at the University of California, Berkeley in 1919, he proceeded to work in Northern California, and then traveled through Europe, before working in New York for a year. In 1924, he opened his first architecture office in Berkeley. Wurster would proceed to develop a distinctive vision for "everyday modernism," which adapted "national and international architectural trends" to the local context, in this

¹⁹ California Department of Health and Welfare, *California Vital Records-Vitalsearch*, accessed June 25, 2021, <u>www.vitalsearch-worldwide.com</u>.

²⁰ "Obituary—Moore," San Francisco Examiner, January 16, 1941.

²¹ Steven Winn, "Author sculpts nuance portrayal of artist Ruth Asawa in 'Everything She Touched,'" San Francisco Chronicle, April 12, 2020, <u>https://datebook.sfchronicle.com/art-exhibits/everything-she-touched-is-a-lucidly-written-book-on-artist-ruth-asawa</u>.

²² Both architects and the firm are not listed in Mary Brown, "San Francisco Modern Architecture and Landscape Design, 1935-1970," prepared by the San Francisco Planning Department, January 12, 2011.

²³ Steve Steinberg, "Albert Lanier, Neighborhood Architect, Dies at 81," *The Noe Valley Voice*, 2008, accessed June 25, 2021, <u>http://www.noevalleyvoice.com/2008/December-January/Lan.html</u>; William Albert Lanier obituary, *San Francisco Chronicle*, November 8, 2008, accessed June 25, 2021,

 $[\]underline{https://www.legacy.com/us/obituaries/sfgate/name/william-lanier-obituary?pid=119893038.$

²⁴ Paul Sherrill obituary, SFGate, November 11, 2000, accessed June 25, 2021,

<u>https://www.sfgate.com/news/article/Paul-Sherrill-2697215.php</u>; Paul Sherrill obituary, *San Francisco Examiner*, November 11, 2000.

case the California geography, climate, and lifestyle where he lived and worked.²⁵ He developed a reputation for designing homes with an understated, relaxed quality that incorporated regional or vernacular forms and materials and that provided a connection to the outdoors with transitional spaces leading to well-appointed gardens and terraces. Wurster was later dean of architecture at the Massachusetts Institute of Technology (MIT) and the University of California, Berkeley, leaving his imprint on architectural studies from the 1940s to the 1960s.

William Wurster teamed with partners Theodore Bernardi (1903-1990) in 1944 and Donn Emmons (1910-1997) in 1945 to form Wurster, Bernardi & Emmons. From their office at 202 Green Street in San Francisco, the firm designed hundreds of buildings, including residences, schools, and public buildings throughout the San Francisco Bay Area. The firm also took on master planning projects, such as the planned community center complex in the Sunset District in 1952, and large-scale commissions, such as the residential towers in San Francisco's Golden Gateway redevelopment area.²⁶ The firm designed the brick warehouse and office building at 200 Rhode Island Street in 1976.

8. OWNERSHIP HISTORY

The following table of owners was compiled using sales ledgers on file at the San Francisco Office of Assessor-Recorder.

Owner	Dates (From-To):	Name(s):	Occupation
1.	1912-1947	H. Levi & Co.	N/A
2.	1947-1965	H. R. Basford & Co.	N/A
3.	1965-2019	Tomoye and Henri Takahashi	Takahashi Trading Co./Henri and Tomoye Charitable Foundation
4.	2019-present	RHA 82 Owner LLC	N/A

9. OCCUPANT HISTORY

A summary history of the owners and occupants of the subject property and an expanded biographies of Henri and Tomoye Takahashi and history of the Takahashi Trading Co. are provided below. The table of previous occupants was compiled using sales ledgers, building permits, San Francisco city directories, newspaper articles, and other primary sources.

²⁵ Marc Treib, "Introduction," in *An Everyday Modernism: The Houses of William Wurster*, ed. Marc Treib (Berkeley: University of California Press, 1999): 8; Caitlin Lempres Brostrom and Richard C. Peters, *The Houses of William Wurster: Frames for Living* (New York: Princeton Architectural Press, 2011), 15-17.

²⁶ Brown, "San Francisco Modern Architecture and Landscape Design, 1935-1970," 113.

Occup.	Dates (From-To):	Name(s):	Occupation
1.	1912-1927	J. I. Case Threshing Machine Co.	N/A
2.	1927-1947	unknown	N/A
3.	1947-1965	H. R. Basford & Co., Sprague Meter Co., Totem Foldable Boats, among others	N/A
4.	1965-2019	Takahashi Trading Co., The Henri & Tomoye Takahashi Charitable Foundation	N/A
5.	2019-present	vacant	N/A

Summary History of Owners and Occupants (1912-Present)

By 1912, H. Levi & Co. owned the two large triangular parcels forming the block bounded by 15th, Rhode Island, 16th, and Kansas streets; the parcels straddled the Western Pacific Railroad Co. right-of-way extending diagonally through the block.²⁷ H. Levi & Co. was a San Francisco-based investment firm run by Milton Levi, son and nephew of the founders of a successful importer and wholesale grocery company, also called H. Levi & Co. and established in San Francisco in 1880.²⁸ In 1912, Milton Levi's firm engaged architect G. Albert Lansburgh to design light industrial, heavy timber-frame and brick buildings in both parcels. The five-story warehouse at 229-235 15th Street (later addressed as 215 15th Street and then 200 Rhode Island Street) was initially leased to the J. I. Case Threshing Machine Co., and the three-story warehouse at 1616 16th Street was leased to the Schlessinger & Bender Winery.²⁹

The J. I. Case Threshing Machine Co. (now known as Case) is a machinery manufacturing company founded in Racine, Wisconsin, in 1842 to produce agricultural machinery.³⁰ During its occupancy at the subject property from 1913 to 1927, the company was listed in city directories as manufacturers of automobiles, tractors, threshing, and agricultural machinery.³¹ The warehouse served as the company's factory branch, with additional retail locations in Los Angeles and Fresno during the 1920s.³² It displayed automobiles and farm equipment in the large storefront windows at the first story facing 15th Street.³³ City directory research indicates that the J. I. Case Threshing Machine Co. continued to occupy the building until 1927.³⁴

³⁰ Case Construction, "Inside Case: Heritage," n.d., accessed on July 15, 2019,

²⁷ 1909-1910 Block Book, Volume 4, indicating H. Levi and Co. owns the subject property, accessed via Internet Archive.

²⁸ "Levi & Co.: One of the Heaviest Mercantile Firms in the City," *San Francisco Chronicle*, June 22, 1890; "M. J. Levi Dies at 71," *San Francisco Examiner*, May 10, 1956.

²⁹ "Large Warehouse in the Mission," *San Francisco Call*, January 13, 1912.

https://www.casece.com/northamerica/en-us/inside-case/heritage.

³¹ San Francisco City Directories, accessed via San Francisco Public Library.

³² "New Line of Case Cars at Auto Show," *San Francisco Examiner*, February 17, 1924.

³³ "Large Warehouse in the Mission," San Francisco Call, January 13, 1912.

³⁴ San Francisco City Directories, accessed via San Francisco Public Library.

The tenant of the warehouse from 1927 to 1947 remains unknown. Keyword searches for the addresses associated with the property in San Francisco city directories and digitized newspapers did not uncover additional information.³⁵ Following the original building permit in 1912, the next available permit is dated 1948 and associated with H. R. Basford & Co., the subsequent owner/occupant.³⁶ The building either housed a similar company or remained vacant during these two decades.

In 1947, home appliance distributors H. R. Basford & Co. purchased the property and moved into the warehouse at 15th and Rhode Island streets the following year.³⁷ The company was variously listed in city directories as purveyors of gas and electrical appliances and supplies. A newspaper article announcing the move stated the extra space at the subject property would allow the company to expand to national markets.³⁸ Other companies that occupied the property include Zenith Radio (1949), Ruud Heater Co. (1953, 1958), Sprague Meter Co. (1953, 1961-63), and Totem Foldable Boats (1959-60). At least two of these companies, Zenith Radio and Ruud Heaters, appear to be associated with H. R. Basford & Co.³⁹ A 1948 building permit lists the applicant as Fanger Research & MFG Co. and references the installation of an incinerator on the property. However, the company may have been a tenant, as the company's name does not appear in sales ledgers.

In 1965, Henri Takahashi (1914-2002) and Tomoye Takahashi (1915-2016) purchased the property at 200 Rhode Island Street to use as their primary warehouse and offices for their Japanese goods import business, the Takahashi Trading Co., and later the Henri and Tomoye Takahashi Charitable Foundation. The Takahashis were responsible for the majority of alterations made to the property, including two major additions in 1968 and 1976. Additional information on the family is provided below. In 2019, the family sold the subject property to RHA 82 Owner LLC.⁴⁰

Japanese American Settlement in San Francisco

The following context on the initial settlement of the Japanese community in San Francisco from the mid-nineteenth to the early twentieth century has been excerpted from the Landmark Designation Report for the Kinmon Gakuen Building (San Francisco Landmark No. 288).⁴¹ Tomoye Takahashi (née Nozawa) was born in San Francisco in 1915 as her parents and other Issei, or first generation Japanese immigrants, began establishing roots in the city.

The earliest Japanese migrants to San Francisco arrived in 1869. By 1870, a Japanese consulate had opened in the city. San Francisco represented the principal port of entry for Asian immigrants to the United States and by 1906 had the largest Japanese population of any mainland U.S. city (Hawaii had the largest population overall). From 1910 to 1940 Asian immigrants to San Francisco first arrived at the U.S. Immigration Station on Angel Island, which had been established primarily to enforce the restrictions against Chinese immigration put in place by the Chinese Exclusion Act. Due to the Gentlemen's Agreement of 1907, most Japanese

 ³⁵ Addresses include 215, 229, 229-235, and 235 15th Street; 15th and Kansas streets; and 200 Rhode Island Street.
 ³⁶ San Francisco City Directories, accessed via San Francisco Public Library; digital newspapers accessed via Newspapers.com, California Digital Newspaper Collection, and San Francisco Public Library; building permit record on file at San Francisco Department of Building Inspection.

³⁷ "H. R. Basford Co.," San Francisco Examiner, April 24, 1948.

³⁸ "H. R. Basford Co.," San Francisco Examiner, April 24, 1948.

³⁹ "Ruud Heater Opens Assembly Plant in San Francisco," San Francisco Examiner, May 16, 1934.

⁴⁰ Sales ledgers on file at the San Francisco Office of Assessor-Recorder.

⁴¹ San Francisco Planning Department, "Draft Landmark Designation Report, The Kinmon Gakuen Building, 2031 Bush Street, Landmark No. 288," 2019.

people arriving at Angel Island before 1924 were admitted into the country within a couple of days, compared to new arrivals from other Asian countries who suffered longer waiting periods and higher rates of deportation.⁴²

San Francisco's first Japanese immigrants settled in Chinatown along Dupont Street between California and Bush streets where they, along with the Chinese, were marginalized and exploited for cheap labor. Chinatown represented one of the only neighborhoods where early Japanese migrants were permitted to live and work. Although little documentation exists about their occupations, it is assumed that they worked as general laborers, on the railroads, or performing various domestic service tasks.

Almost as soon as Japanese Americans began to settle in San Francisco did a large concentration of social, economic, and political organizations catering to *Issei* develop. Boarding houses, restaurants, barbershops, bathhouses, gambling houses, and pool halls were established within the community. Japanese services and businesses catered mostly to other Japanese immigrants. Additionally, many community organizations including churches, political organizations, and Japanese language schools formed and became community anchors that provided Japanese with "religious sustenance and a social life."⁴³

By the turn of the 20th century, the local Japanese population began moving into the South of Market area, particularly near Jessie and Stevenson streets between 5th and 7th streets. South of Market had been a working class and immigrant neighborhood since the 1870s and by the 1880s had begun attracting newly arrived Japanese migrants. From 1890 to 1900, the Japanese population of San Francisco increased from 590 to 1,781, representing a doubling in size. As the Japanese began establishing residences, rooming houses, and local businesses in the South of Market, the neighborhood developed into the city's first *Nihonjin-Machi*, or Japanese Peoples Town, a name coined by members of the community.⁴⁴ *Nihonjin Machi* in the South of Market was short-lived however, as San Francisco's worst natural disaster soon devastated the neighborhood.

The 1906 earthquake and fire demolished both Chinatown and South of Market, where most Japanese in the city had lived up until that point, leaving them displaced from their homes. When South of Market was rebuilt following the disaster, it was reconceived primarily as a high-density commercial and industrial area, further locking out many of the poor and working class immigrant communities who had previously resided there. Japanese Americans, along with many other communities of color who had been displaced during the disaster, settled in the Western Addition, which was still largely intact.

By 1910, just four years after the 1906 earthquake and fire, the area was home to more than 50 Japanese-owned commercial establishments and nearly 5,000 Japanese residents.⁴⁵ Japanese restaurants, laundries, art stores, and shoe stores catered to Japanese clientele. Social, cultural,

⁴² California Department of Parks and Recreation Office of Historic Preservation, *Five Views: An Ethnic Historic Site Survey for California* (Sacramento: California Department of Parks and Recreation, 1988), 112.

⁴³ California Department of Parks and Recreation Office of Historic Preservation, *Five Views*, 118.

⁴⁴ Donna Graves and Page & Turnbull, "Japantown Historic Context Statement," prepared for San Francisco Planning Department, 2011, 28.

⁴⁵ Donna Graves and Page & Turnbull, "Japantown Historic Context Statement," 13.

religious, and educational organizations emerged as well. Like the Japanese enclave in the South of Market before it, local residents dubbed the neighborhood, *Nihonjin Machi*, which in Japanese means, "Japanese people's town." The neighborhood would later become recognized throughout San Francisco as *Nihonmachi* or "Japantown," with its boundaries generally encompassing the areas between Laguna and Webster streets to the east and west, and Geary and Bush streets to the north and south. Japantown in the Western Addition became the first and oldest urban community of its kind in the continental United States. In terms of size, it was second only to Little Tokyo in Los Angeles.

In 1915, Tomoye Nozawa was born in San Francisco to Masano Ozawa and her husband, Tomoyuki Nozawa, a successful, middleclass Issei businessman.⁴⁶ Her father arrived in San Francisco just before the 1906 earthquake and fires and opened a laundry business with his cousins. He soon opened his own laundry business, Starlight Laundry, at 784 Stanyan Street (initially addressed as 750 Stanyan Street) facing Golden Gate Park. He also co-owned the Nichi Bei Bank and Nichi Bei Securities Company.⁴⁷ In 1920, Tomoye Nozawa lived with her parents at the laundry building; the federal census lists the Nozawas and three additional Japanese families composed of Issei adults working at the laundry and some Nisei children born in the United States.⁴⁸ (Nisei refers to someone born in the United States to Japanese immigrant parents.) In 1921, her sister Masako Martha Nozawa, who went by Martha, was born. In 1930, the family was still residing at 784 Stanyan Street and had eight Issei boarders and one Nisei boarder, all working in the laundry business.⁴⁹

At the insistence of her parents, Tomoye Nozawa received an excellent education, both in predominantly white primary and secondary schools and in afterschool Japanese classes. She became fluent in Japanese and eventually graduated from the exclusive Girls' High School in San Francisco. Reflecting on her education, she recalled navigating her cultural identity as a second-generation American. She was excluded from afterschool activities and birthday parties and felt lonely at her majority white schools, although less so among diplomats' children at the Girls' High School, but felt kinship with fellow Nisei at Japanese school and youth groups. With the latter, she participated in Kabuki theater and plays and celebrated Japanese festivals.⁵⁰ She also established a lifelong history of volunteering and giving back to the Japanese community by fundraising for the construction of the Japanese YWCA at 1830 Sutter Street in 1932:

In a 2001 statement, Tomoye (Nozawa) Takahashi remembered going door-to-door in Japantown to raise funds for the new building. Her mother carried a tablet on which she recorded donations to show to others with the words, "These people have already contributed this much and I'm sure you want to do what you can." According to her daughter, Mrs. Nozawa actively worked to secure funds for the Japanese YWCA by selling tickets to Japanese film screenings at Kinmon Gakuen—the local Japanese School whose auditorium served as a

⁴⁶ "Philanthropist Tomoye Takahashi Dies at 100," *NikkeiWest*, June 12, 2016, accessed June 25, 2021, <u>https://nikkeiwest.com/philanthropist-tomoye-takahashi-dies-at-100/</u>.

⁴⁷ Sandra C. Taylor, *Jewel of the Desert: Japanese American Internment at Topaz* (Berkeley: University of California Press, 1993), 1.

⁴⁸ U.S. Federal Census, 1920, Tonioye Nozawa [Tomoye Nozawa], accessed via Ancestry.com.

⁴⁹ U.S. Federal Census, 1930, Tomoye Nazawe [Nozawa], accessed via Ancestry.com; San Francisco City Directory, 1930, accessed via San Francisco Public Library.

⁵⁰ Taylor, *Jewel of the Desert*, 12-13, 41-43.

community venue for films from Japan—and exhibiting her floral arrangements at the Fairmount Hotel.⁵¹

After graduating from the Girls' High School, Tomoye Nozawa enrolled at the University of California, Berkeley, with her parents financial support.⁵² During college, Tomoye studied ecological studies and "Oriental languages," mastering both the Japanese language and Japanese arts and crafts, and resided at the International House all four years. As a college student, she continued promoting Japanese culture, such as serving as a hostess for a Japanese tea and doll festival to raise money for the Japanese Women's Club at the university.⁵³ Again, she recalled navigating between the majority white student population and her circle of Japanese American friends and organizations:

I did not feel any prejudice whatsoever at the I-House, but on campus it existed. Therefore, outside of my major, my friends almost entirely were Japanese Americans. I got together with them as often as time allowed, because for the very first time I felt at home and comfortable among other Nisei students. We had some favorite gathering places. Went to the campus YWCA [the Julia Morgan–designed cottage on Allston Way and Union Street] and we also hung out at soda fountains, both on the campus and on Telegraph Avenue. . .

Among the men students, [many were] majoring in commerce and the others were engineers, and pre-med students.... A few of the outstanding engineers and engineering students couldn't get a job, even if the professors gave them recommendations. The professors on the campus got jobs for other students, but they couldn't get them for the Japanese. The ones I knew went to Japan, and they were able to find work, if they were able to manage the language, but not all Nisei had that Japanese language background.⁵⁴

Tomoye Nozawa graduated in 1937 toward the end of the Great Depression and was eventually hired at the 1939 Golden Gate International Exposition due to her language skills.⁵⁵ She soon met her future husband, Henri Hiroyuki Takahashi (1914-2002). Henri Takahashi was born in Japan to Patrick Otoharu Takahashi and Masa Takahashi-Gomi and immigrated to Hawai'i in 1918 at the age of three with his parents. His father was a reverend with a Japanese church, and his siblings, Helen and Julia Takahashi, were born in Hawai'i.⁵⁶ The family eventually moved to Oakland, and by 1930, the family had relocated to Riverside, California, where his father continued to serve as a minister in a Japanese church.⁵⁷ The following year, his parents moved back to Japan, although Henri Takahashi stayed in California, enrolled

⁵¹ Deposition of Tomoye Takahashi, Volume 1-Thursday, August 30, 2001, Soko Bukai et al. vs. Young Women's Christian Association et al. 70-71, 18-19, in Soko Bukai collection. Soko Bukai, materials gathered for lawsuit over sale of 1830 Sutter Street. In collection of Karen Kai and Robert Rusky. Cited in Donna Graves, National Register of Historic Places Registration Form for Japanese YWCA, San Francisco, California, August 2019.

⁵² Taylor, Jewel of the Desert, 43; Oto, The Gateway to the Pacific, 1.

⁵³ "Japanese Women to Give Benefit Doll Tea at U.C.," Oakland Tribune, March 2, 1934.

⁵⁴ Tomoye (Nozawa) Takahashi, an oral history conducted on October 16, 2007, by Asaye Takagi and Mary Tomita for the Japanese American Women Alumnae of UC Berkeley (JAWAUCB) Oral History Project. All quotations in this section are from Takahashi's oral history on file at Regional Oral History Office, The Bancroft Library, University of California, Berkeley, 2012. Quoted in Joyce Nao Takahashi, "Japanese American Alumnae of the University of California, Berkeley: Lives and Legacy," 2013, accessed June 25, 2021,

https://150w.berkeley.edu/sites/default/files/takahashi joyce lives and legacy.pdf.

⁵⁵ Taylor, Jewel of the Desert, 41.

⁵⁶ U.S. Federal Census, 1920, Henri Hiroyuki Takahashi, accessed via Ancestry.com.

⁵⁷ U.S. Federal Census, 1930, Henri Takahashi, accessed via Ancestry.com.

in Pomona College, and became a journalist. He graduated in 1936 and became an editor at the San Francisco-based newspaper *Shin Sekai*, or *New World Sun*.⁵⁸ At the time they were married in 1941, Henri Takahashi was working as a typewriter salesman.⁵⁹ After they married, Henri and Tomoye Takahashi lived at 1259 Arguello Boulevard in the Inner Sunset neighborhood in San Francisco.⁶⁰

World War II and Internment

The following summary of the internment of individuals of Japanese descent during World War II was excerpted from the National Register of Historic Places nomination form for the Japanese YWCA at 1830 Sutter Street.⁶¹ Similar to many Japanese citizens, Henri and Tomoye Takahashi were forcibly sent to the Tanforan Assembly Center and then to the Topaz War Relocation Center, as detailed below.

The Japanese attack on Pearl Harbor on December 7, 1941, brought the first four decades of community building by Japanese immigrants and their children to an abrupt close. By the following morning, civic leaders, clergy, schoolteachers, and other prominent members of Japantowns across the nation were picked up in FBI sweeps and jailed. On February 19, 1942, President Roosevelt issued Executive Order 9066, which opened the door for a series of military proclamations governing conditions for all enemy aliens, including all individuals of Japanese descent and Italian and German residents without U.S. citizenship. Significantly, the distinction between aliens and non-aliens applied to residents of Italian and German background did not extend to members of Japanese communities. German and Italian immigrants who had gained citizen status, as well as their American-born children, were exempt from the restrictions, and ultimately incarceration, inflicted upon "all persons of Japanese ancestry."⁶²

Under the authority of Executive Order 9066 more than 120,000 Americans of Japanese ancestry were forced from their homes and incarcerated by the government under the pretext of national security. Japanese Americans spent the months preceding this forced removal amid increasing restrictions and uncertainty about their fate that was compounded by growing anti-Japanese hysteria. Final notice of incarceration came just two weeks before they were to leave their homes and businesses, hardly enough time to arrange their personal and business affairs for the duration of the war. The entire Japanese community of San Francisco, both citizens and foreign-born, was ordered to register and eventually report for processing to various sites throughout San Francisco including the Kinmon Gakuen building on Bush Street, the YMCA Building on Buchanan Street, and Raphael Weill School (later Rosa Parks Elementary), from which the last busloads of Japanese Americans departed the city.⁶³

By April, most were sent to Tanforan Assembly Center, a hastily and poorly converted racetrack in San Bruno that was used as a temporary detention camp. From there, they were shipped out

⁵⁸ Philip Kan Gotanda, "Henri Hiroyuki Takahashi Eulogy," 2002, accessed June 25, 2021, <u>https://normtaka.tripod.com/Henri/HTakahashi_eulogy.htm</u>.

⁵⁹ "Nozawa-Takahashi Nuptial Rites Set at SF Reformed Church," *Shinsekai Asahi Shinbun [New World Sun]* (San Francisco), July 6, 1941; "Tomoye Nozawa Exchanges Vows with Takahashi," *Shinsekai Asahi Shinbun [New World Sun]* (San Francisco), July 22, 1941.

⁶⁰ "Party of Vacationers are Houseguests at Takahashi Residence," *Shinsekai Asahi Shinbun [New World Sun]* (San Francisco), August 27, 1941.

⁶¹ Donna Graves, National Register of Historic Places Registration Form for Japanese YWCA, San Francisco, California, August 2019.

⁶² Tetsuden Kashima, ed., *Personal Justice Denied: Report of the Commission on Wartime Relocation and Internment of Civilians* (Seattle: University of Washington Press, 1997), 1-2, 286.

⁶³ The Japantown Task Force, Inc., *San Francisco's Japantown* (San Francisco: Arcadia Books, 2005), 55.

to permanent concentration camps in remote and desolate areas throughout the Western U.S. and Arkansas, where they lived under armed guard in shoddily constructed barracks surrounded by barbed wire. Most San Francisco residents were relocated to a camp known as Topaz, in the desert of central Utah.⁶⁴ Without charges, hearings, or trials—and despite the fact that two-thirds of the interned were U.S. citizens—many Nikkei families remained in the camps until 1945. Forty years later, after extensive research and testimony, the Congressional Commission on Wartime Relocation and Internment of Civilians found that Executive Order 9066 and the incarceration of Japanese Americans was "a grave injustice" resulting from "race prejudice, war hysteria and a failure of political leadership."⁶⁵

After the war, many Japanese Americans returned to Japantown, which had become occupied by a largely African American population of wartime defense industry workers. Starting over was a particular hardship for most Japanese American families who did not own property, as temporary housing was often full. Re-entry into society was met with hostility and mistrust.

Shortly after Henri and Tomoye Takahashi were married in July 1941, the bombing of Pearl Harbor in December that year sent America into war with Japan and threw the fate of Japanese Americans into tumult. In mid-1942, the couple, along with Tomoye's sister Martha Nozawa, were sent to Japanese American internment camps at the Tanforan Assembly Center in San Bruno, California, and then the Topaz War Relocation Center in Utah, where both Tomoye and Henri Takahashi, previously a journalist, wrote and edited for the camp newspapers, *Tanforan Totalizer* and *Topaz Times*.⁶⁶ Both newspapers, albeit censored, helped establish a sense of normalcy during incarceration.⁶⁷ The Takahashis also took "special pride in the ways they avoided censorship through clever words and phrases" published in the newspapers.⁶⁸ Additionally, Tomoye Takahashi supervised classes that taught English and "Americanization" to adults.⁶⁹ The Americanization classes taught both social skills and American culture, such as folk songs, in addition to traditional Japanese arts, such as flower arranging and origami; the classes, like the newspapers, helped build morale and community within the camps.⁷⁰

At Topaz, the Takahashis occasionally left the dull routine of camp life to work as agricultural fieldhands, primarily harvesting carrots. Tomoye Takahashi knew enough Spanish to communicate with fellow Mexican laborers and was appalled to witness the harsh treatment of Native American fieldhands.⁷¹ They stopped working in agricultural fields after their two children were born at Topaz: Martha Ellen Crowley Takahashi (b. 1944, known as Masako Takahashi) and Norman Takahashi (1945-2018), who later worked full time at the family business.⁷² Tomoye Takahashi also pursued working in military intelligence, and due to her superior language skills, she qualified to become a language instructor at Fort Snelling in Minnesota. She ultimately remained at Topaz when she became pregnant, although

⁶⁴ The Japantown Task Force, Inc., San Francisco's Japantown, 55.

⁶⁵ Kashima, *Personal Justice Denied*, 459.

⁶⁶ "Takahashi, Henri Hiroyuki," obituary, *San Francisco Chronicle*, April 18, 2002, accessed July 16, 2019, <u>https://www.sfgate.com/news/article/TAKAHASHI-Henri-Hiroyuki-2850141.php</u>.

⁶⁷ Taylor, Jewel of the Desert, 119, 155.

⁶⁸ Taylor, Jewel of the Desert, 235-236.

⁶⁹ Gotanda, "Henri Hiroyuki Takahashi Eulogy"; "Education," *Tanforan Totalizer* (San Bruno, CA), September 12, 1942; the *Tanforan Totalizer* has been digitized and is accessible via Newspapers.com

⁷⁰ Taylor, *Jewel of the Desert*, 83, 126.

⁷¹ Taylor, *Jewel of the Desert*, 235-236.

⁷² Norman Tomoyuki Takahashi obituary, *San Francisco Chronicle*, November 17, 2018.

several editors at the *Topaz Times* were successfully recruited for the program.⁷³ Her sister Martha Nozawa was allowed to travel to Minnesota and complete her college education that she had begun at the University of California, Berkeley. Her wartime college degree later allowed her to find work as a biochemist.⁷⁴

World War II ended in September 1945, and by the following year, the internment camps had closed, and Japanese Americans began reestablishing their lives. Henri and Tomoye Takahashi, their two young children, and Martha Nozawa promptly returned to San Francisco, as recalled by historian Sandra C. Taylor in *Jewel of the Desert: Japanese American Internment at Topaz:*

Tomoye Takahashi, born and raised in San Francisco, wanted nothing so much as to return home. After the Takahashi family left camp, they took the train back to the Bay Area and crossed the bay on the ferry. The view of the San Francisco skyline is always dramatic, but it never looked lovelier than on the evening they returned, with the sun setting behind the city. The sight was one Mrs. Takahashi would never forget: "In the sky ahead of us, lavender was sliding into pearly gray and the tinted pinks and oranges couldn't have been more beautiful. I shall never forget it. I just stood there and wept. It was the greatest happening; I was finally coming home."⁷⁵

Postwar Japanese American Settlement in San Francisco

The following summary of the internment of individuals of Japanese descent during World War II was excerpted from the National Register of Historic Places nomination form for the Japanese YWCA and provides the broader context for the Takahashi family's return to San Francisco and successful launch of their business and foundation.⁷⁶

Those who did return to San Francisco had to rebuild lives that had been dramatically altered by the concentration camp experience. By 1950, the Japanese population of California decreased to 84,956; in some communities, half of the pre-war occupants never returned. Most of California's Nihonmachi never regained their pre-war vibrancy. San Francisco, Alameda, and Santa Clara Counties each had 4,000 to 6,000 Japanese residents counted by the 1950 census.⁷⁷ Non-Japanese businesses and residents had moved into sections of town previously occupied by Japanese Americans. The war was also a turning point in generational control of businesses, churches, and community politics, as the adult children of immigrants began to dominate in all spheres of Japanese activities. This post-war period was one of intensive efforts to re-establish Nikkei communities. The struggle for economic survival began anew. Those Nihonmachi able to be rebuilt were again the centers of the Japanese American community, centered on the needs and interests of Nisei and Sansei (third generation), rather than the immigrant generation. The decade 1950-1960 saw almost a doubling of the Japanese population in California, to 157,317 as

⁷³ Taylor, *Jewel of the Desert*, 176.

⁷⁴ "Philanthropist Martha Suzuki Dies at 90," *The Rafu Shimpo* (Los Angeles, CA), February 29, 2012, accessed June 25, 2021, <u>https://www.rafu.com/2012/02/philanthropist-martha-suzuki-dies-at-90/</u>.

⁷⁵ Taylor, *Jewel of the Desert*, 276-277.

⁷⁶ Donna Graves, National Register of Historic Places Registration Form for Japanese YWCA, San Francisco, California, August 2019.

⁷⁷ Waugh, "A History of Japanese in California," in California Department of Parks and Recreation Office of Historic Preservation, *Five Views: An Ethnic Historic Site Survey for California.*

the Sansei were born. Most of that increase took place in the southern part of the state.⁷⁸ As more families moved out of Nihonmachis to other neighborhoods or the suburbs, traditional Japanese communities in Northern California lost residents, or struggled to retain their post-war numbers.

In San Francisco, Nikkei were rebuilding the Japantown community within a neighborhood that had witnessed a dramatic transformation during the war years. The area was still multi-racial, and widely known for its African American population. By the time of the 1950 Census, although the Nikkei population in the Japantown area was nearly back to pre-war levels, other ethnic groups far outnumbered them.⁷⁹

As early as 1942, while many of its residents were being interned, Japantown was being targeted for slum clearance. After a wartime hiatus, planning resumed and in 1948, a portion of San Francisco's Western Addition including much of Japantown was selected as one of the first large-scale urban renewal projects in the nation.⁸⁰

After years of delay caused by lawsuits and the complications of developing a plan for relocating residents, the San Francisco Redevelopment Agency (SFRA) began acquiring properties in the late 1950s. Mass clearance of much of the neighborhood through eminent domain was accomplished within ten years. This undertaking was conducted in two project areas: A-1 and A-2. The A-1 redevelopment area encompassed an irregular area of twenty-seven blocks, including much of Japantown south of Post Street. Hundreds of commercial and residential buildings were razed, displacing eight thousand residents for a project that featured the six-lane Geary Expressway and the mammoth Japan Cultural and Trade Center. The A-2 project area, which included the Japanese YWCA, was even larger, comprising seventy blocks. Community members who had witnessed the ongoing mass evictions and clearance of the neighboring A-1 area became concerned and alarmed at the possibility of the same occurring in the remainder of Japantown. As a result of their organizing and pressure on SFRA, more historic fabric was retained in this area and the signature development of Buchanan Mall was designed by and for business members of the Japantown community.⁸¹

When Henri and Tomoye Takahashi arrived back in San Francisco, they continued residing at 1259 Arguello Boulevard through the early 1950s.⁸² They also promptly discovered their personal possessions, which they had stored in the building on 784 Stanyan Street, had been stolen; the family had been renting the fully furnished building during the war. Tomoye Takahashi lost treasured items, including wedding gifts, kimonos, Japanese dolls, and inherited jewelry, although she was able to collect some scattered letters and family photographs. They dishearteningly witnessed neighbors using some of their furniture and household goods, such as their vacuum cleaner and typewriter. When Tomoye reported

⁷⁸ Waugh, "A History of Japanese in California," California Department of Parks and Recreation Office of Historic Preservation, *Five Views: An Ethnic Historic Site Survey for California*.

⁷⁹ Census data is drawn from "Japantown Historic Context Statement," written by Tim Kelley and Gerald Takano with the Japantown Task Force, October 2003 and cited in Donna Graves and Page & Turnbull, "Japantown Historic Context Statement."

⁸⁰ Donna Graves and Page & Turnbull, "Japantown Historic Context Statement," 53.

⁸¹ Donna Graves and Page & Turnbull, "Japantown Historic Context Statement," 53-64.

⁸² San Francisco City Directories, accessed via San Francisco Public Library.

the burglary to the police, she was told: "Have you ever heard of a Chinaman's chance? You don't have a Chinaman's chance. No court will listen to you and no lawyer would take your case."⁸³

The family continued to face discrimination as they were consistently rejected for jobs in the city. Despite his extensive journalism experience, Henri Takahashi could not find employment at a newspaper but managed to earn income as a dishwasher at a restaurant on Maiden Lane.⁸⁴ Martha Nozawa eventually found a job at the Emporium department store, albeit by herself in the back room to avoid upsetting white employees and customers. Trained as a biochemist, she soon found work at the Western Regional Research Lab.⁸⁵

In 1947, Henri and Tomoye Takahashi purchased a building at 1661 Post Street in Japantown and opened the dry goods store Takahashi Trading Company.⁸⁶ By this time, Japantown had been revived as a lively commercial center, with over 150 businesses and services, including the Nippon Drugstore, Azumaya Tofu Factory, Nippon Goldfish, and Aki Hotel.⁸⁷ After acquiring an export license, they also shipped care packages from local residents to loved ones in Japan in the wake of the postwar devastation. They continued this service for ten years, although it did not generate a profit for the business.⁸⁸ In his eulogy for Henri Takahashi, Philip Kan Gotanda recalled the early days of the Takahashi Trading Co. on Post Street, as Henri and Tomoye Takahashi once again brought the community together:

The business of sending of care packages grew quickly. Idea of their schedule - Store hours were from 9 am to 10 pm and packing and shipping went on until 11 pm. A jeep station wagon was then packed with parcel post gift packages going to Japan and driven by Henri to the Rincon Annex Post Office before its midnight closing. A midnight supper was prepared by Tomoye for their return while others assembled orders and restocked shelves for the next day. Soon there were 4 packers, six bilingual documentation clerks headed by Tomoye and a registered pharmacist. 8 office clerks kept accounts and ordered stock. There were now sales clerks in the store, too.

Along with their business success, the Post Street Store became a local hang-out for single men who were always welcome to drop in, sit around, chat and eat as guests around a big round table that was coined "The Forum."⁸⁹

The Takahashi Trading Co. quickly expanded beyond its initial model as a local dry goods store and began importing inexpensive decorative objects (origami paper, wood toys, carp banners) from Japan for local sale. It soon transitioned to importing quality Japanese goods (lacquerware dishes, washi paper lamps and screens, bamboo baskets) for sale to a broader American cliental.⁹⁰ Fluent in Japanese, Tomoye Takahashi played a key role in the business by successfully negotiating with Japanese suppliers, who were hesitant to accept her authority as a woman, to manufacture goods in bold colors and new designs rather than traditional styles. Accordingly, she and her husband "brought innovative Japanese

⁸³ Taylor, Jewel of the Desert, 276-277.

⁸⁴ Gotanda, "Henri Hiroyuki Takahashi Eulogy."

⁸⁵ Taylor, Jewel of the Desert, 276-277.

⁸⁶ Gotanda, "Henri Hiroyuki Takahashi Eulogy."

⁸⁷ Donna Graves and Page & Turnbull, "Japantown Historic Context Statement," 50.

⁸⁸ "Philanthropist Tomoye Takahashi Dies at 100," *NikkeiWest*.

⁸⁹ Gotanda, "Henri Hiroyuki Takahashi Eulogy."

⁹⁰ Oda, *The Gateway to the Pacific*, 1.

goods to US markets, made Japanese producers responsive to US consumer desires, and produced a highly successful company."⁹¹

By 1958, after a decade as successful businesspersons, Henri and Tomoye Takahashi had purchased a large three-story, single-family residence at 7 Shore View Avenue in the Richmond District, an all-white, segregated neighborhood at that time. After a racist neighbor fired a bullet through a window while Tomoye Takahashi was alone in the house, she obtained a real estate license and helped other Japanese and Chinese families buy property in the neighborhood.⁹²

Shortly thereafter, the Takahashi Trading Co. vacated its initial location at 1661 Post Street in Japantown because the building was demolished in 1959 as part of the city's first large-scale urban renewal project. The San Francisco Redevelopment Agency acquired parcels along the Post Street commercial strip and quickly demolished the buildings. As summarized by historian Meredith Oda, "in the bulldozer's wake were crushed homes and a catalog of livelihoods," including the Takahashi Trading Co. building.⁹³ In its wake, the Japanese Cultural and Trade Center would be completed in 1968, as city leaders were positioning San Francisco as the "Gateway to the Pacific." Thus, the Takahashis were "once again uprooted by transpacific dynamics: this time, the close postwar US-Japanese alliance and the economic and political connections it generated."⁹⁴

Despite the loss of the original Japantown building, the Takahashi Trading Co. quickly relocated its retail operation to 323 Pacific Street in Jackson Square until moving to 25 Main Street in 1962.⁹⁵ The company continued to expand to popular retail and tourist spots, with shops at Ghirardelli Square (900 North Point Street, 1967-1982), and Union Square (59 Grant Avenue, 1968-unknown) in San Francisco, as well as Sausalito (668 Bridgeway, 1975-1988; 743 Bridgeway, 1975) and New York (E. 57th Street and Lexington Avenue, date unknown).⁹⁶ The warehouse property at 200 Rhode Island Street was purchased by the Takahashis in 1965 and was occupied by the company in 1967.⁹⁷ The property became the corporate headquarters, functioning as a warehouse, showroom, and offices.⁹⁸ Two additions, the two-story concrete warehouse and office (1968) and the three-story brick warehouse and office encasing an existing set of loading docks (1976), were both commissioned by the family. They also added a variety of signage to the buildings, including painting "Takahashi" in bold, black lettering on three sides of the mechanical penthouse of the 1912 brick building, to signify their commercial success.

At the height of the business, the Takahashi Trading Co. sold wholesale goods across the United States, including an in-house line of "Takahashi San Francisco" ceramics, which is widely available secondhand.⁹⁹ The Takahashis also received recognition for their elegantly designed housewares. In

⁹¹ Oda, *The Gateway to the Pacific*, 1-2.

⁹² Oda, *The Gateway to the Pacific*, 2.

⁹³ Oda, *The Gateway to the Pacific*, 106.

⁹⁴ Oda, *The Gateway to the Pacific*, 2.

⁹⁵ San Francisco City Directories, accessed via San Francisco Public Library.

⁹⁶ "Buildings Torn Down in S.F.'s 'Japanese Town,' *Shin Nichibei* (Los Angeles), July 16, 1959; San Francisco City Directories, accessed via San Francisco Public Library; "Philanthropist Tomoye Takahashi Dies at 100," *NikkeiWest*; city directories and advertisements summarized in Corey A. Teague, Zoning Administrator, San Francisco Planning Department, Letter of Determination, 200 Rhode Island, Record Number 2019-005395ZAD, January 22, 2020. ⁹⁷ San Francisco City Directories, accessed via San Francisco Public Library.

⁹⁸ Information derived from building permit research for 200 Rhode Island Street on file at the San Francisco Department of Building Inspection.

⁹⁹ As of early 2021, Takahashi ceramics are available via online resale sites such as eBay and Etsy.

1953, several Takahashi Trading Co. items were included in a *Good Design* exhibition organized by the Museum of Modern Art (MoMa) in New York. The *Good Design* exhibitions ran annually from 1950 to 1955 and brought national recognition for designers included in the show.¹⁰⁰ The 1953 exhibition catalog lists four items from the Takahashi Trading Co: brown and black bowls, hardwood bowls with lids, a glazed stoneware bowl, and a deep glazed stoneware bowl with a spout; the catalog identifies the designers of these dishes as "Japanese folk potters" and "Japanese folk woodworkers."¹⁰¹ The following year, Tomoye Takahashi's design for a paper lamp design was featured in the *Los Angeles Times* article promoting Japanese paper lanterns as a popular decorative home feature. The article states the design was inspired by a "Japanese court bedroom lamp of the 12th century."¹⁰²

Tomoye Takahashi's sister Martha Suzuki eventually left her career in biochemistry and joined the family business. In 1960, she married Risaburo Susuki (d. 1983), and they lived in Japan for five years before returning to San Francisco. An astute businessperson, she handled the Takahashi Trading Co.'s finances, thereby contributing to the success of the company, and later helped establish The Henri and Tomoye Takahashi Charitable Foundation. Like her sister, she held a deep appreciation for Japanese art and culture and became a noted philanthropist in her own right.¹⁰³ She, along with Tomoye and Henri Takahashi, were the first donors to support the Japanese Cultural and Community Center of Northern California (JCCNC) prior to its incorporation in 1973. (In 2011, Tomoye established the Takahashi Youth Ambassador Fellowship Program, a youth exchange program between the United States and Japan, at the JCCNC.)¹⁰⁴ Upon her death, Martha Suzuki gave a large bequest to establish the Takahashi-Suzuki Heart and Vascular Center at the St. Mary's Medical Center in San Francisco; both sisters grew up in close proximity to the medical facility, and Tomoye Takahashi would become a patient later in life.¹⁰⁵

In 1985, the Takahashis, with the assistance of Martha Suzuki, established the Henri and Tomoye Takahashi Charitable Foundation to promote the appreciation of Japanese art and culture in San Francisco and beyond. Headquartered at 200 Rhode Island Street, the foundation cemented the family's commitment to supporting the Japanese community in the San Francisco Bay Area and nationwide.¹⁰⁶ The foundation's ventures have included the donation of funds for a wing at the Asian Art Museum of San Francisco; sponsorship of PBS documentaries on Japanese Americans; and ongoing support of the Northern California Cherry Blossom Festival in Japantown.¹⁰⁷ The foundation has also supported higher education by establishing the Henri H. and Tomoye Takahashi Professor and Senior Fellowship in Japanese Studies at Stanford University's Shorenstein Asia-Pacific Research Center and the Tomoye Takahashi Endowed Chair in Japanese Studies at her alma mater's Center for Japanese Studies. In honor

Foundation, accessed June 25, 2021, <u>https://www.supportstmaryssf.org/why-giving-matters/takahashi-suzuki</u>. ¹⁰⁴ Japanese Cultural and Community Center of Northern California, quarterly newsletter 49 (Sumer 2016): 3. ¹⁰⁵ St. Mary's Medical Center Foundation, "Donor Story: Takashi-Suzuki Family," *St. Mary's Medical Center Foundation*, accessed June 25, 2021, <u>https://www.supportstmaryssf.org/why-giving-matters/takahashi-suzuki</u>. ¹⁰⁶ Articles of incorporation cited in Teague, Letter of Determination.

https://www.pbs.org/kqed/fillmore/program/funders.html.

 ¹⁰⁰ "Creations of San Franciscans Win Good Design Awards," San Francisco Examiner, February 22, 1953.
 ¹⁰¹ The Museum of Modern Art, Good Design, September-November 1953 exhibition catalog (New York: The Museum of Modern Art, 1953), accessed June 25, 2021,

https://assets.moma.org/documents/moma_catalogue_1717_300185061.pdf?_ga=2.250787776.753330056.1625 062718-1400425984.1625062718.

¹⁰² "Lighting: Simplicity is a Keynote," Los Angeles Times, July 18, 1954.

¹⁰³ Masako Suzuki obituary, *San Francisco Chronicle*, February 24, 2012; St. Mary's Medical Center Foundation, "Donor Story: Takashi-Suzuki Family," *St. Mary's Medical Center*

¹⁰⁷ KQED, "Fillmore Funders," *The Fillmore*, 2001, accessed June 25, 2021,

of Henri's early journalism career, the foundation gave a large grant to the Nichi Bei Foundation, a nonprofit media and educational organization continuing the legacy of the *Nichi Bei Shimbun* newspaper, in 2013.¹⁰⁸ Separately, Tomoye Takahashi gave a personal bequest to establish the Tomoye Takahashi Fund for Research in Integrative Medicine and the Takahashi Healing Garden at the University of California, San Francisco Osher Center for Integrative Medicine.¹⁰⁹

In 2010, Tomoye Takahashi and Martha Suzuki were awarded the Order of the Rising Sun, Gold and Silver Rays by the Japanese Consulate for their contributions to the promotion of Japanese arts and culture in the United States. Henri Takahashi passed away in 2002 at the age of 87, Martha Suzuki passed away in 2012 at the age of 91, and Tomoye Takahashi passed away in 2016 at the age of 100.¹¹⁰

The success of the Takahashi family and their business and foundation is an exceptional example of the cultural turn that happened for Japanese Americans in San Francisco and the western United States during the mid-twentieth century. As Masako Takahashi reflected on her parents' long careers and lives, she stated, "they returned to San Francisco to build a prosperous business, become thoughtful philanthropists, and spend their lives serving as ambassadors for Japanese culture." She continued, "My parents dedicated their lives to educating the public about the quality and aesthetic aspects of Japanese culture . . . By bringing beautiful crafts to the U.S. to sell in places like Gump's, my parents transformed the meaning of the phrase Made in Japan."¹¹¹

Associated Properties in San Francisco

The following table is a summary of the known properties associated with the Takahashi family and their business in San Francisco. The dates of occupation are derived from San Francisco city directory research; the building dates are derived from the San Francisco Property Information Map.

Address	Dates Owned/Occupied	Property Type	Current Status
1259 Arguello	1941, 1945-1953	Residential	Built in 1908; extant.
Boulevard			
	The Takahashis lived in this		
	home after returning from		
	Topaz in Utah. They are only		
	listed at the property in the		
	1945 and 1953 city		
	directories. In 1953, Tomoye		
	Takahashi is listed as the		
	property owner. It is unclear		
	at this time if they lived		
	there for the intervening		
	years as they were also		
	listed as living at 1663 Post		
	Street. (There are no city		

¹⁰⁸ Nichi Bei Foundation, "Nichi Bei Foundation receives large grant from the Henri and Tomoye Takahashi Charitable Foundation," *Nichi Bei Foundation*, July 25, 2013, accessed June 25, 2021,

https://www.nichibei.org/2013/07/nichi-bei-foundation-receives-large-grant-from-the-henri-and-tomoyetakahashi-charitable-foundation/.

¹⁰⁹ University of California, San Francisco, "Tomoye Takahashi: From Imprisonment to a Life of Giving," *Foresight* (Autumn/Winter 2017): 1, 6.

¹¹⁰ "Philanthropist Tomoye Takahashi," Nikkei West.

¹¹¹ University of California, San Francisco, "Tomoye Takahashi."

Address	Dates Owned/Occupied	Property Type	Current Status
	directories available for 1946, 1947, 1950, and 1952.)		
1661-1663 Post Street	1948-1959 This was the Takahashi Trading Co.'s first storefront when it operated as a local dry goods store.	Commercial	Demolished in 1959 for the development of the Japanese Cultural and Trade Center. ¹¹²
323 Pacific Avenue	1960-1961	Commercial	Built in 1907; extant.
25 Main Street	1962-1966	Commercial	Preliminary research has indicated that this address is no longer extant; its location and status is currently unknown.
7 Shore View Avenue	1958-date unknown City directories terminate in 1982, at which time the Takahashis were still living at this property.	Residential	Built in 1918; extant.
900 North Point (Ghirardelli Square)	1966-date unknown It is unclear exactly which storefront in Ghirardelli Square the Takahashi Trading Co. occupied. The city directories terminate in 1982, at which time the Takahashis were still leasing a space in this complex.	Commercial	Constructed ca. 1894- 1922.
200 Rhode Island Street (215, 235 15th Street)	1965-2019 The Takahashi Trading Company purchased the property in 1965 and were listed in the city directory as occupying it in 1967.	Commercial	Built in 1912; extant.
59 Grant Avenue	1968-date unknown	Commercial	Built in 1929.

¹¹² Oda, *The Gateway to the Pacific*, 2.

Address	Dates Owned/Occupied	Property Type	Current Status
	The city directories terminate in 1982, at which time the Takahashis were still the occupying this property.		

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Oral Histories

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1987-1989

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- Interview with Tomoye Nozawa Takahashi, San Francisco, November 2, 1987.
- Interview with Tomoye Nozawa Takahashi, San Francisco, August 29, 1989.

2004

Tomoye Takahashi interview with Meredith Oda and Judy Hamaguchi, July 16, 2004. Cited in Oda's book *The Gateway to the Pacific* as being part of the "Back in the Day" Collection, National Japanese American Historical Society, San Francisco.

2007-2011

From 2007-2011, Joyce Nao Takahashi and Mary Tomita of the Japanese American Women Alumnae of University of California Berkeley (JAWAUCB) conducted interviews with Japanese American female students, including Tomoye Takahashi, who were incarcerated during World War II. The oral history transcripts are housed at The Bancroft Library.

Appendix A Existing Conditions Photographs



Overview of 200 Rhode Island Street



200 Rhode Island Street, view southeast from the intersection of 15th and Kansas streets (ARG, July 2019).



200 Rhode Island Street, view southwest from the intersection of 15th and Rhode Island streets (ARG, July 2019).



200 Rhode Island Street, view northwest from Rhode Island Street (ARG, May 2021).



200 Rhode Island Street, view north from the intersection of the through-block parking lot (former railroad right-of-way) and Rhode Island Street (ARG, July 2019).



200 Rhode Island Street, view north from the interior parking lot (ARG, May 2021).

Heavy timber-frame and Brick Building (1912)



1912 brick building, north and west façades, view southeast (ARG, July 2019).



1912 brick building, eastern portion of north façade, view south (ARG, May 2021).



1912 brick building, western portion of the north façade, view southwest (ARG, May 2021).



1912 brick building, western portion of the north façade, view south (ARG, November 2019).



1912 brick building, upper east corner of the north façade, view south (ARG, November 2019).



1912 brick building, eastern entrance addressed as 215 15th Street, view south (ARG, November 2019).



1912 brick building, eastern bay of Chicago-style windows, view south (ARG, November 2019).



1912 brick building, detail of a diamond-shaped wall anchor plate on the north façade (ARG, November 2019)



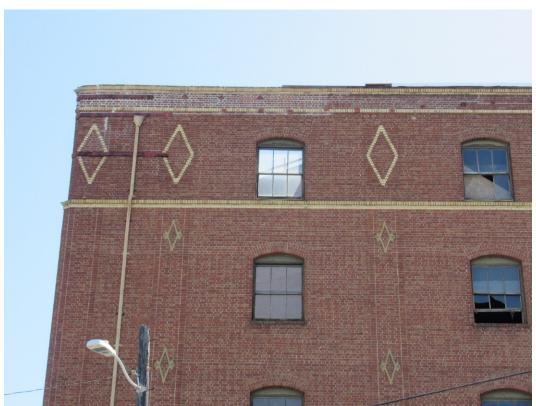
1912 brick building, western entrance addressed as 215 15th Street, view south (ARG, November 2019).



1912 brick building, northwest corner of the building, view southeast (ARG, November 2019).



Figure 1. 1912 brick building, west façade, view east (ARG, July 2019).



1912 brick building, upper northern corner of the west façade, view east (ARG, May 2021).



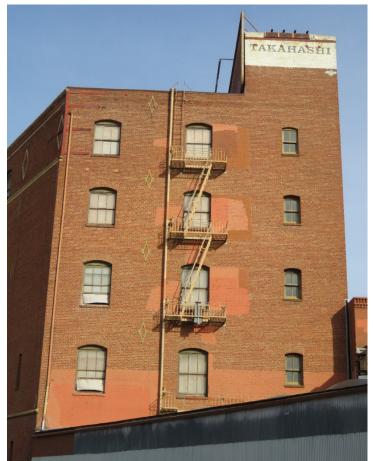
1912 brick building, detail of the brickwork at the upper northern corner of the west façade, view east (ARG, November 2019).



1912 brick building, detail of a three-over-three, wood-sash window on the west façade (ARG, November 2019).



1912 brick building, detail of a two-over-two, wood-sash window on the west façade (ARG, November 2019).



1912 brick building, south façade, view north (ARG, November 2019).



1912 brick building, upper portion of the south façade, view north (ARG, November 2019).



1912 brick building, east façade, view northwest (ARG, May 2021).



1912 brick building, detail of the painted signage on the mechanical penthouse at the southeast corner of the building, view northwest (ARG, November 2019).



1912 brick building, detail of the painted signage on the mechanical penthouse at the southeast corner of the building, view west (ARG, July 2019).



1912 building, first-story interior (ARG, May 2021).



1912 building, first-story interior (ARG, May 2021).



1912 building, first-story interior (ARG, May 2021).



1912 building, fifth-story interior showing similar existing condition of the upper stories (ARG, May 2021).



1912 building, fifth-story interior showing similar existing condition of the upper stories (ARG, May 2021).



1912 building, fifth-story interior showing similar existing condition of the upper stories (ARG, May 2021).



1912 building, fifth-story interior showing similar existing condition of the upper stories (ARG, May 2021).



1912 building, fifth-story interior showing similar existing condition of the upper stories (ARG, May 2021).

Corrugated Metal Shed (1955)



1955 corrugated-metal building, west façade, view north (ARG, May 2021).



1955 corrugated-metal building, west façade, view northeast (ARG, July 2019).



1955 corrugated-metal building, interior (ARG, May 2021).



1955 corrugated-metal building, interior (ARG, May 2021).

Concrete Tilt-up Building (1968)



1968 concrete building, east façade, view west (ARG, May 2021).



1968 concrete building, entrance on the east façade, view northwest (ARG, July 2019).



1968 concrete building, detail of the second-story windows on the east façade, view west (ARG, November 2019).



1968 concrete building, detail of the painted wood sign on the narrow expanse of the north façade, view south (ARG, November 2019).



1968 concrete building, south façade, view north (ARG, November 2019).



1968 concrete building, detail of the first-story window on the south façade, view north (ARG, November 2019).



1968 concrete building, west and south façades, view northeast (ARG, May 2021).



1968 concrete building, west façade, view east (ARG, November 2019).



1968 concrete building, detail of the second-story windows on the west façade, view east (ARG, November 2019).



1968 concrete building, interior of the first story (ARG, May 2021).



1968 concrete building, interior of the second story (ARG, May 2021).



Brick Building (1976) and Loading Dock (1960)

1976 brick building, east façade, view northwest (ARG, May 2021).



1976 brick building, southern portion of the east façade, view southwest (ARG, May 2021).



1976 brick building, loading docks on the east façade, view south (ARG, May 2021).



1976 brick building, loading docks on the east façade, view northwest (ARG, November 2019).



1976 brick building, detail of the upper story windows on the east façade, view west (ARG, November 2019).



1976 brick building, detail of the brick cornice on the east façade, view west (ARG, November 2019).



1976 brick building, north façade, view south (ARG, May 2021).



1976 brick building, detail of the first-story entrance on the north façade, view south (ARG, November 2019).



1976 brick building, detail of the second-story windows on the north façade, view south (ARG, November 2019).



1976 brick building, south façade, view northeast (ARG, November 2019).



1976 brick building, brick cornice on the south façade, view northeast (ARG, November 2019).



1976 brick building, first-story interior (ARG, May 2021).



1976 brick building, first-story interior (ARG, May 2021).



1976 brick building, second-story interior (ARG, May 2021).



1976 brick building, third-story interior (ARG, May 2021).

Appendix B Previous Survey Forms

- 1976 Architectural Survey Form
- 2008 Department of Parks and Recreation (DPR) Forms for Subject Property
- 2009 Department of Parks and Recreation (DPR) Forms for Showplace Square Heavy Timber and Steel-Frame Brick Warehouse and Factory District



TAXAHASHI COUPTER POINT	
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OF COM. 5 1/2	
building type/use/number of floors	landmark number
DELATIONSHIP WITH SURROUNDING BUILDINGS	F PROPOSED FOR FURTHER INVESTIGATION
Relationship of setting to building -2 -1 0 1 2 3 4 5	CORNICE, PARAPET, APPENDAGE Importance of cornice
Importance as contribution to a cluster/streetscape -2 -1 0 1 2 3 4 5	to building design -2 -1 0 1 2 3 4 5 Cornice contribution
ARCHITECTURAL DESIGN VALUATION Facade proportions -2 -1 0 12345	to streetscape -2 -1 0 1 2 3 4 5 FACADE CONDITION
Richness/Excellence of detailing/decoration -2 -1 0 1 2 3 4 5	Physical condition -2 -1 0 1(2) 3 4 5
Unique visual	Paint/Material color -2 -1 0 1 2 3 4 5
feature of interest 0 1 2 3 4 5	REMODELING Appropriateness
Example of a rare or unusual style or design 0 12345	of improvements -2 -1 0 1 2 3 4 5
Overall architectural quality -2 -1 0 1 2 3 4 5	1/21/16 APNOLD date
	Field Notes COULD BECOME AN IMPORTANT
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	ANUL BY SHOWPLACE
· ·	# DESIGN CENTER
	Review Notes
	Junior League Listing []text []index []file []Northern California Guide
	Other Listing
•	Style
- The base	Arch't/bldr. G. ALBERT LANDSBURGH
	date 1912 source Edwards about 1912 Jan 9, 1912 p. 3 41
photo 143/12	p.3 4

State of California The Resources Agency Department of Parks and Recreation PRIMARY RECORD	Primary # HRI # Trinomial NRHP Status Code	
Other Listings Review Code	Reviewer	Date
Page 1 of 1*Resource name(s) or number (aP1.Other IdentifierTakahashi (present), J.*P2.Location: Location: Mot for Publication Mot for Publication		LAND ST
*a. County: San Francisco *b. USGS 7.5' Quad: SF North Date	and P2b and P2c or P2d. Attach a Loca e: 1994	tion Map as necessary.
*c. Address: 200 Rhode Island St d. UTM: (Give more than one ofr large and/or linear resou e. Other Locational Data: Assessor's Parcel Number: 39 *P3a. Description: (Describe resource and its major elements.	936001	

200 Rhode Island Street is located on a triangular 29,093 sq ft lot on the southwest corner of Rhode Island and 15th Streets and contains four structures, each recorded separately. This record is for the flat roofed two story concrete building near the south tip of the lot. In plan it is rectangular with the southwest corner mitered to conform to an old railroad right of way, now a parking lot. The building is utilitarian in design, with a continuous ribbon of punched windows on the upper floor and irregular window openings on the ground floor. There is a pedestrian entrance near the north end of the Rhode Island Street elevation. The building appears in good condition.

*P3b. Resource Attributes: (list attributes and codes) HP8. Industrial Building.

P4. Resources Present: Building O Structure O Object O Site O District O Element of District O Other (Isolates, etc.) P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects *P5b. Photo (view, date, accession #



View toward northwest, 11.21.07, 100 2232.JPG

*P6. Date Constructed/Age and Sources Historic Prehistoric Both ca. 1960s

*P7. Owner and Address:

Tomoye N Takahashi Survivor Tomoye N Takahashi, Trustee 1661 Pine St. #544 San Francisco, Ca 94109 *P8. Recorded by Christopher VerPlanck Tim Kelley Consulting 2912 Diamond St. #330 *P9. Date Recorded: 6/12/08

*P10. Survey Type: (Describe) Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none") San Francisco Office of the Assessor/Recorder

*Attachments

Archaeological Record District Record

□ BSOR

X None Location Map □ Photograph Record □ Linear Feature Record Continuation Sheet

Other...

Artifact Record

DPR 523A (1/95)

*Required Information

State of California The Resources Agency Department of Parks and Recreation PRIMARY RECORD Other Listings	Primary # HRI # Trinomial NRHP Status Code	
Review Code	Reviewer	Date
Page 1 of 1 *Resource name(s) or number (as P1. Other Identifier Takahashi (present), J. *P2. Location: □ Not for Publication ☑ Unrestricted *a. County: San Francisco		
•	City: San Francisco	Zip: 94103
d. UTM: (Give more than one ofr large and/or linear resour e. Other Locational Data: Assessor's Parcel Number: 39 *P3a. Description: (Describe resource and its major elements. In	rces) Zone;mE/ 36001	mN

200 Rhode Island Street is located on a triangular 29,093 sq ft lot on the southwest corner of Rhode Island and 15th Streets and contains four structures, each recorded separately. This record is for the corrugated metal shed at the west edge of the parcel. It is a flat roofed utilitarian structure with no visible openings, triangular in plan to fit between two more substantial buildings. The building appears in fair condition.

*P3b. Resource Attributes: (list attributes and codes) HP8. Industrial Building.

P4. Resources Present: Building O Structure O Object O Site O District O Element of District O Other (Isolates, etc.) P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects *P5b. Photo (view, date, accession #



View toward northeast, 11.21.07, 100 2225.JPG

*P6. Date Constructed/Age and Sources Historic Prehistoric Both unknown

*P7. Owner and Address:

Tomoye N Takahashi Survivor Tomoye N Takahashi, Trustee 1661 Pine St. #544 San Francisco, Ca 94109 *P8. Recorded by Christopher VerPlanck Tim Kelley Consulting 2912 Diamond St. #330 *P9. Date Recorded: 6/12/08

*P10. Survey Type: (Describe) Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none") San Francisco Office of the Assessor/Recorder

*Attachments

Artifact Record

□ BSOR

Archaeological Record District Record

X None Location Map Photograph Record Linear Feature Record Continuation Sheet

Other...

DPR 523A (1/95)

*Required Information

State of California The Resources Agency DEPARTMENT OF PARKS AND RECREATION CONTINUATION SHEET

Primary # HRI # Trinomial

 Page 4
 of
 4
 Re

 *Recorded by:
 Christopher VerPlanck

 ☑ Continuation
 □ Update

Resource Name or # (Assigned by Recorder)ckDate6/12/08

200 RHODE ISLAND ST

 $100_{2224.JPG}, 11/21/07, view to S$



100_2227.JPG, 11/21/07, view to W

State of California The Resources Agency DEPARTMENT OF PARKS AND RECREATION CONTINUATION SHEET

Primary # HRI # Trinomial

 Page 4
 of
 4
 Resource Name or # (Assigned by Recorder)
 200 RHODE ISLAND ST

 *Recorded by:
 Christopher VerPlanck
 Date
 6/12/08

 Image: Continuation
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 Description
 Christopher



 $100_{2229.JPG}, 11/21/07, north elevation$

State of California The Resources Agency Department of Parks and Recreation PRIMARY RECORD	Primary # HRI # Trinomial NRHP Status Code	
Other Listings Review Code	Reviewer	Date
Page 1 of 2 *Resource name(s) or number (as: P1. Other Identifier Takahashi (present), 215 *P2. Location: Not for Publication Unrestricted	• •	SLAND ST
*a. County: San Francisco *b. USGS 7.5' Quad: SF North Date:	and P2b and P2c or P2d. Attach a Lo 1994	cation Map as necessary.
*c. Address: 200 Rhode Island St d. UTM: (Give more than one ofr large and/or linear resource of Other Locational Date: Accessoric Derect Number: 200		Zip: 94103

e. Other Locational Data: Assessor's Parcel Number: 3936001

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

200 Rhode Island Street is a five-story, heavy timber-frame, brick industrial building capped with a flat roof. Designed in the American Commercial style, the building occupies a triangular 29,093 sq ft lot on the southwest corner of Rhode Island and 15th Streets and contains four structures, each recorded separately. This record is for the main brick building constructed in 1912. The primary façade faces north on 15th Street and is seven bays wide, with each bay demarcated by brick piers. The first floor features modern windows and doors. Glass and aluminum framed doors flank three multi-light glass and aluminum windows. The right side features an eight-light aluminum sash window and a void infilled with brick. A yellow brick belt course separates the first and second stories and the fourth and fifth stories. Fenestration at the upper stories is characterized by a grid of punched single window openings with segmental arched headers in the 1st, 3rd, 5th and 7th bays and Chicago windows featuring yellow brick sills and decorative brick lintels with terra cotta keystones in the alternating bays. The secondary facade is seven bays wide and faces west toward Kansas Street. This facade is articulated by a grid of three-over-three double-hung wood sash windows with segmental arched headers. This facade is detailed similarly to the primary facade with yellow brick belt courses and diamond-shaped motifs on the fifth floor level. The facades terminate with a simple parapet coped in yellow brick. The minimally altered building appears to be in good condition.

*P3b. Resource Attributes: (list attributes and codes) HP8. Industrial Building P4. Resources Present: Building O Structure O Object O Site O District O Element of District O Other (Isolates, etc.) P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects *P5b. Photo (view, date, accession #



View toward southeast, 11.21.07, 100 2222.JPG

*P6. Date Constructed/Age and Sources → Historic → Prehistoric → Both 1912, Assessor's Office

*P7. Owner and Address:

Tomoye N Takahashi Survivor Tomoye N Takahashi, Trustee 1661 Pine St. #544 San Francisco, Ca 94109 ***P8. Recorded by** Christopher VerPlanck Tim Kelley Consulting 2912 Diamond St. #330 ***P9. Date Recorded:** 6/12/08

*P10. Survey Type: (Describe) Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none") San Francisco Office of the Assessor/Recorder

*Attachments

ats BSOR

Archaeological Record District Record

 BSOR
 None

 District Record
 Location Map

 Photograph Record
 Linear Feature Record

Continuation Sheet

Other...

Artifact Record DPR 523A (1/95)

*Required Information

State of California The Resources Agency DEPARTMENT OF PARKS AND RECREATION CONTINUATION SHEET

Primary # HRI # Trinomial

 Page 2
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 Christopher VerPlanck

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Resource Name or # (Assigned by Recorder)ckDate6/12/08

200 RHODE ISLAND ST

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State of California The Resources Agency Department of Parks and Recreation PRIMARY RECORD Other Listings	Primary # HRI # Trinomial NRHP Status Code	
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Page 1 of 2*Resource name(s) or number (asP1.Other IdentifierTakahashi (present), J.*P2.Location: Location: Mot for Publication	• •	AND ST
*a. County: San Francisco *b. USGS 7.5' Quad: SF North Date	and P2b and P2c or P2d. Attach a Locati : 1994	ion Map as necessary.
 *c. Address: 200 Rhode Island St d. UTM: (Give more than one ofr large and/or linear resource. Other Locational Data: Assessor's Parcel Number: 39 *P3a. Description: (Describe resource and its major elements.) 	936001	Zip: 94103 mN

200 Rhode Island Street is located on a triangular 29,093 sq ft lot on the southwest corner of Rhode Island and 15th Streets and contains four structures, each recorded separately. This record is for the flat roofed threestory concrete building with brick veneer cladding facing on Rhode Island and 15th streets. The Rhode Island elevation contains nine recessed loading docks at ground level, with the upper two stories divided into five bays by piers. The bays contain two windows at each level. The upper windows are arched, with 4/4 anodized metal sash. The lower windows are similar sash, rectangular, with a 3x4 pattern. Window openings are defined by rowlock arches and brick spandrels. The 15th Street elevation has two bays, copies of the Rhode Island Street elevation in composition, and is blind on the lower level. A concrete cornice separates the first floor from the upper stories, and the building terminates with a corbelled cornice. The building appears in good condition.

*P3b. Resource Attributes: (list attributes and codes) HP8. Industrial Building. P4. Resources Present: Building O Structure O Object O Site O District O Element of District O Other (Isolates, etc.) P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects *P5b. Photo (view, date, accession # View toward southwest, 11.21.07, 100 2231.JPG *P6. Date Constructed/Age and Sources 🛛 Historic Prehistoric Both TANAHASHI 1976 City Planning Application *P7. Owner and Address: Tomoye N Takahashi Survivor



Tomoye N Takahashi, Trustee 1661 Pine St. #544 San Francisco, Ca 94109 *P8. Recorded by Christopher VerPlanck Tim Kelley Consulting 2912 Diamond St. #330 *P9. Date Recorded: 6/12/08

*P10. Survey Type: (Describe) Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "none") San Francisco Office of the Assessor/Recorder

*Attachments

Artifact Record

□ BSOR Archaeological Record District Record

□ None Location Map Photograph Record Linear Feature Record Continuation Sheet Other...

DPR 523A (1/95)

*Required Information

State of California The Resources Agency DEPARTMENT OF PARKS AND RECREATION CONTINUATION SHEET

Primary # HRI # Trinomial

 Page 2
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 Resource Name or # (Assigned by Recorder)
 200 RHODE ISLAND ST

 *Recorded by:
 Christopher VerPlanck
 Date
 6/12/08

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DEPARTMENT OF PARKS AND RECREATION		HRI #
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Page <u>1</u> of <u>15</u>		*NRHP Status Code 3CD
*Resource Name or # (Assig recorder)	ined by	Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District

D1. Historic Name New Wholesale District D2. Common Name: Showplace Square *D3. Detailed Description (Discuss overall coherence of the district, its setting, visual characteristics, and minor features. List all elements of

district.): The proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District is a discontiguous historic district consisting of three separate clusters of large heavy timber and steel-frame brick industrial buildings, most of which are designed in the American Commercial style. Cumulatively the district includes 16 buildings constructed between 1894 and 1929 that are located within the boundaries of the Showplace Square survey area, which includes parts of the Potrero and Mission districts as well as the southwest corner of the South of Market Area. The boundaries of the survey area are illustrated in Figure 1. See Continuation Sheet 2 for the remainder of this section.

*D4. Boundary Description (Describe limits of district and attach map showing boundary and district elements.):

The proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District is a discontiguous district containing 16 buildings in three separate but closely situated sub-districts. The westernmost section of the historic district comprises a cluster of three large buildings along Bryant Street between Division and 15th Streets. The district contributors are listed in Table 1 and non-contributors are listed in Table 2. See Continuation Sheet 5 for the remainder of this section.

*D5. Boundary Justification:

According to National Register Bulletin 15: "How to Apply the National Register Criteria for Evaluation," a discontiguous district is appropriate when the "elements of the district are spatially discrete," when "space between the elements is not related to the significance of the district;" and when "visual continuity is not a factor in the significance."1 The boundaries of the three components of the proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District have been drawn to encompass the most intact concentrations of heavy timber and steel-frame, American Commercial style brick industrial buildings within the Showplace Square survey area (Figure 4). See Continuation Sheet 6 for the remainder of this section.

			-	
D6	Significance: Theme	Industrial Development: San Francisco	Δroa	Shownlace Square

Period of Significance 1893-1929 Applicable Criteria 3

(Discuss district's importance in terms of its historical context as defined by theme, period of significance, and geographic scope. Also address the integrity of the district as a whole.)

Summary Statement of Significance

The proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District appears eligible for listing in the California Register under Criterion 3 (Design/Construction) as San Francisco's most important concentration of large heavy timber and steel-frame American Commercial style industrial buildings, most of which date from the period between the 1906 Earthquake and the First World War. The actual period of significance is 1893 to 1929, bracketing the dates of construction of the oldest and the newest district contributors. Although the district does not appear eligible under Criterion 1 (Events) because the emphasis of the district is primarily architectural, it is also significant as the core of San Francisco's "New Wholesale District," a light industrial zone that sprang up in the Mission Bay/north Potrero and Mission districts because of the expanding network of rail lines that connected the area to the Port of San Francisco and the car ferries to the East Bay railheads. Although it began to emerge before the quake, the New Wholesale District blossomed after 1906 as local industries relocated from the congested and largely destroyed South of Market Area to the northern Potrero and Mission districts, where large parcels of open land remained available and three national railroads had installed a superior network of railroad tracks. See Continuation Sheet 7 for the remainder of this section.

*D7. References (Give full citations including the names and addresses of any informants, where possible.): See Continuation Sheet 14.

*D8.	Evaluator:	Christopher VerPlanck	Date:	October 22, 2009
Affiliation and Address		ss Kelley & VerPlanck Historical Resources Consulting, Ll	Kelley & VerPlanck Historical Resources Consulting, LLC	
		2912 Diamond Street #330, San Francisco, CA 94131		

¹ Department of the Interior, National Park Service, National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation (Washington, D.C.: Department of the Interior, 1990, rev. 1998), 6.

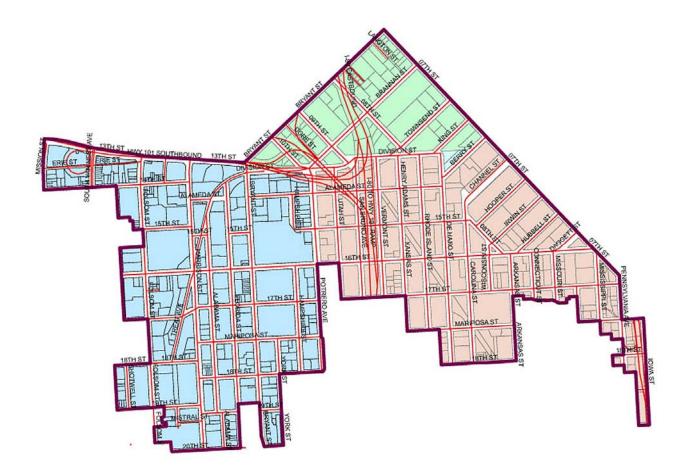


Figure 1. Survey Area boundaries: Mission (blue), Potrero (brown), and South of Market Area (green) Source: KVP Consulting, LLC

The irregular boundaries of the survey area encompass 736 acres comprising 550 individual properties containing approximately 526 buildings. The survey area boundaries, devised by Planning Department staff, are roughly defined by Shotwell and Mission streets to the west, the Central Freeway (U.S. Highway 101) and Bryant Street to the north, 7th Street and U.S. Interstate 280 to the east, and the residential sectors of the Potrero and Mission districts to the south. The survey area also contains a small section of the South of Market Area bounded by 7th, Bryant, and Division streets.

The Showplace Square survey area, which encompasses the proposed discontiguous Showplace Square Heavy Timber and Steelframe Brick Warehouse and Factory District, is located at the intersection of three separate street grids, ranging from the diagonal streets of the South of Market Area's "100 Vara" grid in the northeast to the orthogonal blocks of the Potrero and Mission subdivisions to the southeast and southwest, respectively. The intersection of these three grids is not easily resolved, resulting in idiosyncratic block and street configurations that create complicated building sites wherever they meet. Railway alignments, which in many cases bisect entire blocks, further complicate the street and lot line patterns of the survey area and the three components of the historic district.

The survey area is generally level; its western portion occupies the northeastern corner of what was historically the Mission Valley, a formerly rural area bisected by the meandering course of Mission Creek. Much of the northeastern portion of the survey area was once either part of the Mission Creek floodplain or Mission Bay, a now-filled cove that historically separated the South of Market Area from the Potrero District. East of the Bayshore Freeway the gradient of the survey area rises steadily uphill from what was Mission Bay southward toward the crest of Potrero Hill.

The survey area contains only two public parks: Franklin Square, a landscaped Edwardian era park bounded by 16th, Hampshire,

17th, and Bryant streets; and Jackson Playground, a level tract containing baseball fields, a playground, and a Mission Revival style clubhouse. Aside from these two parks and some landscaped freeway verges, the entire survey area is urbanized.

Although a handful of pre-1906 resources exist within the area, most of the survey area was developed after the 1906 Earthquake and Fire. The area's level terrain, large intact landholdings, and proximity to rail lines and port facilities made it an ideal location for industrial uses, including manufacturing, warehousing, and railroad facilities. Three enclaves of large and medium-sized heavy-timber brick warehouses define the character of the central portion of the survey area. These clusters are recorded in this District form as the proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District. Another 16 individual brick industrial buildings are distributed throughout the wider survey area. The almost equal dispersal of brick industrial buildings across the survey area was guided by the historic network of railroad tracks, spurs, and sidings that formerly connected area industries to the freight depots of the Southern Pacific, Western Pacific, and Atchison Topeka & Santa Fe rail depots.

Description

Developed primarily between 1906 and 1918 – although the period of significance extends back to 1894 and forward to 1929 to capture chronological outliers – the proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District is highly cohesive in regard to building typology, scale, massing, materials, architectural style, and relationship to the street. Most are heavy timber-frame, iron, or steel-framed buildings with load-bearing brick perimeter walls. In regard to their structural system, most display the characteristics of what is popularly known either as "mill" or "slow-burning" construction. Pioneered in England and developed further in the design and construction of textile mills in New England during the mid-nineteenth century, the theory behind slow burning construction is that the vulnerability of internal wood framing can be minimized by using oversized posts and beams. Although these large wood structural members might catch fire, because of their massive dimensions they would only char around the edges, preserving the structural integrity of the building and leaving ample time for the building to be evacuated and the fire to be extinguished.

By the 1890s, slow-burning mill construction was generally recognized as the superior structural method for industrial buildings in the United States. Because they were resistant to fire, heavy timber-frame (and increasingly iron and steel-frame) brick industrial buildings obtained better insurance rates from insurance companies.² However, in San Francisco and the rest of California, unreinforced masonry construction was never as popular as in the East or the Midwest, due in large part to concerns about its vulnerability to earthquakes. Although brick was used to build warehouses and commercial buildings in San Francisco as early as the 1850s, masonry industrial buildings only became widespread for a short time following the 1906 Earthquake, when advances in technology made brick construction safer and a better alternative to entirely wood construction, which became essentially uninsurable during the post-quake period.³ However, concerns over brick's vulnerability to earthquakes persisted in California. By the World War I era, advances in concrete construction ensured the almost wholesale displacement of brick as the preferred material for industrial buildings in the state. Brick industrial buildings are consequently relatively rare in the city outside of the Northeast Waterfront and South End warehouse districts and a few scattered concentrations in the Mission and Potrero districts.

Most of the contributing buildings within the proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District are designed in the American Commercial style, a mode of design and construction applied to commercial and manufacturing buildings throughout the United States between 1890 and 1930. The style, commonly thought to have originated in Chicago, is principally characterized by an emphasis on utility, durability, and flexibility. With an internal heavy timber, iron, or steel frame, the exterior volume is always brick, with punched window and door openings and minimal ornament. In the proposed historic district, the walls of the contributors are brick (commonly laid in five-course American bond) and straight with 90 degree corners, although in some cases the existence of mid-block railroad rights-of-way and spur tracks have resulted in eccentrically shaped parcels and irregular building footprints, such as the J.I. Case Threshing Company building at 200 Rhode Island Street or the Schlessinger & Bender winery at 1616 16th Street. The roofs of the contributors are generally flat and the exterior articulation derived primarily from the rhythmically punched fenestration pattern, which is typically either a regular grid of evenly spaced individual window openings or bands of two, three, or four windows divided by pilasters or extruded brick piers. The window openings are either rectangular or capped by segmental arches and contain either wood or steel sashes divided into square lights by wood or steel muntins.⁴

The façades of district contributors are usually divided into horizontal sections consisting of a base, shaft, and capital – in emulation of Italian Renaissance villas and commercial buildings. The base is usually the location of the primary public entrance and on secondary elevations, vehicular loading docks or integral rail freight bays. The shaft typically contains two or more undifferentiated floors expressed on the exterior as a grid of punched double-hung wood or steel casement windows. The capital is most often an attic story differentiated from the rest of the façade by an intermediate cornice and capped by a corbelled brick frieze and/or sheet metal cornice. Ornamentation typically consists of simplified Renaissance-Baroque motifs expressed in corbelled or molded brick. More elaborate district contributors are embellished with granite, terra cotta, or inlaid tile ornament. Typical decorative motifs include corbelled brick arches with brick or stone or terra cotta keystones, molded brick quoins, molded brick or carved stone door and window casings and hoods, brick stringcourses and pilasters, corbelled brick friezes, and corbelled brick or sheet metal cornices.

² Betsy Hunter Bradley, The Works: The Industrial Architecture of the United States (New York: Oxford University Press, 1999), 127-9.

³ Stephen Tobriner, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933* (Berkeley: Heyday Books, 2006), 165-6.

⁴ Marcus Whiffen, *American Architecture Since 1780* (Cambridge, MA: MIT Press, 1969, rev. ed 1988), 183-4.

Two of the most characteristic examples of the American Commercial style in the proposed district including the Abel Hosmer warehouse at 212 Utah Street (Figure 2) and the Pacific Implement Co. building at 131 Henry Adams Street (Figure 3).



Figure 2. Abel Hosmer warehouse at 212 Utah Street Source: KVP Consulting

Figure 3. Pacific Implement Co. building at 131 Henry Adams Street Source: KVP Consulting

Contributors to the proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District are mostly massed as rectangular cubic volumes, although there are several irregularly massed buildings, including the J.I. Case Threshing Co. warehouse at 200 Rhode Island Street, which is built to fit a triangular parcel bisected by the Western Pacific railroad right of way. All 16 contributors have flat roofs except for the R. N. Nason & Co. building at 198 Utah Street, which has a gable roof concealed behind a stepped parapet. The contributors range in height from one to five-stories. All occupy the entire parcel and have frontage on at least two streets, allowing loading and unloading of freight to occur on less-congested alleys or back streets, several of which had tracks running along them like Rhode Island Street. Most of the district contributors were designed with access to nearby railroad tracks either directly on adjoining streets like the Dunham Carrigan & Hayden warehouse or more commonly via spur tracks and/or sidings. While most of the tracks are now gone, their former presence is attested to by the presence of integral freight bays and external loading docks on many buildings, abandoned rail sidings – frequently configured in a diagonal or arc-shaped footprint – and the occasional exposed tracks.

Although the use of most of the district contributors has changed from manufacturing and warehousing to office, wholesale, or residential use, their interior plans remain largely intact behind temporary partition walls. Originally, all district contributors would have had largely open floor plans, with offices for management clustered on the first floor level along the primary street façade. The offices would feature higher-quality finish materials such as wood floors, plaster walls, built-in wood casework, and plaster or suspended cast tin ceilings. In contrast, the work areas located behind the offices and on the upper floors would have been entirely utilitarian in character, with exposed brick walls, concrete or wood floors, and exposed heavy timber frame or steel framing. Equipment such as rolling fire doors were used to enclose loading docks and other openings and freight elevators would have been used to convey goods within the building.

*D4. Boundary Description (continued)

Contributors to the proposed district are listed in **Table 1** below and include the Market Street Railway powerhouse at 1401 Bryant Street, the Continental Banking Company plant at 1525 Bryant Street, and the Friedman & Co. Furniture Company warehouse at 1590 Bryant Street. The middle section contains seven district contributors centered on the intersection of 15th and Utah streets. Contributors include the San Francisco Salt Refinery/Stauffer Chemical Company building at 550 15th Street, the R. N. Nason Company buildings at 151 Potrero Avenue and 198 Utah Street, the Abel Hosmer Co. warehouse at 212 Utah Street, the Westinghouse Electric Co. building at 225 Potrero Avenue, the Forderer Cornice Co. plant at 255 Potrero Avenue, and the E.W. Bennett and Co. warehouse at 2000 16th Street. The easternmost concentration consists of six buildings centered on the intersection of 15th and Kansas streets. This section, which is the largest and most intact of the three, includes several of the most individually distinguished buildings within the district, including the Dunham Carrigan & Hayden Co. warehouse at 1 Henry Adams Street, a trio of three nearly identical warehouses built by the San Francisco Development Company on the block bounded by Alameda, Rhode Island, 15th, and Henry Adams streets, the J.I. Case Threshing Co. warehouse at 200 Rhode Island Street, and the Schlessinger & Bender winery at 1616 16th Street. Although several properties contain non-contributing additions that postdate the period of significance, there are only two individual properties that are non-contributors to the proposed district; these are listed in **Table 2** below. The boundaries of the proposed district are illustrated in **Figure 4** below.

No.	APN	Address	Name	Construction Date	Architect	Existing Status Code	KVP Status Code(s)
1	3904002	1401 Bryant St.	Market St. Railway Powerhouse	1893		None	3CB
2	3910001	2 Henry Adams St.	Dunham Carrigan & Hayden Co. warehouse	1915	Leo J. Devlin	None	3CB
3	3915001	101 Henry Adams St.	John Hoey and Co. warehouse	1906	Meyers & Ward	None	3CB
4	3915003	131 Henry Adams St.	Pacific Implement Co. warehous	1906	Meyers & Ward	None	3CB
5	3915004	298 15th St.	General Electric Co. warehouse	1906	Meyers & Ward	None	3CD
6	3918010	550 15th St.	San Francisco Salt Refinery	1906		None	3CD
7	3919004	151 Potrero Avenue	R.N. Nason & Co. paint factory	Ca. 1915		None	3CD
8	3919005	198 Utah St.	R.N. Nason and Co.	1906	Rainey & Phillips contractor	7N	3CD
9	3922A001 & 3900A002	1525 Bryant Street	Continental Baking Co.	1928 & 1929		None	3CB
10	3923005	1590 Bryant St.	M. Friedman & Co. warehouse	1907		None	3CD
11	3932001	201 Potrero/200-208-212 Utah St.	Abel Hosmer Co. warehouse	1911	E.P. Antonovich	None	3CB
12	3932006	255 Potrero Ave/260 Utah St/2012 16 th St.	Forderer Cornice Works	1924		None	3CD
13	3932010	2000 16 th St.	E. W. Bennett Co. warehouse	1907	Muller, Leonard, Murray & Rainey contractors	None	3CD
14	3932016	225 Potrero Ave.	Westinghouse Electric Supply Co	1922		None	3CD
15	3936001	200 Rhode Island St	J. I. Case Threshing Co.	1912	G. Albert Lansburgh	None	3CB
16	3936003	1616 16 th St./235-299 Kansas St.	Schlessinger & Bender winery	1912	G. Albert Lansburgh	3S	3CD

Table 1-Contributors to the Showplace Square Heavy Timber and Steel-frame Warehouse and Factory District

No	APN	Address	Name	Construction Date	Architect	Existing Status Code	KVP Status Code(s)
1	3915002	101 Henry Adams St.	San Francisco Design Center	1975	Unknown	None	6Z
2	3936002	1616 16 th St.	None	N/A	None	None	6Z

Table 2-Non-contributors to the Showplace Square Heavy Timber and Steel-frame Warehouse and Factory District

*D5. Boundary Justification (continued)

KVP decided that a discontiguous historic district was appropriate in this case because with the notable exceptions of the three geographically concentrated sub-districts, American Commercial style brick industrial buildings are generally dispersed throughout the survey area, often among different building and structural types. The determining factor behind their locations vary, but for most of the contributors, access to trail transit was the most important determining factor.

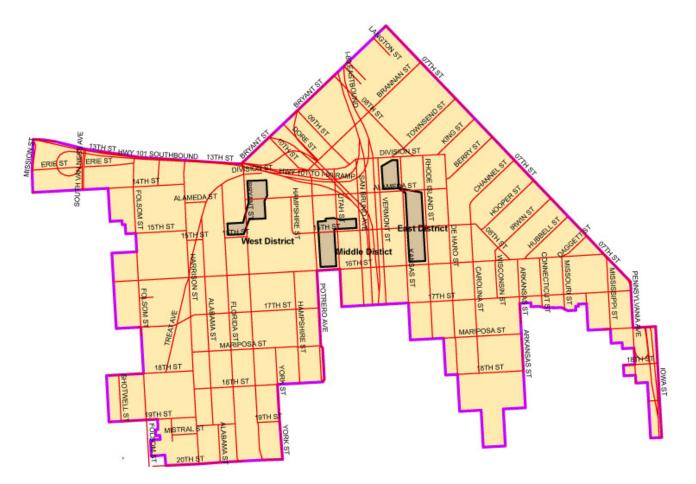


Figure 4. Location of contributors to the proposed discontiguous Showplace Square Heavy Timber and Steel-frame Warehouse and Factory District Source: KVP Consulting

D6. Significance (continued)

The New Wholesale District remained San Francisco's most important light industrial/warehousing district until after the Second World War when industrialists began leaving the city in search of large parcels of undeveloped land, improved freeway and rail access, and jurisdictions less friendly to organized labor. The district appears eligible under Criterion 3 for its intact concentrations of post-1906, American Commercial style brick industrial buildings. The Showplace Square area is conspicuous within the city and the wider Bay Area region for its inventory of architecturally distinctive brick industrial buildings that loom above their generally lower-scale and less architecturally distinguished surroundings. Many of the district contributors are well-known by sight to due to their proximity to the elevated Bayshore/James Lick and Central freeways. Although located in three non-contiguous enclaves, the three sections lay within close proximity to each other and the district contributors are conspicuous as a group because of their large size and materials palette that is noticeably different from their surroundings. Encompassing a period that spans three decades, the contributors to this district not only display the pattern of features common to this particular class of resources, but also the evolution of this class from the heavy, almost monolithic appearance of the earlier representatives of the type toward the lighter and more expansive later examples that take full advantage of lighter steel-framing. This type of structure is more commonly encountered within the urban centers of the Northeast and Midwest, making this collection of heavy timber and steel-frame brick buildings even more distinctive within its local context of San Francisco.

Historic Context

An extensive historic context describing the development of the entire Showplace Square survey area is contained in the accompanying Showplace Square Survey Context Statement. This District Form explores the development of only the most characteristic building type within the survey area: the heavy timber and steel-frame, American Commercial-style, brick industrial building.

Although there is one district contributor within the proposed historic district that predates 1906 (the Market Street Railway powerhouse), the vast majority (15) were built between 1906 and 1929, a period coinciding with the heyday of brick construction in San Francisco. Brick construction was certainly not uncommon in San Francisco before 1906 - especially for commercial buildings within the downtown fire limits - but its application to industrial structures on the outskirts of the city had long been hampered by technological challenges restricting the efficiency of taller brick structures, the scarcity (and resulting expense) of good local sources of clay and lime, and a local predilection toward frame construction partly due to concerns over the vulnerability of brick buildings to earthquakes. However, even before the quake, there was an increasing interest among local industrialists to relocate beyond the confines of the crowded, cramped and flammable South of Market Area, San Francisco's first industrial district. The first to do so was the Pacific Hardware & Steel Company, which decided to abandon its rented quarters at 2nd and Mission streets and construct a massive brick warehouse at the intersection of 7th and Townsend streets. Completed in 1905, the building (now known as the Baker & Hamilton



Figure 5. Baker & Hamilton warehouse Source: KVP Consulting

Building) was the first significant heavy timber-frame brick warehouse structure completed in the Showplace Square survey area **(Figure 5)**. Although it is not located within the proposed historic district, the building heralded the beginning of San Francisco's "New Wholesale District" south of Mission Bay, where large tracts of land with good rail access could be had for a fraction of the price of land in the South of Market Area.⁵

The 1906 Earthquake dramatically highlighted the susceptibility of frame construction to fire. Although it was known that brick was vulnerable to seismic forces, advances in engineering – especially the substitution of steel framing for wood and the incorporation of seismic reinforcement measures – increasingly made masonry construction feasible. In addition, the use of stronger and lighter-weight steel framing allowed for brick buildings with thinner exterior walls, fewer internal walls, and greater open spans, freeing up additional floor space for manufacturing and warehousing goods. This factor, combined with the widespread use of freight elevators, made brick increasingly attractive as a building material for industrial buildings. Furthermore, insurance company guidelines increasingly required the substitution of masonry for risky frame construction, especially in San Francisco's industrial districts.⁶

-7-

⁵ "Pioneer Business Building in New Wholesale Section," *San Francisco Chronicle* (December 31, 1904)

⁶ Stephen Tobriner, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933* (Berkeley: Heyday Books, 2006), 200-3.

Prior to the 1906 Earthquake, the South of Market Area was San Francisco's most important industrial district, although it had become increasingly unsuitable for such uses due to its indiscriminate mixture of industrial, commercial, and residential structures within close proximity to each other. In addition, over the last half of the nineteenth century, many of the once-large parcels of the South of Market Area had been carved up into small house lots that were completely inappropriate for modern industrial plants. Capping it all was the almost entire destruction of the district by the fires that followed the 1906 Earthquake, leaving hundreds of blocks filled with charred rubble. Although industrialists attempted to extend the fire limits into the South of Market Area after the quake to prevent the reconstruction of wood-frame buildings, this effort failed. In the absence of knowing how the area would be rebuilt many industrialists simply decided to look elsewhere, either to outlying parts of San Francisco or outside of the city entirely.⁷

For industrialists who wished to remain in San Francisco, the most suitable areas for industrial expansion included the Potrero District's Central Waterfront area, Bayview-Hunters Point, and especially the northern portion of the Mission and Potrero districts where large parcels of undeveloped land with rail access were still available and where housing and other incompatible building types had not infiltrated to any significant degree. Rail access was one of the area's most positive attributes. Ever since it had acquired much of Mission Bay in the late 1860s the Central Pacific (later the Southern Pacific) Railroad had filled its formerly submerged holdings, creating large unsubdivided parcels with rail access. The area's rail network improved after 1900 when the Atchison Topeka & Santa Fe (AT &SF) Railroad arrived in San Francisco. The AT & SF bought several large tracts of vacant land in the vicinity of Mission Bay and the Central Waterfront and began building a network of tracks to serve their holdings. Not far behind was the Western Pacific Railroad, which arrived in San Francisco in 1905. All three railroads bought large landholdings, built freight and passenger depots, and over time installed a network of main line and spur tracks to link their depots with the bayside car ferry terminals that connected San Francisco with the East Bay railheads.

Seeking to increase the value of their holdings, each of the three major railroads in the Showplace Square survey area offered to lease land to displaced industrialists in the aftermath of the 1906 Earthquake. To sweeten the deal, the railroads also built temporary corrugated steel structures for lease to interested parties. For companies interested in building permanent structures, the railroads and other private land holders entered into long-term leases or sold the land outright to industrialists interested in doing business in the area. Within months of the 1906 Earthquake, several real estate developers had begun building permanent speculative structures to house a variety of manufacturing and wholesale distributors dealing in furniture, hardware, and machinery; as well as food and beverage processing companies, soft goods makers like clothing and mattresses, and makers of chemicals and other industrial processes.⁸



Figure 6. Kansas Street warehouses Source: KVP Consulting



Figure 7. J.L. Case Threshing Co. Source: KVP Consulting

⁷ Ibid.

⁸ "Western Pacific Awards Contract for New Depot," San Francisco Chronicle (July 13. 1909), 16.





Figure 8. M. Friedman & Co. warehouse Source: KVP Consulting

Figure 9. Schlessinger & Bender winery Source: KVP Consulting

One of the earliest major projects completed within the proposed historic district is a trio of identical brick warehouses completed in 1906 at 101 and 131 Henry Adams (Kansas) streets and 298 15th Street. Designed by the San Francisco architectural firm of Meyers & Ward, these three warehouses were actually commissioned in 1905 by the San Francisco Development Company but not completed until after the earthquake (Figure 6). Built on a large tract encompassing an entire block with rail access on Rhode Island Street, these warehouses were soon occupied by several local and national companies, including two hardware wholesalers, a mattress factory, and a national electrical supply company.

Construction of new buildings continued apace throughout the post-quake reconstruction period of 1906-1913. In addition to speculative buildings, individual companies – many burned out of the South of Market Area – began constructing brick industrial buildings within the survey area. In need of large floor plates to store bulky goods and convenient access to rail spurs, most of these companies erected large multi-story brick structures with integral rail sidings or spurs. One of the largest and most architecturally distinctive buildings within the proposed historic district is the J.I. Case Threshing Co. complex (1912) at 200 Rhode Island Street (Figure 7). Designed by famed San Francisco-based architect J. Albert Lansburgh, the five-story warehouse housed a wholesale hardware company specializing in farm equipment. Another example, designed in a more traditional Renaissance-Baroque style is the Friedman & Co. Furniture Company warehouse (1907) at 1590 Bryant Street (Figure 8). This building, constructed of brick with a heavy timber frame, is the westernmost contributor to the district. Although it did not have its own rail spur, it was located within two blocks of the Southern Pacific's Mission freight depot.

In addition to hardware and furniture wholesalers, the historic district contains several buildings built as food or beverageprocessing plants. These range from the supremely utilitarian San Francisco Salt Refinery (1908) at 550 15th Street to the architecturally elaborate Schlessinger & Bender Winery at 1616 16th Street. Designed by G. Albert Lansburgh, the Schlessinger & Bender complex is notable for its prominent curved corner entry and elaborate polychromatic brickwork laid in Flemish bond and detailed with terra cotta and tile work (Figure 9).



Figure 10. R.N. Nason Paint Co. building Source: KVP Consulting

Figure 11. E.W. Bennett Chemical Co. building Source: KVP Consulting

The post-quake reconstruction period also witnessed the construction of smaller and less prominent American Commercial-style brick buildings on less valuable lots located at the periphery of the spur track network that historically tied the survey area together. One of the best examples in the historic district is the small brick shop that predated the rest of the large R. N. Nason paint company complex at 198 Utah Street (ca. 1907) (Figure 10). Others are only one-story in height and appear that to have

been designed to be added on to. Examples of this latter type in the proposed historic district include the E.W. Bennett Chemical Company building (1907) at 2000 16th Street (Figure 11).





Figure 12. Dunham Carrigan & Hayden warehouse Source: KVP Consulting

Figure 13. R.N. Nason Paint Co. factory Source: KVP Consulting

Following the end of the post-quake reconstruction period in 1913, there was a brief period in which construction slowed within the Showplace Square survey area, reviving with the building boom that preceded the First World War. American Commercial-style brick buildings continued to be constructed during this period, although reinforced-concrete "daylight frame" structures were gaining in popularity. Examples of World War I-era brick buildings within the proposed historic district include the massive Dunham Carrigan & Hayden Company warehouse (1915) at 2 Henry Adams (Kansas) Street (Figure 12). This building, which occupies an entire block bounded by Division, Kansas, Alameda, and Vermont streets, was designed by Leo J. Devlin for use as a wholesale hardware warehouse. Its northern section is curved to accommodate spur tracks belonging to the Southern Pacific Railroad. In addition, a private siding running up the east side of Vermont Street served a loading dock on the west side of the building. Another major American Commercial style warehouse built during World War I is the R.N. Nason Paint Company factory both feature relatively large window openings and thinner walls, which suggest the use of steel to augment the structural system. In fact, the latter building has large rectangular window openings filled with steel industrial sash, a feature characteristic of the concrete daylight frame buildings of the post-World War I era.

Construction within the survey area slowed again for a few years after World War I, resuming again in the early 1920s with the nationwide 1920s-era building boom. Although several American Commercial-style brick buildings were completed during the 1920s, by this time reinforced-concrete had become the preferred material of choice within the survey area. Later examples within the proposed historic district include the Westinghouse Electric Supply Co. warehouse (1922) at 225 Potrero Avenue and the Forderer Cornice Works Co. building (1924) at 255 Potrero Avenue (Figure 14). The latter building was one of the last buildings in the survey area constructed with a heavy timber frame and load-bearing brick walls, hallmarks of the American Commercial style. Brick continued to be used in the survey area even after the demise of the American Commercial style and the survey area contains one late transitional example that merges concrete and brick construction techniques into one building, the Continental Baking Company building at 1525 Bryant Street (1928-29) (Figure 15). Constructed at the end of the 1920s building boom and designed in a transitional style merging elements of the American Commercial and the Renaissance Revival styles, the bakery features a concrete frame with brick exterior cladding. Despite its sophisticated concrete structural system, the building's exterior retains the rhythmic punched windows and heavy mural qualities of the heavy timber-frame buildings that preceded it. This building is the newest contributor to the Showplace Square Heavy Timber and Steel-frame Warehouse and Factory District.

The period of significance for the proposed historic district ends in 1929, the date of construction of its most recent contributor. Construction nosedived after the Stock Market Crash in 1929. By the time private construction revived during the mid-1930s reinforced-concrete had fully displaced unreinforced masonry, relegating brick to an applied decorative material frequently used either as a veneer or as a decorative detail. As concrete became the dominant material for new construction in the survey area, the design of industrial buildings became thoroughly transformed. The new material facilitated large clear span interior spaces and allowed large sections of the exterior to be devoted to window openings. Furthermore, concrete is a plastic material better – well-suited to ornamental effects. In contrast to brick, which required skilled labor to render ornament, relatively unskilled laborers could use molds to create bold exterior detailing relatively easily and inexpensively, as evidenced by the profusion of Art Deco and Streamline Moderne style industrial buildings of the 1930s and 1940s.



Figure 14. Forderer Cornice Co. building Source: KVP Consulting

Figure 15. Continental Baking Co. Source: KVP Consulting

As explained in more detail in the accompanying Historic Context Statement, the Showplace Square survey area continued to

serve as San Francisco's primary manufacturing and wholesale district through the Second War. After a brief period of growth following the war, the survey area began to decline after 1950 as long-term industries began moving out of the city in search of cheaper land, lower wages, and better freeway access. Nevertheless, in comparison with the South of Market Area and other older industrial districts. the Showplace Square survey area contained larger and more modern industrial buildings with decent access to both rail highway and networks. Accordingly, economic studies carried out by the San Francisco Planning Department suggest that the survey area

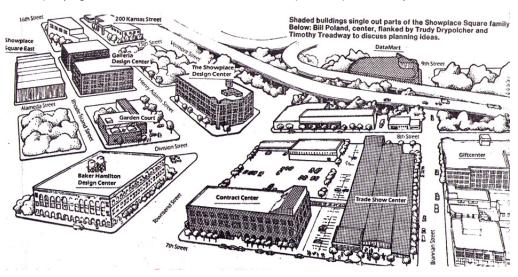


Figure 16. Diagram of Showplace Square Source: San Francisco Sunday Examiner & Chronicle (May 22, 1983)

de-industrialized at a slower pace than the rest of the city, retaining some industries – in particular food-processing, light warehousing/distribution, and repair – until the present day.

During the late 1970s, the core of the survey area (including the proposed historic district) – an area roughly bounded by 7th, Bryant, 16th, De Haro, and King streets – became substantially transformed after Henry Adams, businessman and president of the Western Merchandise Mart, bought his first warehouse in the area for use as a design center/showroom. This building, the Dunham Carrigan & Hayden warehouse at 2 Kansas Street, became the first of several large brick warehouses and factories that would be purchased and transformed into interior design and building trade showrooms, wholesale markets, and other allied industries in the Showplace Square survey area during the 1970s. By 1980, the industrial zone of the northern Potrero and Mission districts had achieved critical mass as the epicenter of San Francisco's interior design community (previously located in Jackson Square), earning the area its current nickname of Showplace Square. By 1985 most of the large brick American Commercial-style brick warehouses in the survey area had been adaptively reused for this new industry, with new buildings housing allied businesses going up on empty parcels around the core of the area (Figure 16). Although the dotcom boom made inroads into the Showplace Square area with internet company office space and "live-work" lofts, the area remains the center of San Francisco's interior design/wholesale furnishings trade.

Significance

The California Register of Historical Resources (California Register) is an inventory of significant architectural, archaeological, and historical resources in the State of California. Resources can be listed in the California Register through a number of methods. State Historical Landmarks and National Register-eligible properties are automatically listed in the California Register.⁹ Properties can also be nominated to the California Register by local governments, private organizations, or citizens. This includes properties identified in historical resources surveys with Status Codes of "1" to "5," and resources designated as local landmarks through city or county ordinances. The evaluative criteria used by the California Register for determining eligibility are closely based on those developed by the National Park Service for the National Register of Historic Places.

In order for a property to be eligible for listing in the California Register, it must be found significant under one or more of the following criteria:

- *Criterion 1 (Events)*: Resources that are associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States.
- *Criterion 2 (Persons)*: Resources that are associated with the lives of persons important to local, California, or national history.
- *Criterion 3 (Architecture)*: Resources that embody the distinctive characteristics of a type, period, region, or method of construction, or represent the work of a master, or possess high artistic values.
- *Criterion 4 (Information Potential)*: Resources or sites that have yielded or have the potential to yield information important to the prehistory or history of the local area, California, or the nation.

As discussed above, the proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District appears eligible for listing in the California Register under Criterion 3 (Design/Construction). Under Criterion 3, the discontiguous district appears eligible as San Francisco's largest and most important concentration of heavy timber and steel-frame American Commercial style industrial buildings, most of which date from the period between the 1906 Earthquake and the First World War. The period of significance actually spans the years 1893 to 1929 to pick up the few heavy-timber and steel-frame brick buildings constructed before the 1906 Earthquake and after the First World War.

The primary significance of the proposed historic district is its embodiment of the characteristics of a particular type, period, region, and method of construction, in this case San Francisco's largest and best-preserved inventory of American Commercialstyle heavy timber and steel-frame warehouses and factories. Designed by a range of architects and engineers – some prominent and others less so – the contributors to the district vary in size and the degree of exterior detailing, often commensurate with the value of the properties. Although brick industrial buildings are fairly evenly distributed throughout the survey area, several clusters emerge, forming the three components of the proposed discontiguous historic district. The largest of these clusters is the area popularly known as Showplace Square East, a cluster of six large brick warehouses located east of the Bayshore/James Lick Freeway between Division and 16th streets. For the purposes of this District form, it is called the East Showplace Square Heavy Timber and Steel-frame Warehouse and Factory District. Another smaller and more diffuse cluster of larger brick buildings, popularly known as Showplace Square West, is centered on the intersection of 15th Street and Potrero Avenue, west of the freeway. This L-shaped district contains six contributors and for the purpose of this District form it is called the Central Showplace Square Heavy Timber and Steel-frame Warehouse and Factory District. The third cluster is a grouping of three large brick industrial buildings centered on the intersection of Alameda and Bryant streets. This cluster, which contains the oldest building in the district (the Market Street Railway powerhouse) and the newest (Continental Baking Company), is located in the northeast Mission District.

Similar to brick American Commercial style industrial buildings throughout the survey area, the contributors to the potential district were built with two major variables in mind: 1) the existence of prior large landholdings and, 2) access to rail lines. These factors appear to have been the most important determining factors in the location of these buildings, which typically represent a greater investment in materials and construction than other types of construction during this era. The availability of rail access was probably the most important factor and the web-like coverage of tracks across the Showplace Square survey area probably accounts for the dispersed nature of brick American Commercial style industrial buildings. The only areas where they reach a high enough density to qualify them for listing as historic districts occurs where the rail network was the most compact.

Although each of the 16 contributors to the proposed historic district may vary in regard to size and elaboration, they share the following character-defining features: heavy timber or steel-framing, exterior brick construction – typically American common bond, granite or molded brick water tables, heights ranging from one to seven stories, grid-like arrangement of punched window

⁹ National Register-eligible properties include properties that have been listed on the National Register and properties that have formally been found eligible for listing.

openings with either flat lintels or segmental arched headers, a classic tripartite façade arrangement consisting of base, shaft, and capital; flat or gable roofs; wood double-hung or steel casement windows; and corbelled brick or concrete or terra cotta ornament – including door and window surrounds, stringcourses, quoins, window arches, friezes, and cornices. The interiors of the contributors were not formally surveyed as part of this District form but an informal inventory of interiors reveal that approximately two-thirds of the contributors have been converted to non-industrial uses such as offices, showrooms, or residential.

Although there are other concentrations of heavy timber and steel-frame brick industrial buildings in San Francisco, in particular the Northeast Waterfront Historic District, the South End Historic District, and the Dogpatch Historic district, the Showplace Square survey area contains the largest and best-preserved inventory of the type, albeit not as concentrated as the other districts mentioned above. The proposed historic district also possesses some of the best individual examples in the city in regard to architectural significance, with several major architect-designed warehouses and factories by well-known local architects such as G. Albert Lansburgh and Meyers & Ward.

As mentioned above, American Commercial style heavy timber-frame brick industrial buildings are rare in California, remaining more popular in the cities of the East Coast and Midwest, where heavy industry played a proportionally larger role in the economy and where earthquakes were not as much of a risk. Furthermore, outside a few older urban centers, California's industrial infrastructure did not really blossom until the 1910s and 1920s, by which time reinforced-concrete and corrugated steel had become ascendant.

Although several contributors to the proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District appear individually eligible for listing in the California Register, the decision to nominate them together as a discontiguous district is based in large part on their collective visual prominence within the Showplace Square survey area. Despite being distributed throughout the area, their imposing size and visual character is paramount – especially when seen from Potrero Hill or at eye level from the Bayshore Freeway – imparting a distinctive early twentieth-century industrial character to this section of the city. There are few equivalent concentrations of similar buildings elsewhere in San Francisco or California that retain the degree of significance an integrity as the proposed historic district.

Integrity

Once a resource has been identified as being potentially eligible for listing in the California Register, its historic integrity must be evaluated. The California Register recognizes seven aspects or qualities that, in various combinations, define integrity. These aspects are: location, design, setting, materials, workmanship, feeling and association. In order to be determined eligible for listing, these aspects must closely relate to the resource's significance and must be intact. These aspects are defined as follows:

- *Location* is the place where the historic property was constructed.
- *Design* is the combination of elements that create the form, plans, space, structure and style of the property.
- Setting addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building(s).
- *Materials* refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form the historic property.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history.
- *Feeling* is the property's expression of the aesthetic or historic sense of a particular period of time.
- Association is the direct link between an important historic event or person and a historic property.

The process of determining integrity is similar for both the California Register and the National Register, although there is a critical distinction between the two registers, and that is the degree of integrity that a property can retain and still be considered eligible for listing. According to the California Office of Historic Preservation:

It is possible that historical resources may not retain sufficient integrity to meet the criteria for listing in the National Register, but they may still be eligible for listing in the California Register. A resource that has lost its historic character or appearance may still have sufficient integrity for the California Register if it maintains the potential to yield significant or historical information or specific data.

Built of durable materials and having mostly been adaptively reused in a compatible manner, the contributors to the proposed Showplace Square Heavy Timber and Steel-frame Brick Warehouse and Factory District retain a very high degree of integrity. Alterations, where they have been performed, have typically occurred within the interiors. Furthermore, several buildings have acquired additions, although these are typically small and built on secondary elevations. Several contributors have had their windows replaced but for the most part they have either been replaced in kind or replaced with new windows that replicate the existing fenestration pattern. Given their lack of formal historic status, it is surprising that more exterior alterations have not occurred. Perhaps one reason is that many of the buildings appear to have been consistently well-maintained and given their current use, there has been no need to change their exterior envelopes. Furthermore, in addition to their large uninterrupted floor plates and ample parking, one of the factors that attracted Henry Adams and his colleagues to the area was the historic character of the large brick industrial buildings. Regardless of the reasons, the proposed historic district retains the following aspects of integrity: location, design, materials, workmanship, feeling, and association.

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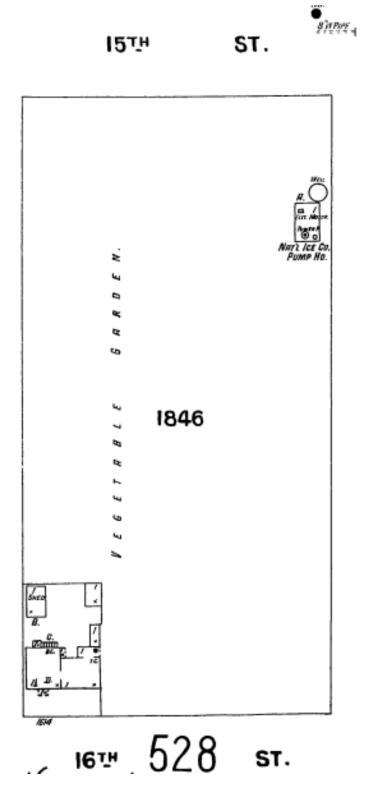
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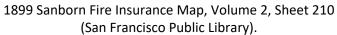
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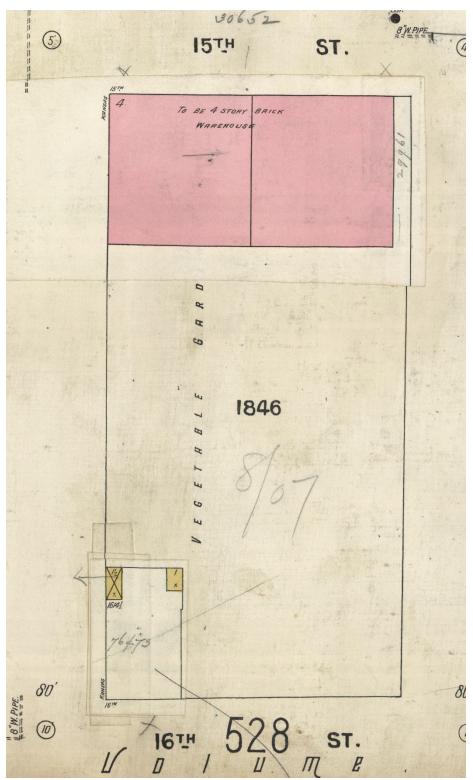
Appendix C Maps and Aerial Photographs

- Sanborn Fire Insurance Maps
- Block Books
- Aerial Photographs
- Assessor Map

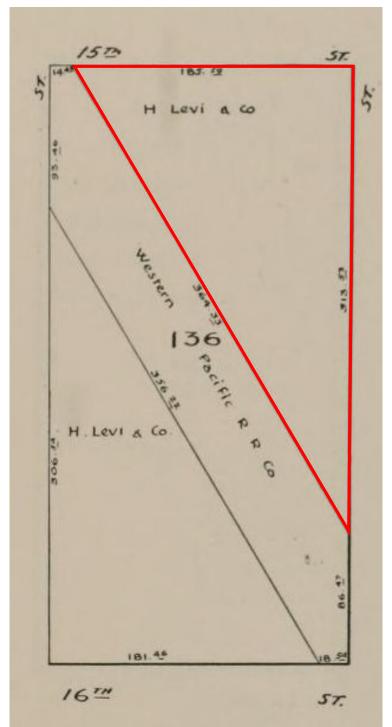




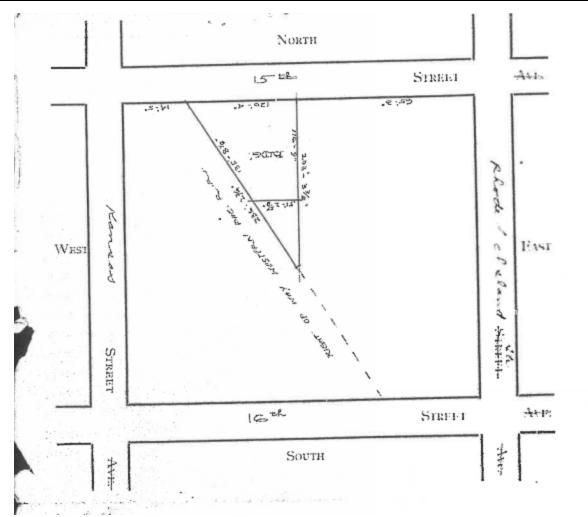




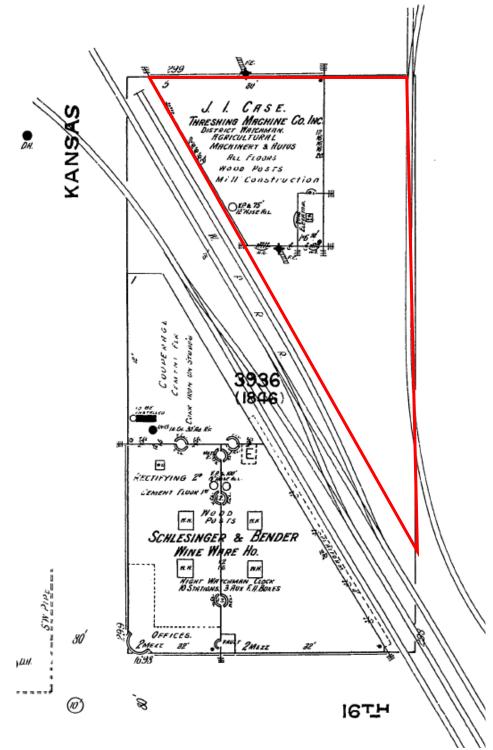
1905 Sanborn Fire Insurance Map, Volume 5, Sheet 210 (Internet Archive).



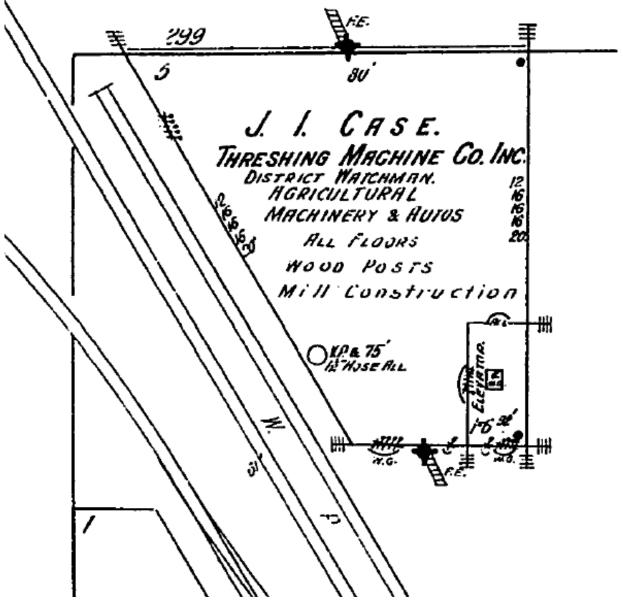
1909-1910 Block Book, indicating H. Levi and Co. owns the subject property, outlined in red. (Internet Archive; amended by ARG).



1911 sketch map from the original building permit (San Francisco Department of Building Inspection).



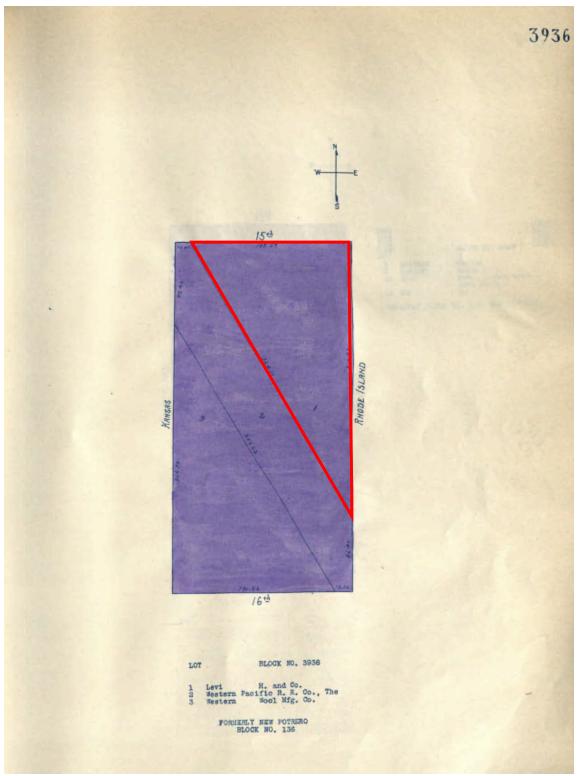
1913 Sanborn Fire Insurance Map, Volume 2, Sheet 211; subject property outlined in red. (San Francisco Public Library; amended by ARG).



1913 Sanborn Fire Insurance Map, Volume 2, Sheet 211; detail of the building. (San Francisco Public Library).



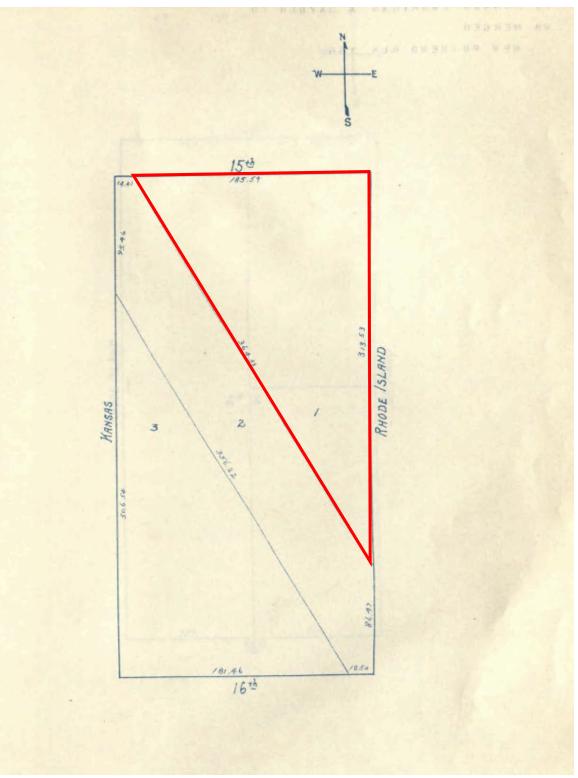
1931 aerial photograph; subject property outlined in red. (University of California, Santa Barbara Library; amended by ARG).



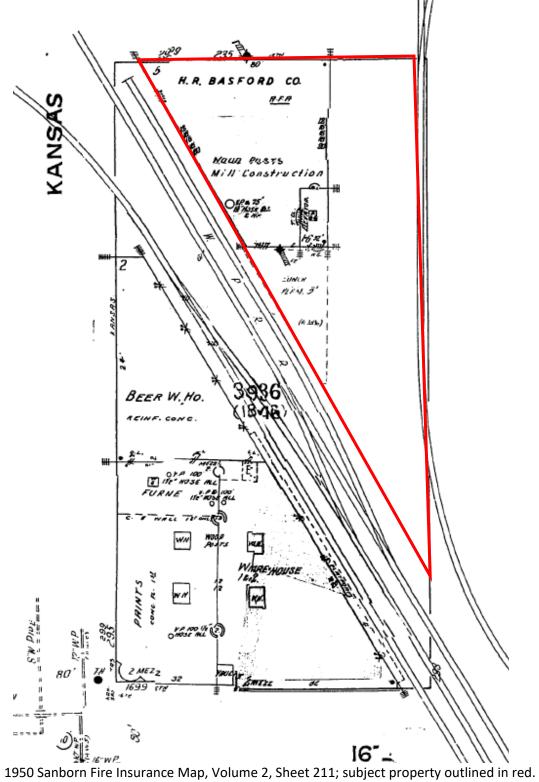
1935 Block Book; subject property outlined in red. (San Francisco Property Information Map; amended by ARG).



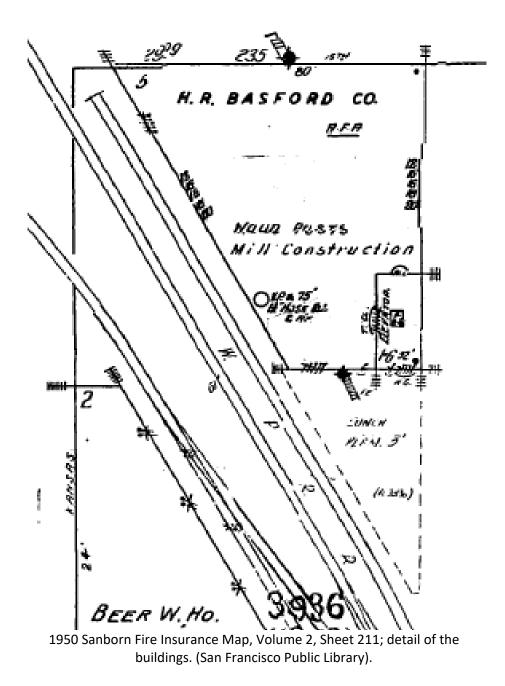
1938 aerial photograph; subject property outlined in red. (David Rumsey Map Collection, photograph by Harrison Ryker, amended by ARG).

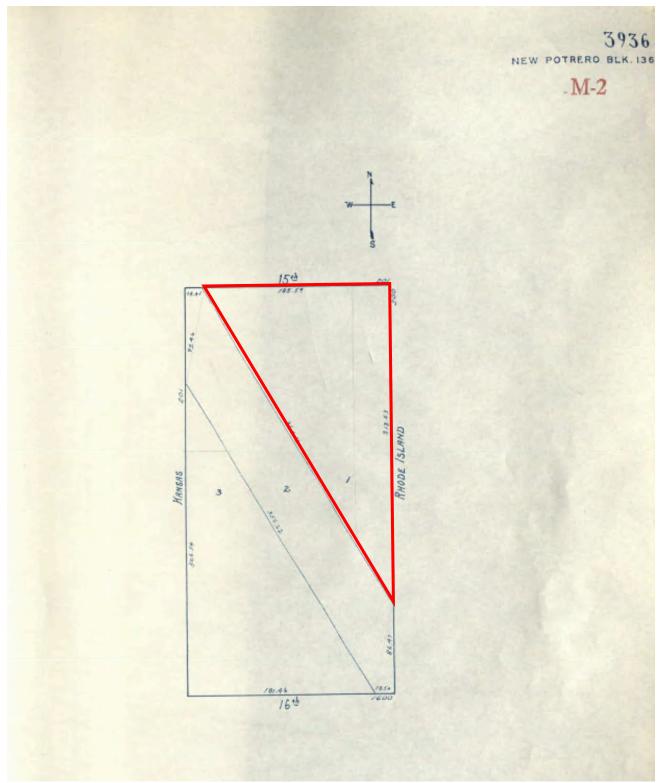


1946 Block Book indicating the subject property (outlined in red) is still owned by H. Levy & Co. (San Francisco Property Information Map; amended by ARG).



(San Francisco Public Library; amended by ARG).

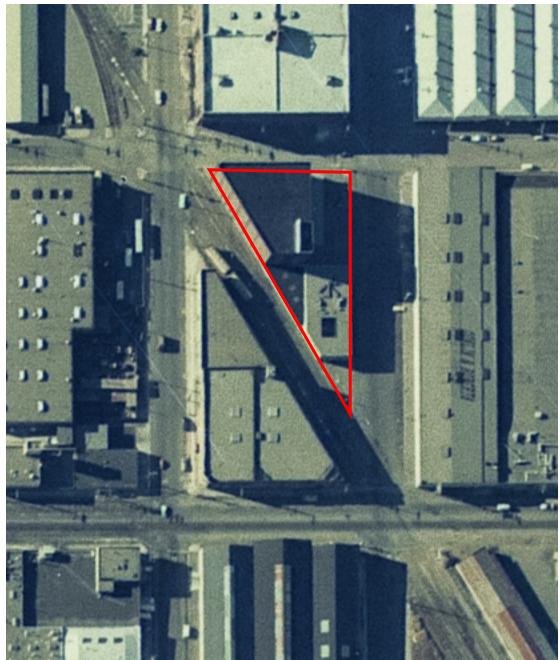




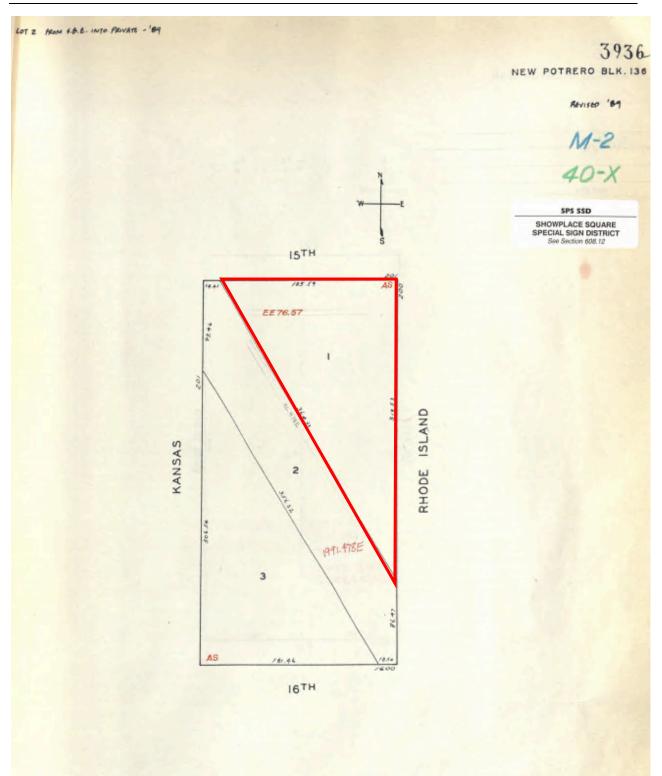
1960-1965 Block Book; subject property outlined in red. (San Francisco Property Information Map; amended by ARG).



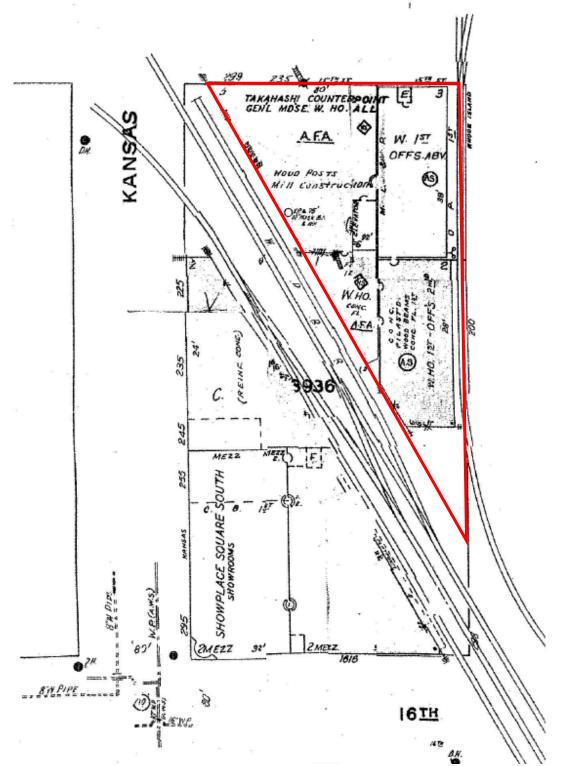
1968 aerial photograph; subject property outlined in red. (USGS EarthExplorer; amended by ARG).



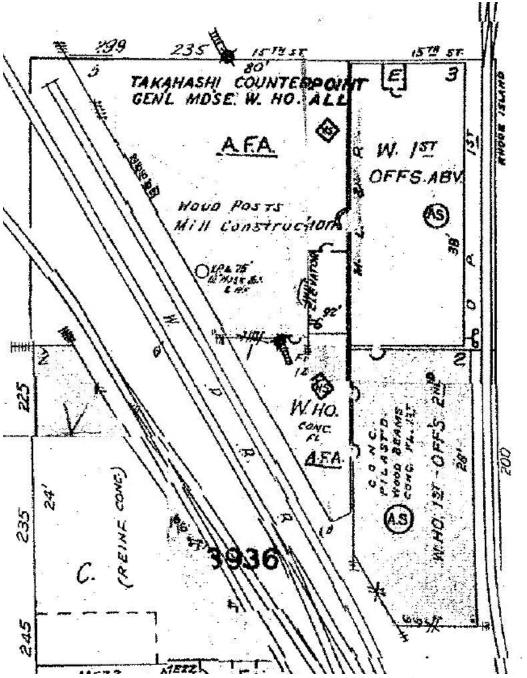
1974 aerial photograph; subject property outlined in red. (USGS EarthExplorer; amended by ARG).



1980s Block Book; subject property outlined in red. (San Francisco Property Information Map; amended by ARG).



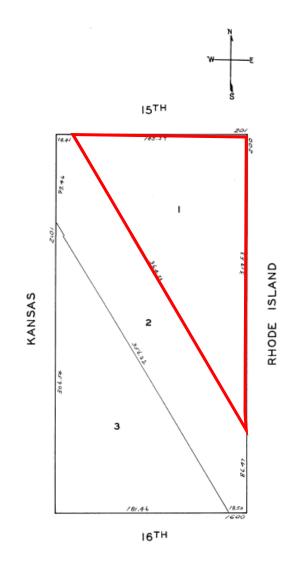
ca. 1990s Sanborn Fire Insurance Map, Volume 2, Sheet 211; subject property outlined in red. (San Francisco Property Information Map; amended by ARG).



ca. 1990s Sanborn Fire Insurance Map, Volume 2, Sheet 211; detail of the buildings. (San Francisco Property Information Map; amended by ARG).

3936 NEW POTRERO BLK. 136

REVISED 'B9



Current Assessor Map for Block 3936; subject property outlined in red. (San Francisco Property Information Map; amended by ARG).

Appendix D Historic Images





1912 illustration of the building ("Large Warehouse in the Mission," San Francisco Call, January 13, 1912).



North and west façades of the 1912 building, view southeast from 15th and Kansas streets, ca. 1969. (San Francisco Public Library, Photograph No. AAZ-1745).



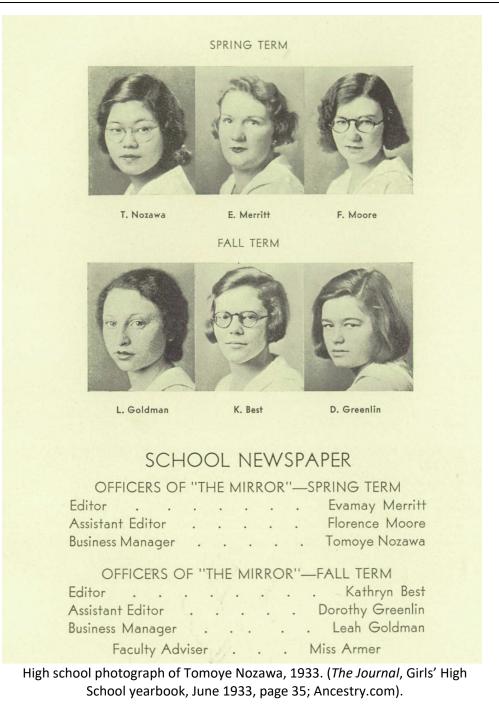
1912 building and 1960 loading dock (installed by H. R. Basford & Co.) on the right and the 1968 concrete addition on the left (added by the Takahashis), view southwest from Rhode Island Street, February 26, 1969. (San Francisco Public Library, Photograph No. AAZ-1744).

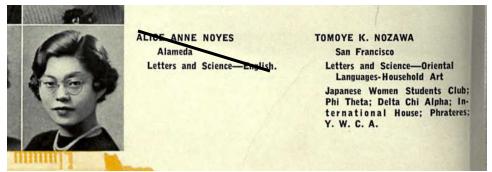


South and east façades of the 1968 concrete addition with the 1912 building in the background, view northwest from Rhode Island Street, February 26, 1969. (San Francisco Public Library, Photograph No. AAZ-1746).



Photograph of G. Albert Lansburgh, 1915. (Pacific Coast Architecture Database).





College photograph of Tomoye Nozawa, 1937. (University of California, Berkeley yearbook, 1937, page 140; Ancestry.com; amended by ARG).



Tomoye and Henri Takahashi, undated photograph (University of California, San Francisco Osher Center).



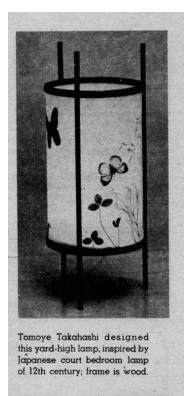
Tomoye Takahashi, undated photograph. (University of California, Berkeley, International House).



Martha Suzuki, undated photograph (Legacy.com).



Tomoye Takahashi (right) and Martha Suzuki (second from right) attending a 2007 commemoration held at the site of the Tanforan Assembly Center in San Bruno. (Discover Nikkei).



Lamp designed by Tomoye Takahashi, 1954. ("Lighting: Simplicity is a Keynote," *Los Angeles Times*, July 18, 1954).



Takahashi Trading Co. pottery mark (Modern Japanese Pottery and Porcelain Marks).



Takahashi Trading Co. pottery mark (Modern Japanese Pottery and Porcelain Marks).



Takahashi Trading Co. sticker (Heather Davidson, Flickr).



Takahashi Trading Co. sticker (Modern Japanese Pottery and Porcelain Marks).



Takahashi Trading Co. advertisement, early 1960s. (Heather Davidson, Flickr).

Appendix E Additional Documentation



Gustave Albert Lansburgh (Architect)



(/media/pcad-images/3185.png)

Portrait of Gustave Albert Lansburgh, San Francisco, 1915; from the Press Reference Library Western Edition Notables of the West, (New York and elsewhere: International News Service, 1915), p. 536 (/image/3185/)

view all images (/thumbs/person/123/) (1 of 25 shown)

Male, US, born 1876-01-07, died 1969-04-23

Associated with the firms

network (/person/123/network/)

Brown and Lansburgh, Associated Architects (/firm/2504/); Krafft, Julius, Architect (/firm/4618/); Lansburgh and Joseph, Architects (/firm/4728/); Lansburgh, G. Albert, Architect (/firm/226/)

∧ Professional History

Résumé

Lansburgh spent vacations from the University of California working as a draftsman for the UC instructor and Berkeley, CA architect, Bernard R. Maybeck (1862-1957). Maybeck, an early American graduate of the *École des Beaux-Arts*, (particularly on the West Coast) undoubtedly assisted him in attending the prestigious Parisian institution.

Draftsman, Julius E. Krafft, Architect, San Francisco, CA, c. 1895.

Partner, Lansburgh and [Bernard Julius] Joseph, Architects, San Francisco, CA, 1906-1909.

Principal, G. Albert Lansburgh, Architect, San Francisco, CA. From at least 1910 until 1922, his office was located at 709 Mission Street. The office moved to 140 Montgomery Street by 1923 and the firm continued to operate here in 1934. (See *San Francisco, California, City Directory, 1934*. p. 634.) In 1927, the office was located on the fourth floor. (See *San Francisco, California, City Directory, 1927*, p. 1282.) No office address was listed in the *San Francisco, California, City Directory, 1935*, (p. 665 or 1747).

PCAD - Gustave Albert Lansburgh

Lansburgh became important for the more than 50 theatres he designed during his association with the Orpheum Theatre circuit, led by Morris Meyerfeld, Jr., (1855-1935), Martin Lehman, (1851-1917), and Martin Beck, (1868-1940)

Lansburgh operated a busy practice in San Francisco between 1908-c. 1942, specializing in movie theatres, a lucrative business for many designers of the period in California; at his height of production, Lansburgh operated offices in San Francisco, CA, Los Angeles, CA, and New York, NY, and designed more than fifty motion picture theatres. In 1930, Lansburgh's office in Los Angeles was located at 607 South Hill Street, Room #937. (See *Los Angeles Directory Company's Los Angeles City Directory, 1930*, p. 2463.)

Professional Activities

Member, Society of Beaux-Arts Architects, New York, NY. Member, Diplôme Society, New York, NY.

Member, American Institute of Architects, San Francisco Chapter, San Francisco, CA.

Gustave Albert Lansburgh was born January 7, 1876 in Panama, the eldest son of Polish-born Simon Lazarus Lansburgh and his wife Rebecca. Tragically, Albert's father died in 1879 while his mother was carrying his younger brother, who was named Simon, after his father. She relocated to San Francisco with her two young sons, taking rooms at 195 Hyde Street. Rebecca died of tuberculosis in 1888 and the Lansburgh brothers were raised by Celia Goldman under the guardianship of Rabbi Jacob Voorsanger of Temple Emanu-El. Graduating from Boys High School in 1894, Albert enrolled at U. C. Berkeley, the year Julia Morgan graduated. Bernard Maybeck had recently been hired to teach descriptive geometry there and Albert worked as a draftsman for Maybeck during his vacations and later for architect Julius E. Krafft for a year. Maybeck was a positive influence on Albert and others, encouraging them to attend the prestigious École des Beaux-Arts in Paris. Albert first went to Paris in 1898 as a tutoring companion to the son of real estate developer Harvey M. Toy. Keen to enrol in the famous architectural school, Albert found a San Francisco sponsor in Moses A. Gunst and passed his entrance exams in 1901.

Education

High School/College

Lansburgh attended grammar schools in San Francisco from 1884 until 1892. He spent one year at the Cogswell College at its original campus in San Francisco (it moved to San Jose, CA, following the 1906 Earthquake).

Lansburgh attended Boys High School, San Francisco, CA, graduating in 1894. (Boys High School was renamed "Lowell High School" in 1894, to honor the American Romantic poet, James Russell Lowell, [1819-1891].)

A.B., University of California, Berkeley (UCB), Berkeley, CA, 1894-1896. He graduated in the same class as the noted San Francisco architect Arthur Brown, Jr., (1874-1957).

Dipl., *Architecte Diplôme par le Gouvernement, École nationale supérieure des Beaux-Arts*, Paris, France, 1906. Lansburgh attended the prestigious architectural academy, the *École des Beaux-Arts, Paris,* France, from either 1899 or 1900 until 1906; According to architectural historian, David Parry: "Albert first went to Paris in 1898 as a tutoring companion to the son of real estate developer Harvey M. Toy. Keen to enrol [sic] in the famous architectural school, Albert found a San Francisco sponsor in Moses A. Gunst and passed his entrance exams in 1901." (See David Parry, Encyclopedia of San Francisco, "Lansburgh, Gustave Albert," accessed 11/09/2011.) It appears that Lansburgh did not leave the US until after 07/24/1899, as he was naturalized and applied for a US Passport on that day.

Lansburgh worked in the studio of architect Jean-Louis Pascal (1837-1920), a *Prix de Rome* winner in 1866, who supervised construction of the landmark *Bibliothèque nationale de France* following the death of the original architect Pierre François Henri Labrouste (1801-1875).

PCAD - Gustave Albert Lansburgh

Pascal's *atelier* was a popular one for both British and North American students, producing such famous American practitioners as Paul Philippe Cret (1876-1945), Constant-Désiré Despradelle (1862-1912) and Guy Lowell (1870-1927). Pascal became only the second foreigner to win the American Institute of Architect's (AIA) Gold Medal, the Institute's highest individual prize, in 1914. Pascal was also the 1914 recipient of the Royal Gold Medal bestowed by the Royal Institute of British Architects (RIBA).

College Awards

A design project for a new temple (to replace the one lost in the Great Earthquake and Fire of 04/18-19/1906) for the influential Temple Emanu-El congregation won him a *Medaille Salon* from the *Societé des Artistes Français* in 07/1906. Despite his earlier connection with the temple's Rabbi Jacob Voorsanger (1852-1908), Lansburgh's project was never completed, due to the Sutter and Van Ness site's increasingly commercial nature.

Personal

Relocation

Born in Panama, Gustave Albert Lansburgh spent his first five years in this Central American country, before moving to San Francisco, CA, in 1881. His father died in 1879, possibly necessitating that the family relocate from Panama. He attended city seconday schools before 1894 and the University of California, Berkeley (UCB), between 1894 and 1896. According to San Francisco Voter Registration records from 1898, he lived at 2002 Pine Street in San Francisco. (See Ancestry.com, Source Citation California State Library, California History Section; Great Registers, 1866-1898; Collection Number: 4 - 2A; CSL Roll Number: 115; FHL Roll Number: 977276, accessed 06/14/2017.)

He spent much of the period 1899-1906 in Paris, studying architecture at the *École des Beaux-Arts* where he finished the demanding curriculum and returned to San Francisco in 05/1906. On arrival, he opened his own architectural office, doing work for family friends and acquaintances, many of whom were prominent in San Francisco's business and Jewish-American communities.

In 1907, he made his home at 1947 Pine Street in the city. According to voter records of that time, he was a registered Republican in 1907 and 1918. (See Ancestry.com, Source Citation California State Library; Sacramento, California; Great Register of Voters, 1900-1968, accessed 06/14/2017.)

From at least 1916 until 1923, Lansburgh resided at 2122 Pacific Avenue in San Francisco. (See San Francisco, California, City Directory, 1923, p. 1018.)

In 1925, he lived and worked near his brother, Simon. Gustave worked at 140 Montgomery Street, while Simon had an office at 220 Montgomery. The former lived at 3052 Pacific Avenue in 1925, while the later dwelled at 3030 Pacific. (See *San Francisco, California, City Directory, 1925*, p. 1108) Gustave and his family continued to live here in 1934. (See *San Francisco, California, City Directory, 1934*. p. 634.)

He lived at 649 Creston Road in San Francisco with his wife and daughter according to the US Census of 1940. The Lansburgh's owned the house at the time which had a value of approximately \$12,500. (See Ancestry.com, Source Citation Year: 1940; Census Place: Berkeley, Alameda, California; Roll: T627_190; Page: 62A; Enumeration District: 1-152, accessed 06/14/2017.)

From at least 1943, he and Irene lived at 28 West 4th Street in San Mateo, CA. (See *Burlingame-San Mateo, California, City Directory, 1943*, p. 108.)

From at least 1951 until 1969, Gustave and Irene managed the Casa Robles Apartment complex at 28 West 4th Avenue in San Mateo, CA. He and Irene lived in Apartment #8. (See *San Mateo, California, City Directory, 1951*, p. 151.) They continued to live here in 1968. (See *San Mateo, California, City Directory, 1968*, p. 291.) Gustave Lansburgh died the next year at the age of 93.

Parents

His parents were Simon Lazarus Lansburgh, Sr., (born in Poland-d. 1879 in Panama) and Rebecca Pyke Lansburgh (https://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=104923083) (born c. 1855 in Germany-d. 08/12/1888 in San Francisco, CA).

His maternal grandmother, Rachel Peixotto Pyke, wrote "Pyke's Catechism," (formally titled *Scriptural Questions for the Use of Sunday Schools for the Instruction of Israelites*), (1843), a twenty-page religious primer "...devoted to teaching young children to control emotions and behavior while adopting an idea of God as a parent." (See Dianne Ashton, *Rebecca Gratz: Women and Judaism in Antebellum America*, [Detroit, MI : Wayne State University Press, 1997] p. 159.)

Following their mother's death from complications of tuberculosis, Albert and his younger brother, Simon Lazarus Lansburgh, Jr., (born 11/09/1879 in Panama -died 01/13/1954) were raised by others in the Jewish-American community of San Francisco, including Celia Goldman and Rabbi Jacob Voorsanger of the prosperous Temple Emanu-El.

His brother Simon would become a lawyer, working for the Orpheum Theatre circuit among others. In 1918, his office was located at 135 O'Farrell Street, near the Orpheum Theatre #3. (See Ancestry.com, Source Citation Registration State: California; Registration County: San Francisco; Roll: 1544245; Draft Board: 11, accessed 06/14/2017.)

Spouse

He married Irene Muzzy in 06/1908.

Children

He and Irene had two daughter, Carol (born c. 1918 in CA) and Ruth, and two sons, Laurence and Edwin.

Biographical Notes

Various spellings of his first name--"Gustav" or "Gustave"--have been used. His US Passport Application of 07/24/1899, written in his own hand, indicated that he spelled it at age 23 as "Gustav." He was naturalized an American citizen, in the Superior Court of the District of Columbia, Washington, DC, on 07/24/1899. (See Ancestry.com, Source Citation National Archives and Records Administration (NARA); Washington D.C.; NARA Series: Passport Applications, 1795-1905; Roll #: 531; Volume #: Roll 531 - 12 Jul 1899-31 Jul 1899, accessed 06/14/2017.) In 1918, his World War I Draft Registration Card, also in his own hand, indicated that he was spelling it in the French manner, "Gustave." To avoid confusion about the spelling, he often went professionally as "G. Albert Lansburgh."

San Francisco Voter Registration records from 1898 indicated that Lansburgh stood 5-feet, 6 and 1/2-inches tall, with a darker white complexion, brown eyes and black hair. (See Ancestry.com, Source Citation California State Library, California History Section; Great Registers, 1866-1898; Collection Number: 4 - 2A; CSL Roll Number: 115; FHL Roll Number: 977276, accessed 06/14/2017.)

Member, Olympic Club, San Francisco, CA, c. 1913; member, Concordia Club, San Francisco, CA, c. 1913; member, Argonaut Club, San Francisco, CA, c. 1913.

SSN: 559-26-9711.

Associated Locations

San Mateo, CA (Architect's Death)

PCAD id: 123

map (/person/123/map/) ▲ Buildings and other works Name 1st Hebrew Congregation Synagogue #3, Pill Hill, Oakland, CA (/building/21289/) American Trust Company, Office Building, Berkeley, CA (/building/21239/) Brown Mausoleum, San Francisco, CA (/building/21927/) Clift Hotel, Tenderloin, San Francisco, CA (/building/19520/) Drum, John S., House and Boathouse, Lake Tahoe, CA (/building/21240/) El Capitan Theatre #1, Hollywood, Los Angeles, CA (/building/292/) El Capitan Theatre, San Francisco, CA (/building/1436/) Emporium Company, 835 Market Street Department Store #2, San Francisco, CA (/building/14453/) Golden Gate Theatre, San Francisco, CA (/building/4342/) Gunst, Elkan, Building, Powell Street and Geary Street, Union Square, San Francisco, CA (/building/17240/) Gunst, M.A., Building, 3rd Street and Mission Street, San Francisco, CA (/building/17080/) Home of Peace Cemetery, Meyerfeld, Morris, Jr., and Nannie A., Mausoleum, Colma, CA (/building/22403/) Kinema Theatre, Fresno, CA (/building/194/) Lansburgh, G. Albert, House, Pacific Heights, San Francisco, CA (/building/17243/) Leventritt, Marion, Apartment House Project, San Francisco, CA (/building/15853/) Loew's Warfield Theatre, San Francisco, CA (/building/1434/) Lowenstein, Samuel and Florence, House, Pacific Heights, San Francisco, CA (/building/17242/) Orpheum Theatre #2, Power and Light District, Kansas City, MO (/building/22405/) Orpheum Theatre #2, Salt Lake City, UT (/building/195/) Orpheum Theatre #3, Downtown, Los Angeles, CA (/building/7801/)

Name

Orpheum Theatre #3, Tenderloin, San Francisco, CA (/building/1554/) X

Orpheum Theatre #4, Downtown, Los Angeles, CA (/building/196/)

Orpheum Theatre, Downtown, Saint Louis, MO (/building/17212/)

Orpheum Theatre, New Orleans, LA (/building/17209/)

Sachs Building, San Francisco, CA (/building/22404/)

San Francisco War Memorial and Performing Arts Center, War Memorial Opera House, San Francisco, CA (/builc

Shrine Civic Auditorium #2, Exposition Park, Los Angeles, CA (/building/189/)

State-Lake Theatre, Chicago, IL (/building/17211/)

Temple Emanu-El #2, San Francisco, CA (/building/1376/)

Temple Sinai, North Oakland, Oakland, CA (/building/20484/)

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∧ ≌ Links

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Men Who Made San Francisco, page 144.

G. Albert Lansburgh

PERHAPS the architects of San Francisco more than any other class of people can be termed in truth the "Men Who Made San Francisco." They drew the plans for the actual builders to work upon, and much credit is due them for the work done since the great fire of 1906.

G. Albert Lansburgh holds an enviable position among the architects of San Francisco. He was born at Panama, January 7, 1876, and is the talented son of talented parents. His mother was a famous artist, Rebecca Pyke, and his father was a prominent merchant of Penama.



G. Albert Lansburgh studied architecture in France and graduated from the Ecole des Beaux Arts, Paris. He was also awarded aniedal by the Paris Salon in 1906.





G. Albert Lansburgh Collection, 1891-1939

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Descriptive Summary

Collection Title: G. Albert Lansburgh Collection, Date (inclusive): 1891-1939 Collection Number: 1969-1 Creator: Lansburgh, G. Albert, 1891-1939 Extent: 3 boxes, 1 flat box, 3 flat file drawers, 3 framed drawings Repository: Environmental Design Archives. University of California, Berkeley. Berkeley, California. Abstract: The collection documents Lansburgh's student work, travels, and architectural projects. Language: English. Access Collection is open for research. Publication Rights All requests for permission to publish, reproduce, or quote from materials in the collection should be discussed with the Curator.

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Acquisition Information

The collection was donated in 1969. Access Points Architects--California.

Architecture--California.

Theaters.

Biography

G. Albert Lansburgh (1891-1939)

Gustave Albert Lansburgh was born January 7, 1876, in Panama City, to Simon Lazarus Lansburgh and Rebecca Pixotto Pyke Lansburgh of Kingston, Jamaica. Lansburgh's father, one of the largest ship chandlers on the Pacific Coast, died in 1879 and his mother relocated to San Francisco with Gustave and his brother Simon. When their mother died in 1888 of tuberculosis, the Lansburgh brothers were raised in a foster home, their guardianship assumed by Rabbi Jacob Voorsanger of the Congregation Emanu-El in San Francisco.

Lansburgh attended the University of California at Berkeley from 1894 to 1896, working during his vacations as a draftsman for Bernard Maybeck. Encouraged by Maybeck to study at L'Ecole des Beaux Arts in Paris, he financed his trip to France as the tutor of the son of a wealthy real estate developer. One of fifteen foreign students admitted to the Ecole, Lansburgh won the patronage of the San Francisco cigar manufacturer and philanthropist Moses A. Gunst and his wife Ophelia. In addition to architecture, Lansburgh studied painting, modeling, sculpture, engineering, and art history. He supplemented his formal education with extensive traveling throughout Europe and the Middle East to study great works of architecture. Lansburgh graduated from the Ecole with honors, receiving a gold medal from the Society of French Artists at the Grand Salon of the Champs Elysees in Paris for his design of the projected new Temple Emanu-El in San Francisco (which never came to fruition).

Returning to San Francisco in 1906, just one month after the devastating earthquake, Lansburgh began a professional practice with architect Bernard J. Joseph. In 1908 he established an independent practice, but continued to collaborate with Joseph on many major projects. During this period Lansburgh studied under the direction of his first mentor, Bernard Maybeck.

In 1908 Lansburgh married Irene Muzzy, with whom he had four children: Ruth, Lawrence, Edward, and Carol.

Noted as one of San Francisco's most accomplished architects, Lansburgh's designs include the following San Francisco landmarks: the Koshland Building, the Elkan Gunst Building (with Bernard Joseph), the Lumberman's Building, the Concordia Club, and the Rainey Estate Flats. The M.A. Gunst building, which he designed with his associate Bernard Joseph, is no longer standing. He also designed several San Francisco public libraries and schools, and was involved in the development of Telegraph Hill.

Lansburgh was most famous for his opulent theaters, many originally designed for vaudeville and later transformed into movie palaces. He designed more than fifty theaters nationwide, including numerous projects for the Orpheum. Among his San Francisco theaters are the Golden Gate Theatre, the Warfield, the New Orpheum, and the War Memorial Opera House (with Arthur Brown, Jr.). Lansburgh designed six major theaters in Los Angeles and collaborated with architects Abram M. Edelman and John C. Austin in the design of the Shrine Auditorium (referred to as the Al Malaikah Temple, the headquarters of that Shriner order, in Lansburgh's project files). The Shrine Auditorium has been the site of the Academy Awards and other major awards ceremonies for many years and was declared a Los Angeles City Historic-Cultural monument in 1975. In addition, Lansburgh designed theaters in Kansas City, St. Louis, New Orleans, Salt Lake City, and Fresno, California. Lansburgh also designed the Lobero Theatre in Santa Barbara, a California State Historic Landmark. The Byzantine-styled Martin Beck Theater in New York City was Lansburgh's projudest achievement. His success with the Beck Theater prompted Otto Kahn, president of the New York Metropolitan Opera Company, to seek Lansburgh's expertise in designing a new opera house at the corner of 57th Street and 8th Avenue. It would have held a 5,300-seat theater, but its location proved to be controversial, and the project was dropped after Kahn's death in 1934.

Lansburgh also designed a number of synagogues, including the Sinai Temple for the First Hebrew Congregation in Oakland, which he described as having a portico such as King Solomon's Temple in Jerusalem might have had. Other projects included the B'nai B'rith District Grand Lodge headquarters, the interior of the Clift Hotel (with Anthony Heinsbergen), a city auditorium in Sacramento, several mausoleums, numerous residences, commercial buildings, hotels, and apartment buildings.

Hailed for his "originality and versatility of style" and "careful eye for economy of space, material and construction," Lansburgh was also noted as a master of acoustics. His first major acoustical project was San Francisco's Civic Auditorium, for which he designed a ceiling canopy. At the height of his career, he ran offices out of San Francisco, New York, and Los Angeles. Lansburgh was appointed to the architectural commission of the 1915 Panama-Pacific exposition, and was responsible for designing many of the exposition's buildings, including the Motor Transportation Building. He contributed to defense efforts in World War II by making drawings of seaplanes and destroyer tenders, until ill health forced his semi-retirement. He was a member of the Argonaut and Concordia Clubs, the San Francisco Chapter of the American Institute of Architects, the Beaux Arts Society, and the Diplome Society of Beaux Arts Architects. Lansburgh died in San Mateo on April 23, 1969, ninety-three years old. Sources:

Adams, Jerry. "G. Albert Lansburgh: An Architect from the Golden Era," San Francisco Examiner Pictorial Living, Aug. 13, 1961.

"G. Albert Lansburgh," unidentified clipping from the Documents Collection research files [n.d.]

Goldstein, Barbara. "Wilshire Rebirth," Progressive Architecture, 69(4) April 1988: 91-99.

Sachner, Paul M. "Hollywood Comeback: El Capitan Theater Restoration," Architectural Record, 180(1) Jan. 1992: 106-113.

Levin, Steve. "Selections from the Terry Helgesen Collection," Marquee: Journal of the Theatre Historical Society of America, 28(4) 1996:8-9.

Stern, Norton B. and William M. Kramer. "G. Albert Lansburgh, San Francisco's Jewish Architect from Panama," Western States Jewish Historical Quarterly, 12(3) April 1981: 210-224.

Scope and Contents Note

The Lansburgh collection is organized in two series: Personal Papers, including student work and travel diaries, and Project Records, which include drawings and photographs. Project records, which form the bulk of the collection, include extensive documentation of the design and construction of theaters. The collection, including his library of 118 volumes, was donated by Lansburgh's family in 1969. The books were assumed by the University Library.

Project Index

The following is a list of architectural projects from the Lansburgh Collection. For more complete information about collection contents for each project, as well as shelf location and microfilming status, download the complete **Project Index** in an Excel spreadsheet format by going to http://www.ced.berkeley.edu/cedarchives/pindex/lansburgh.xls. For instructions on interpreting the Project Index, see **The Guide to the Project Index** at http://www.ced.berkeley.edu/cedarchives/pindex/lansburgh.xls. For

The Project Index list is arranged alphabetically by Project/Client Name and contains information, where available, about the location, date, project type, collaborators, photographers, and formats for each project in the collection.

Project/Client Name (location, date, project type) Collaborator (role), Photographer [Format - Ms=Manuscripts, Dr=Drawings, Ph=Photographs]

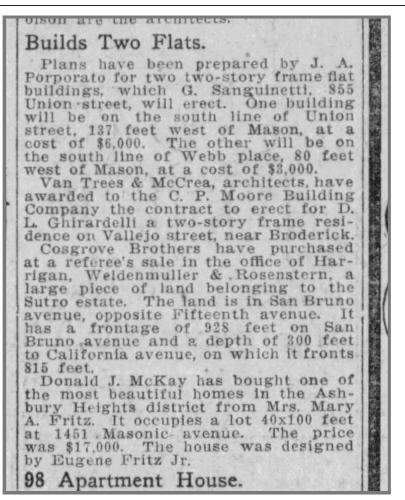
- * Al Malaikah Temple (Los Angeles , CA ; 1922 ; religious) Photographer: Keystone Photo [Dr, Ph]
- * American Trust Co. (Berkeley , CA ; 1927 ; commercial) [Ph]
- * Blumenthal, A. C. (San Francisco, CA; 1922; residential-multi) [Dr, Ph]
- * Bonwit Teller Store (New York City , NY ; n.d. ; commercial) [Ph]
- * Brown Mausoleum (San Francisco, CA; 1909; funerary) [Dr, Ph]
- * Brown, Morris Hotel (San Francisco , CA ; n.d. ; commercial) [Ph]
- * Date [residence] (unknown ; 1917 ; residential) [Ph]
- * Design: Civic Auditorium (commercial) [Dr]
- * Design: theatre (1929 ; commercial) [Dr]
- * Drum, John S. [cabin and bathhouse] (Lake Tahoe, CA; 1922; residential) Photographer: Moulin, G. [Dr]
- * Drum, John S. [chalet] (Lake Tahoe, CA; 1922; residential) Photographer: Moulin, G. [Dr, Ph]
- * Drum, John S. [residence] (unknown , CA ; n.d. ; residential) Photographer: Moulin, G. [Ph]
- * E. F. Hutton & Co. (San Francisco , CA ; n.d. ; commercial) [Ph]
- * El Cid & Joan of Arc Bases (San Francisco , CA ; 1930 ; cultural) [Dr]
- * F. Peano Sculpture (Inglewood , CA ; n.d. ; commercial) [Ph]
- * First Hebrew Congregation-synagogue (Oakland , CA ; 1914 ; religious) Photographer: Moulin, G. [Dr, Ph]
- * Gunst Building [Geary & Powell] (San Francisco , CA ; 1906-1907 ; commercial) [Ph]
- * Gunst Building [Third & Mission] (San Francisco , CA ; 1907 ; commercial) Photographer: Metzgar, F. [Dr, Ph]
- * Gunst Mausoleum (unknown ; n.d. ; funerary) Photographer: Moulin, G. [Ph]

- * Henderson's Orpheum Building (Los Angeles, CA; 1910-1911; commercial) Photographer: Moulin, G. [Dr, Ph]
- * Jacob, Andrew A. (San Francisco , CA ; n.d. ; residential) [Dr, Ph]
- * Jeweler's Exchange (San Francisco , CA ; 1922 ; commercial) Photographer: Parker, D. [Ph]
- * Lansburgh, Mrs. G. Albert (San Francisco, CA; 1923; residential) Photographer: Lother's & Young [Dr, Ph]
- * Loew's Warfield Theater (San Francisco , CA ; 1916 ; commercial) Photographer: Moulin, G. [Ph]
- * Lurie, Robert A. Co. Theater (San Francisco , CA ; 1939 ; commercial) [Dr]
- * Martin Beck's Westside Theatre (New York City , NY ; 1923 ; commercial) [Dr]
- * Mercantile Place Arcade Competition (New York City , NY ; n.d. ; commercial) [Ms, Dr, Ph]
- * Metropolitan Opera House (New York City , NY ; 1929 ; cultural) [Dr]
- * Meyerfeld Mausoleum (unknown ; 1936 ; funerary) [Dr, Ph]
- * Motor Transportation Building: Panama Pacific International Exposition (San Francisco, CA; 1915; exposition) Photographer: Moulin, G. [Ph]
- * Natomas Consolidated Hotel (Citrus , CA ; n.d. ; commercial) [Dr, Ph]
- * Ogden Hotel (San Francisco , CA ; 1926 ; commercial) Photographer: Moulin, G. [Ph]
- * Orpheum Circuit Co. building (San Francisco , CA ; 1907 ; commercial) [Dr]
- * Orpheum Theater (Kansas City , MO ; 1914-1915 ; commercial) [Ph]
- * Orpheum Theater (New Orleans , LA ; 1919-1920 ; commercial) Photographer: Schnetzer J./ L'Franck C. [Ph]
- * Orpheum Theater, First (San Francisco , CA ; 1907-1909 ; commercial) [Ph]
- * Orpheum Theater, see Henderson's Orpheum Building (Los Angeles, CA; 1910; commercial)
- * Orpheum Theatre (St. Louis, MO; 1915-1916; commercial) Photographer: Hampson F./ Moulin G. [Dr, Ph]
- * Panama-Pacific Int. Expo.: Orange Blossom California Candies (unknown ; 1913 ; exposition) [Ph]
- * Portland Auditorium Competition (Portland , OR ; 1911 ; commercial) [Dr]
- * project for columbarium (San Francisco , CA ; n.d. ; funerary) [Dr]
- * Rainy, William S. (San Francisco , CA ; n.d. ; residential) [Ph]
- * Sachs Building (San Francisco, CA; 1908; commercial) Photographer: Commercial Art Co. [Ph]
- * San Francisco City Hall Competition (San Francisco , CA ; 1912 ; governmental) [Dr]
- * San Francisco Custom House, detail (San Francisco , CA ; n.d. ; governmental)
- * San Francisco Public Library Competition (San Francisco , CA ; 1917 ; educational) [Dr]
- * Stanford University [proposed war memorial and theatre] (Palo Alto , CA ; 1932 ; educational) [Dr]
- * Telegraph Hill project (San Francisco, CA; 1925-1926; recreational) Photographer: Moulin, G. [Dr, Ph]
- * Temple Emanuel (San Francisco , CA ; 1906 ; religious) [Dr]
- * Tropp Building (unknown ; 1922 ; commercial) [Ph]
- * unidentified building (unknown ; n.d. ; commercial) Photographer: Nevada Photo Service [Ph]
- * unidentified residences (unknown ; n.d. ; residential) Photographer: Nevada Photo Service [Ph]
- * unidentified synagogue (unknown ; n.d. ; religious) [Dr]
- * unidentified theater (unknown , NJ ; n.d. ; commercial) [Ph]
- * unidentified theater (unknown ; n.d. ; commercial) Photographer: Collinge J. [Ph]
- * War Memorial Opera House (San Francisco , CA ; 1923-1933 ; commercial) [Dr, Ph]
- * Warner Brothers Theatre (Hollywood, CA; 1925-1926; commercial) Photographer: Keystone photo [Dr, Ph]
- * Webster, George (Sierra County , CA ; 1938 ; residential) [Dr]

I. Personal Papers , 1891-1920
Scope and Content Note
Contains Lansburgh's statement of citizenship, and a carbon copy of an extensive account or his travels throughout Europe, Great Britain, and the Middle East, addressed to his aunt and brother and preserved as a personal diary. Also contains some early artistic drawings by Lansburgh, completed in 1891. Includes many drawings and notebooks completed when he was a student at L'Ecole des Beaux Arts in Paris, and a few unidentified photographs. The correspondence includes a series of letters in French from J.L. Pascal, one of his instructors from the Beaux Arts, and other letters in both English and French, including several from George Toy. Also includes a copy of his MIT entrance exams, dated 1894, and several photographs of California missions.
II. Project Records , 1907-1939
Scope and Content Note
Arrangement
Arranged alphabetically within subseries.
Consists of project indexes, photographs, and drawings documenting Lansburgh's designs. Project indexes cover the period 1913 to approximately 1930 or 1931. Photographs document various phases of construction, as well as drawings and models. A few textual documents and small drawings are filed with the photographs. Drawings depict residential, commercial, religious, and funerary projects as well as numerous theaters.

B. Photographs

C. Drawings



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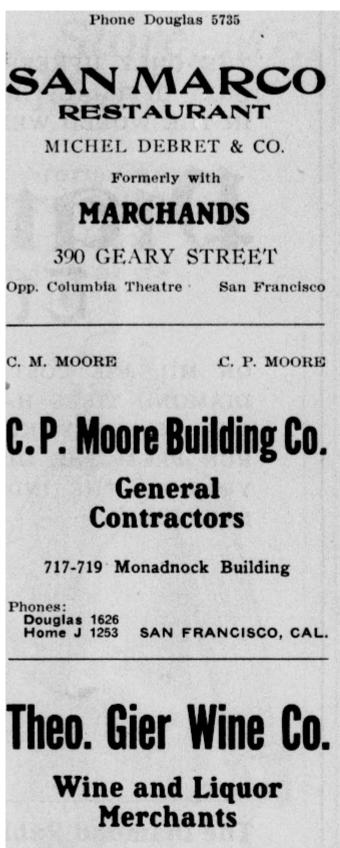


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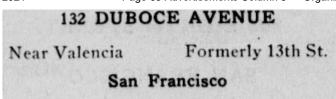
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	CHARLES P. MOORE, residing at	of
	Corte Madera, Marin County, California;	
2	CLARENCE M. MOORE, residing at	C
	Sausalito, Marin County, California. In witness whereof each and every one	
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1	CHARLES P. MOORE,	
	CLARENCE M. MOORE.	
8	State of California, City and County of	Sa
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		or
	On this 26th day of April, one thousand nine hundred and twelve, before me, D.	be
	B. Richards, a Notary Public in and for	in
I.	the said City and County of San Francisco.	th
ł	State of California, residing therein, duly commissioned and sworn, personally ap-	De
	commissioned and sworn, personally ap-	W
1	peared Charles P. Moore and Clarence	SO
đ	M. Moore, known to me to be the persons	sc
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1	San Francisco, the day and year in this	Sa
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	(Seal) D. B. RICHARDS,	
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1	Endorsed: Filed Apr. 29, 1912. H. I.	M
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	Deputy Clerk.	-
1	JORDAN, ROWE & BRANN, Attorneys	N
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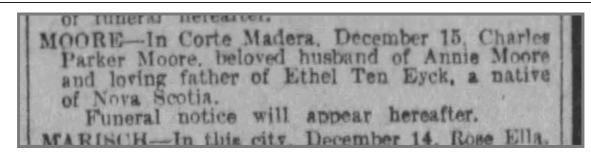
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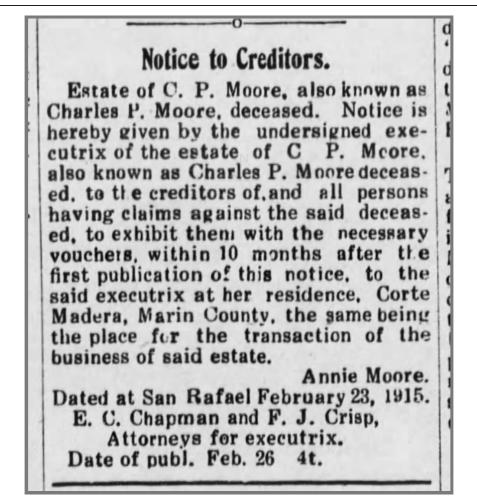
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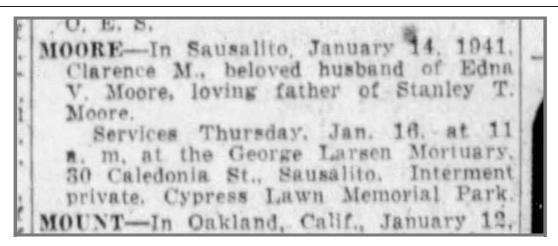
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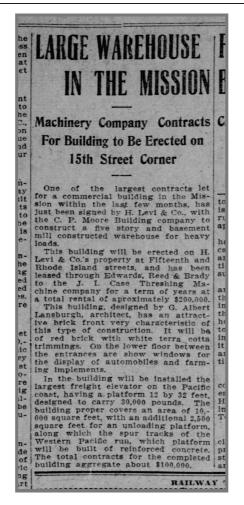
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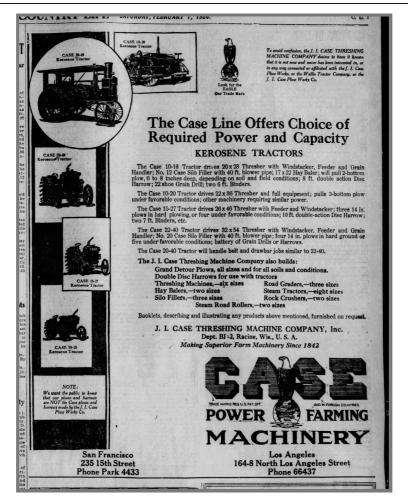
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News

Paul Sherrill

Updated: Aug. 6, 2012 2:56 p.m.



A memorial service for Paul Sherrill, a San Francisco architect whose works included the Sherman House Hotel, will be held at 11:30 a.m. tomorrow in San Francisco.

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Mr. Sherrill died Nov. 5 after a long illness. He was 71.

Mr. Sherrill graduated from Stanford <u>University</u> in 1952. He then attended the University of Oklahoma for a year before serving two years in the Army.

He moved to San Francisco in 1957. Three years later, he established the architecture firm of Lanier & Sherrill with Albert Lanier; Mac Morrison joined the

firm in 1971. Among the firm's projects were the conversion of the <u>Southern Pacific</u> <u>Hospital</u> on Fell Street into senior housing and Casa de Vida, San Francisco's first apartment building designed exclusively for the handicapped.

Mr. Sherrill married <u>Anne Hummel</u> in 1960. She died in 1990. He is survived by two sisters, Sally Bylin of Bakersfield and Mrs. <u>Allen Baxter</u> of Oakland; and a brother, <u>Charles Sherrill</u> of Paradise Valley, Ariz.

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The memorial service will be held at Mr. Sherrill's home, 156 Texas St. in San Francisco.

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SHERRILL, Paul -A Memorial gathering will be held for Paul Sherrill, San Francisco architect, at 156 Texas street, 11:30 a.m. Sunday, No-vember 12. Mr. Sherrill, 70, died Nov. 5, after a long illness. He was a graduate of Stan-ford University and the University of Oklahoma School of Architecture and was a partner in the firm of Lanier, Sherrill, Morrison. Mr. Sherrill was chairman of the Potrero Hill Neighborhood House in the 1970's. and recently served on the advisory committee of the Redeveloment Agency for the waterfront. He and his firm designed the first apartment house exclusively for the handicapped, Casa de Vida on Diamond Heights, the Sherman House Hotel, the conversion of the old Southern Pacific Hospital on Fell street into 158 apartments for the elderly. His wife, the late Ann Sherrill, who taught history at Mills College, died in 1960. He is survived by two Sally Bylin of Bakersfield, Mrs. sisters, Allen Baxter of Oakland; and a brother, Charles, of Paradise Valley, Arizona. Funeral arrangements are by the Neptune Society.

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December-January 2008 RETURN TO HOME PAGE FEEDBACK

Albert Lanier, Neighborhood Architect, Dies at 81

By Steve Steinberg

Albert Lanier, a noted architect who designed many homes in Noe Valley and around San Francisco, has passed away. The 81-year-old Lanier, who also helped establish the city's School of the Arts, died peacefully on Oct. 31, 2008, with his wife by his side. He had been suffering from emphysema.

A Noe Valley resident since 1960, Lanier was married to famed artist Ruth Asawa. The couple, partners in love and work for more than 60 years, raised six children, five of whom still live within walking distance of the family home on Castro Street.

In addition to his residential architecture, Lanier was known for his community contributions. He oversaw the 1985 renovation of the Noe Valley Branch Library and worked to preserve the Gottardo Piazzoni murals, which had adorned the walls in the old San Francisco Main Library. Lanier helped ensure that the 1930s murals were saved after the conversion of the library to the Asian Art Museum. They are now safely installed in the new M.H. de Young Museum in Golden Gate Park.

Lanier also created the architectural designs for his wife's public art projects, including the mermaid fountain at Ghirardelli Square and another fountain at the Hyatt Hotel on Union Square.

Said his daughter Aiko Cuneo, "He was the silent partner for Ruth's public commissions. He did all the drawings and elevations, and helped her with mathematical computation. He was her biggest supporter."

Born in a small town in Georgia in 1927, Lanier enrolled in Georgia Tech at the age of 16 to study architecture. His studies were interrupted by naval service during World War II. After the war, he attended North Carolina's Black Mountain College, an innovative liberal arts school centered on the arts. There he studied under such farseeing educators and artists as Josef Albers and Buckminster Fuller.

It was also at Black Mountain that he met Ruth, who was an art student as well. The two met, according to daughter Addie Lanier, "on a mountain path coming back from the school orchard, nicknamed the Garden of Eden."

Lanier married Asawa in San Francisco in 1949. The next year, he began working as an architect in the city. By 1958 he had opened his own firm. The couple soon bought their Noe Valley house and began an active life, focused on their children, colleagues, and neighborhood.

No doubt inspired by their experiences at Black Mountain College, Lanier and his wife worked tirelessly to establish the San Francisco School of the Arts, a public high school for the performing arts, now located on Portola Drive. After long years of bureaucratic delay, the school finally opened in the early 1990s.

Lanier's architectural designs reflected his desire to create harmonious spaces filled with light. "He would tear down walls and flowingly connect the internal space of his houses with the outdoors," said good friend and fellow architect Bill Bondy, who worked for Lanier in the 1980s.

"His interiors always feel very spacious," agreed Addie. "He used skylights and windows--natural light--to achieve that effect. He appreciated simplicity. There is not a lot of ornamentation in his designs." Addie said her father was a great admirer of Frank Lloyd Wright and a close friend of photographer Imogen Cunningham.

His best-known San Francisco projects were the Mercy Terrace Apartments, the Monsignor Lyne Community building in the Castro, and the Youth Hostel at Fort Mason. But he left his mark on Noe Valley, too. You can see samples of his residential work at 3616 21st Street, 4343 Cesar Chavez, and 1116 Castro Street.

A passionate gardener, Lanier in the late 1970s pitched in to design the planter boxes behind the library on Jersey Street. "He also was active in getting trees planted in the neighborhood," said Cuneo.

Lanier's love of simplicity extended to life in general, according to his son Paul Lanier. "My father liked old-fashioned, simple things, like libraries, gardens, schools, and being in the country."

He also cared about others.

"Albert was a humanist," said Bondy. "He loved people and appreciated their individual value."

His children will remember him as a great storyteller who enjoyed telling anecdotes about growing up in the South. Towards the end of his life, he recorded some of those stories for posterity. He often dressed in overalls, noted Addie, in the style of a Georgia farmer.

"He was pretty content with the way his life turned out," said Addie. "He was never bored. He felt pretty lucky."

A memorial service for Albert Lanier, attended by over 200 people, was held on Nov. 20 at the First Unitarian Universalist Church on Franklin Street in San Francisco.

Besides his wife Ruth, Lanier is survived by his children--Aiko, Addie, Paul, Xavier, and Hudson-and 10 grandchildren, whom he adored. Another son, Adam, passed away several years ago.

William Albert Lanier

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*

illiam Albert Lanier April 12, 1927 - October 31, 2008 William Albert Lanier - Albert to all who knew him - died peacefully in San Francisco in the company of his life-long partner and wife of 59 years, Ruth Asawa, and family, the result of a long illness. Albert practiced architecture in The City for fifty years and was a mentor to many. His projects included the Mercy Terrace Apartments, the Monsignor Lyne Community, and the Youth Hostel at Fort Mason, but he earned his good reputation chiefly as a residential architect. Albert Lanier homes are spacious, light, warm, and personal. He was concerned not so much with what buildings look like but how people can live in them comfortably and creatively. Albert was born to Weylud Hudson Lanier and Bernice Bird in Metter, GA. At age 16, he entered Georgia Tech to study architecture, but interrupted his studies to serve in the Navy during World War II. In 1948 he attended Black Mountain College, the pioneering art school, where he absorbed the forward-thinking ideas of his teachers Josef Albers and Buckminster Fuller, and where he met his wife Ruth. In 1949, Albert married Ruth in San Francisco. Their home in Noe Valley was a vibrant, community meeting place for artists, misfits, neighborhood activists, and friends for five decades. Albert was a superb storyteller in the Southern tradition and an avid gardener. His philosophy was "Renovate, don't demolish. And if you demolish, compost." Albert was a passionate advocate for public education and was instrumental in helping to establish SOTA, the School of the Arts High School. He oversaw the first renovation of the Noe Valley Library in 1985. He successfully campaigned to preserve the Piazzoni Murals at the de Young Museum and the dome on Mission High School. He was active in Mission District politics in the 1970s, helping to establish Bethany Senior Center and the Mexican-style open market at 22nd and Mission Streets. He served on the San Francisco Landmarks Board by invitation of then-Mayor Dianne Feinstein, who later fired him for being "abrasive." Albert made the architectural drawings for many of his wife's public commissions, including Andrea, the Mermaid Fountain at Ghirardelli, the Aurora Fountain on the Embarcadero, and the Hyatt on Union

William Lanier Obituary (2008) - San Francisco, CA - San Francisco Chronicle

Square Fountain, which was constructed in the basement studio and the backyard of their home. He was a dear friend to the late photographer Imogen Cunningham, with whom he shared a birthday and a love of plants and city gossip. Albert adored his ten grandchildren, all of whom grew up, to his great delight, in Noe Valley. At the end of his life, he recorded the stories of his Southern childhood. One story recounted a conversation he overheard many times between a Miss Ruby Waters and the town butcher. The butcher would ask, "What kind of chicken do you want for Sunday supper, Miss Ruby?" And Miss Ruby would respond, "I want a chicken with a breast like Miss Brunie Turner and the drumsticks like those on Miss Nora White," and so on until every part of the chicken had been linked to a matron in town. Albert is survived by his wife of 59 years, Ruth, and five of their children: Xavier, Aiko (Cuneo), Hudson, Addie, and Paul, all of San Francisco. His son Adam predeceased him. He is also survived by his sons- or daughters-in-law Geraldine Lanier, Larry Cuneo, Terry Lanier, Peter Weverka, and Sandra Halladey. Albert leaves behind ten grandchildren Christopher, Ken, Xavier, Hudson, Max, Lilli, Aiko Sofia, Henry, Emma and William; two great-grandchildren Cameron and Avery; his sister Helen Strickland of Lakeland, Georgia; and many loving relatives in Georgia. The Lanier-Asawa family would like to thank Li Everett and the wonderful staff of Kaiser Hospital and long-time caregivers Rosario To-Ong, Luz Avestruz, Julita Camasura, Marielou Mercado, Ellen Tullao, Rosella Hiponia, Glendy Bettencourt, and Nora Salazar and personal assistant Lori Schafer. A memorial service will be held at the First Unitarian Universalist Church, 1187 Franklin Street in San Francisco, at 12:00 noon on Thursday, November 20, 2008. In lieu of flowers, the family requests making a donation to the charity of your choice.

To plant trees in memory, please visit our <u>Sympathy Store</u>.

Published by San Francisco Chronicle on Nov. 9, 2008.

7/1/2021	Author sculpts nuanced portrayal of artist Ruth Asawa in 'Everything She Touched' Datebook							
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ART & EXHIBITS BOOKS

Author sculpts nuanced portrayal of artist Ruth Asawa in 'Everything She Touched'

Steven Winn | April 12, 2020 Updated: April 13, 2020, 6:11 pm



Ruth Asawa (second from left) sits with other students alongside their teacher, Louise Beasley (standing), in 1943 at Rohwer War Relocation Center in Arkansas. Photo: Mabel Rose Jamison / Estate of Ruth Asawa 1943

In 1943, when Ruth Asawa and her Japanese American family were interned at the Rohwer War Relocation Center in Arkansas, she had an advocate in her high school English teacher, Louise Beasley. Moved by her student's drive and incessant desire to sketch and paint, Beasley encouraged the California native to continue her studies after graduating. Among the college catalogs the teacher offered was one from the Chicago Art Institute.

"I had never heard of an art institute," Asawa later recalled. "The classes sounded exciting, but the tuition was beyond my reach." So Asawa chose the school with the lowest fees she could find: Milwaukee State Teachers College, which charged \$25 a semester.

Modest means weren't about to keep the aspiring young artist down. After thriving in Milwaukee and then at the famed Black Mountain College in North Carolina, Asawa went on to forge a singular, seminal career as a San Francisco artist and arts education activist. Best known for her diaphanous, transportingly gorgeous hanging wire sculptures and exuberant figurative art fountains at Union Square and Ghirardelli Square, Asawa made an equally enduring contribution to art in the public schools.

A project that began at San Francisco's Alvarado Elementary School in summer 1968 expanded citywide and grew across the curriculum, culminating in the creation of an arts-based public high school in 1982, fittingly renamed the Ruth Asawa San Francisco School of the Arts in 2010. The city, thanks in large measure to Asawa's determined labors, became a model for arts education around the country and beyond. Beasley's faith in her student was abundantly affirmed.

Tempting as it is to view Asawa's life as an artistic rags-to-riches parable, the story is far more shaded and nuanced. That rich narrative emerges in a scrupulously researched and lucidly written new book, "Everything She Touched: The Life of Ruth Asawa," by Marilyn Chase, published April 7 by Chronicle Books.



BY MARILYN CHASE

"Everything She Touched: The Life of Ruth Asawa" by Marilyn Chase was published April 7. https://datebook.sfchronicle.com/art-exhibits/everything-she-touched-is-a-lucidly-written-book-on-artist-ruth-asawa Photo: Chronicle Books

While it's not surprising to learn that Asawa (1926-2013) encountered prejudice and condescension as a woman of Japanese extraction in mid-20th century America, her career was both unpredictably quixotic and solidly rooted in the artist's essential nature.

Once she and her husband, architect Albert Lanier, had settled in San Francisco, the hardworking Asawa began turning out the distinctive wire pieces that attracted the attention of several museums, the Peridot Gallery in New York and critics. No less than the thenpowerful Time magazine took notice in 1955.

In a review that paired the 28-year-old Asawa with the famed sculptor **Isamu Noguchi**, the magazine praised the "austerity and calm," the "openness, delicacy and symmetry" of sculptures that suggested "blossoms, odorless, colorless, outsize, yet refreshing to contemplate."

If the Time review seemed to patronize even as it praised, by describing Asawa as "a San Francisco housewife and mother of three," the characterization probably didn't much perturb the artist. In creating with Lanier a brood that eventually grew to six children (two of them adopted), Asawa valued family over fame, community over careerism, colleagues over self-promotion, and emphasized solidarity with friends.

After the Peridot first declined to exhibit her drawings and then proved unable to handle Asawa's increasingly large hanging pieces under its 8-foot ceilings, the artist and the gallery parted ways in 1961. It would be the last time — until late in Asawa's life, when Christie's auction house sold some of her work for six-figure prices the artist had never dreamed of — that she would be represented in the art world capital of New York.



Ruth works inside the lobe of a looped-wire sculpture in 1957. Photo: Imogen Cunningham Trust 1957 / Imogen Cunningham Trust 1957 None of this should suggest that Asawa was either passive or unambitious. When it came time to do battle, she could suit up with the best of them. In one of the city's most contentious public art commissions, Asawa held her ground over the design of "Andrea," her 1968 fountain featuring a mermaid nursing a child, at Ghirardelli Square. Lawrence Halprin, the square's noted landscape architect, vehemently objected, preferring an abstract, upthrust form for the fountain.

Chase recounts the Ghirardelli episode with both the wide-lens context of the combustive late 1960s and intimate particulars of an artist's process. It was Asawa's Noe Valley neighbor, Andrea Jepson, whose new mother's body was coated in Vaseline and plaster to be cast for the sculpture. When maternal duty called, writes Chase, Asawa, a mother of six herself, was unfazed. "She simply removed the mold from Jepson's torso and breasts so she could nurse."

"Everything She Touched" is full of such resonant detail. This first comprehensive Asawa biography traces its subject from her childhood on a Norwalk (Los Angeles County) truck farm to old age, when the artist was hampered but unbowed by lupus and strokes. The internment camp years are vividly rendered. So is Asawa's artistic flowering at Black Mountain, where she studied with abstract painter Josef Albers, who became a lifelong ally; took Merce Cunningham's dance classes; befriended the inventor Buckminster Fuller; and supported herself by, among other things, milking cows and churning butter.



https://datebook.sfchronicle.com/art-exhibits/everything-she-touched-is-a-lucidly-written-book-on-artist-ruth-asawa



Ruth Asawa and Albert Lanier holding Xavier and Aiko. Photo: Estate of Ruth Asawa Author sculpts nuanced portrayal of artist Ruth Asawa in 'Everything She Touched' | Datebook



The Lanier family in front of the Christmas tree in 1962. Photo: Paul Hassel / Estate of Ruth Asawa 1962

Asawa's 1949 wedding to Lanier, a Caucasian Georgia native she had met at Black Mountain, took place in the couple's San Francisco loft on Jackson Street, nine months after the California Supreme Court legalized intermarriage. Fuller designed the wedding ring.

Chase, a San Francisco journalist (who is a contributing writer for The Chronicle, among others) and teacher, spent 18 months combing through some 275 cartons of Asawa's archival material housed at Stanford University. Scores of interviews with family members, artists and many others fleshed out the portrait.

"Ruth was very holistic," Chase told The Chronicle. "She wanted no boundaries between her art and her life. It was all of a piece."

In one delightful photograph taken by her famous friend Imogen Cunningham, Asawa sits cross-legged on the floor at work on one of her twisted wire pieces with four of her

children gathered peacefully around her. Bare-bottomed baby Adam drinks from a bottle in the foreground. "She always wanted her children to see her work," Chase said. Several of them became artists themselves.



Asawa, at work in her home studio in 1957, is surrounded by her children. Photo: Imogen Cunningham Trust 1957 Asawa's life is the second deep dive Chase has made into a period of San Francisco history. In her first book, "The Barbary Plague" (2003), the author chronicled a 1900 outbreak of bubonic plague here that returned in 1907. The cautionary parallels to today's coronavirus pandemic are unmistakable. Then as now, Chase said, denial, political delay and "the scapegoating of patients" exacerbated the crisis. "It's strange to be introducing my new book with the first taking on this renewed relevance," she said.

Happily, "Everything She Touched" arrives at a moment when Asawa seems to be enjoying what the author calls a "posthumous renaissance." The U.S. Postal Service recently announced a forthcoming series of **Asawa stamps** depicting her sculptures. New York's prestigious David Zwirner Gallery now represents her. Prices for her work continue to escalate, in some cases into millions of dollars.



Preliminary designs for U.S. postage stamps to honor Ruth Asawa. Photo: U.S. Postal Service

Here in her spiritual home, the loveliest gathering of Asawa's work, at the de Young Museum's gallery at the base of the tower, is closed during the pandemic. But in the mind's eye, the pieces go on shimmering in that space's soft light, fragile yet sturdy as nature itself, the buoyant biomorphic forms casting cross-hatched shadows on walls and floors and on visitors stilled to silence in their presence.

Everything She Touched: The Life of Ruth Asawa

By Marilyn Chase Chronicle Books; 224 pages; \$29.95

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Ruth Asawa to be honored with postage stamps depicting her wire sculptures

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Steven Winn

Steven Winn is The Chronicle's former arts and culture critic

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A

2.4/23 Father's Eulogy by Philip Kan Gotanda

From:Dianeemiko@-----.comDate:Wed, Apr 24, 2002, 4:27am (PDT+3)Subject:Father's EulogyTo:Normtaka@-----.com

Hi Norman,

I mentioned to you last night I would give you a copy of the eulogy. Here it is, as mentioned by Philip, it is more of an outline than a story. If you want to rewrite it to make it more of a narrative, please feel free to. Take care and be well. Diane

HENRI HIROYUKI TAKAHASHI EULOGY

Difficult to sum up a Man's life in a few minutes but as I look out and see family, friends, associates - I know you will be able will be able to fill in any spaces I may have missed with your own rich, rich memories of Henri.

Early years --

I. Henry Hiroyuki Takahashi -

Born Tokyo July 5, 1914 in Tokyo to Parents, Patrick Otoharu Takahashi, a young Christian minister and Masa Takahashi-Gomi, who had been studying to become a western trained doctor when she married Henri's father.

Henri moved to Hawaii at Age 3 with family, Father became minister at the local Congregational Church on Kauai. Spent his childhood and early teens there.

Two sisters - Helen, now Helen Akaki of St. Paul Minn, and, Julia Takahashi, now living in Japan.

Here, first surfaced a trait that would be a theme repeated by Henri

all his life. That is, a natural ability for a surprising variety of activities.

Here it was marbles. He became the local hotshot marbles player. As he was once heard to say, "after you've played with kukui nuts(not round), marbles were easy".

In his early teens, family moved to Oakland, California where his father was assigned to Sycamore Church. Teased for his pidgin. However, his expert skill with marbles came in handy as it earned him respect and a place with the other local Nisei homies.

Little later, the father was reassigned and the family moved again to Riverside, California, where Henri attended High School.

Tomoye pointed out to me that this was a time when there were orange groves everywhere in Riverside.

1931 - After Graduation, his family returned to Japan but Henri chose to stay behind and attend Pomona College.

- Remember what I said about a variety of talents

Here, he majored in Sociology while minoring in Art. Played Shortstop on the Pomona Varsity Baseball Team. Sang in a top collegiate singing quartet that was invited to sing at the Hollywood Bowl. However, he wasn't able to attend as he couldn't afford a Tuxedo.

Not having money, he had to work his way through college with a variety of jobs. However, he was able to supplement his income in large part with his poker playing skills. (Yet another talent). He used to play poker with some wealthy scions such as Zellerbach son - all of whom were more than willing it seemed to finance Henri's college career.

He showed ability in another area, too. This story has two versions so I'll pick one. Norman said that his father, Henri, used to be a checkers whiz. He would be visit his friend's fraternity where the math students would line up in row to play him. Henri would walk down the row and play each of them simultaneously but what really bugged the math majors was that he did it while reading their Sunday Newspaper.

II. ADULT YEARS.

Moved to SF after graduation. English Editor of a local JA newspaper - "The Shin Sekai" - New World Sun Daily.

1938, important event - Went out on a double date with the eldest daughter of Tomoyuki Nozawa, a well-known Japantown businessman - owned a Laundry and Cleaners Business, as well as, part owner of Nichi Bei Bank and Nichi Bei Securities Company, one Tomoye Nozawa. This was Tomoye Nozawa.

They met and Henri began the courtship of Tomoye Nozawa. Also, important in the story was Tomoye's younger sister Martha who would later, after a successful career as a chemist, help with the financial aspect of the Takahashi Trading Corporation.

1941 Henri and Tomoye married but before they could start their lives, the War broke out. As with all JA and J's on the West Coast they were interned.

Tanforan - Henri with a friend started a newspaper to keep folks informed, the Tanforan Totalizer(play on the racing board)

Topaz, Utah - While interned there Henri became editor of the Camp newspaper, the Topaz Times.

While in Camp two very important events tooks place - the birth of their daughter, Masako, and son Norman.

1945 - After being released and allowed to return to the west coast, they settled back in SF. However, Henri was not able to find a job as a journalist because of the anti-Japanese sentiment. He finally found a job at the Iron Horse Restaurant on Maiden Lane as a dish washer which worked out fine as he was able to bring home extra food.

Eventually, they were able to purchase a building at 1661-1663 Post Street and started a small neighborhood department store, Takahashi Trading Company, getting an export license to ship pharmaceuticals, dry goods, sugar, condenced milk and other staples to war-torn Japan. These care or mercy packages were sent by locals to friends and relatives living there to help alleviate the dire living conditions.

Optional

[[Story behind the purchase of the Post Street Bldg: At the time Henri was working as a Dishwasher at Iron Horse on Maiden Lane only job he could get due to Anti-Japanese sentiment - which was handy as he was able to bring home extra food. One day, Henri arrived home one day, and out of the blue, proudly announced to Tomoye and father he had bought a building. He had seen it on his walk home and - much to Tomoye and Mr. Nozawa's chagrin bought it without bargaining(he didn't know you could) and without inspecting it. Henri had an idea for a business.]]

The business of sending of care packages grew quickly. Idea of their schedule - Store hours were from 9 am to 10 pm and packing and shipping went on until 11 pm. A jeep station wagon was then packed with parcel post gift packages going to Japan and driven by Henri to the Rincon Annex Post Office before its midnight closing. A midnight supper was prepared by Tomoye for their return while others assembled orders and restocked shelves for the next day. Soon there were 4 packers, six bilingual documentation clerks headed by Tomoye and a registered pharmacist. 8 office clerks kept accounts and ordered stock. There were now sales clerks in the store, too.

Along with their business success, the Post Street Store became a local hang-out for single men who were always welcome to drop in, sit around, chat and eat as guests around a big round table that was coined "The Forum".

It was a good and generative time.

After things adjusted in post-war Japan and the care packages slowed down, the Takahashi business anticipated the signing of the 1953 Commercial Treaty that would allow them to import goods for distribution and sale and gradually made the transition.

Henri thought by bringing in Japanese wares it would: bring a better understanding of Japan to Americans; and, also would be a smart business choice as it wouldn't intrude on the American existant businesses and thereby avoid a negative response.

The first things were Boy's Day Paper Fish, Paper Balloons, and Origami. And the business grew and expanded. They began to import more sophisticated wares.

Henri demonstrated his artistic side(another talent) by designing their own line of wares - most well-known were the Genji Screens, Kabuki Lamps and the Moku-Moku Salad Bowls all of which became quite popular in their day. Rivals would ask in Japan for the Moku-Moku Salad Bowl and Kabuki Lamps, not knowing it was Henri who had designed them. Not knowing Moku-Moku was pidgin not Japanese. In addition, the businesses keen eye for artful Japanese wares - in particular folk craft wares - never before imported to America created a huge wave of interest from Museum directors to architects, collectors to artists.

While the store's reputation grew, Henri and the store received wide recognition and numerous awards. The Walker Art Institute in Minneapolis; Modern Museum of Art in Chicago; Cleveland Art Museum. Wares featured prominently in Architectural Digest, House Beautiful Magazine, Contemporary Art to name a few. Henri received the Young California Designer of the Year from the Museum of Modern Art. And his Paper Lanterns and Shoji screens featured prominently in the interior design Pacfica Movement of the 50's.

NOTE - now generally known that Henri Takahashi introduced the hinged SHOJI panels as Screens to the world outside of Japan. Another thing - One of the first items to be imported, in the 1950, was the now famous lacquer ware. Henri gave the name "Persimmon" to the hot orange lacquer color that was evidenced on the lacquer wares.

III. LATER YEARS --

Henri's life continued on. Stores were opened on Grant Avenue at Geary, in Ghirardelli Square, two in Sausalito, another in New York at E.57th St and Lexington. A good and successful time. Life was lived well with Tomoye and the kids. The business flourished. The kids grew up and left home. Martha Suzuki joined the company and with her added business acumen, the business flourished even more.

Another one of Henri's talents was brought to my attention by Richard Matsumoto, that Henri was a superb bowler in his time. Yet

another one of his talents. He was a scratch bowler. Which I have no idea what it means. Means he was damn good. One of his favorite bowling balls as well as some of his trophys are on display.

In later years, Henri along with Tomoye and Martha began the Henri & Tomoye Takahashi Charitable Foundation and entered a new phase, one of philanthropy, the sharing of their good fortune with others - giving to a wide variety of cultural, service, educational institutions both within and outside of the Japanese American Community. We all know how the Takahashis have contributed to this community. Surely the fact that we hold this memorial celebratory service here, in the Takahashi Gymnasium, is evidence enough.

As with all good and full stories, this one must come to an end. Henri as we all know was a man of few words. He only spoke when he had something to say and he was never one to toot his own horn. But as we can see by this very brief overview of his life, he had much to toot his horn over. A good husband and father, a highly successful businessman and a man of truly remarkable variety of talents.

Oh, one more talent that Henri had and this was told to me by Tomoye yesterday and confirmed by Martha. Remember he spent his high school years in Riverside where Oranges were abundant. She said this was what attributed to this other skill - he could peel an orange faster than anyone they'd met. And in one peel.

Henri Takahashi A life well lived. July 5th 1914 to April 16th, 2002.





1909-4-6 SFCall_Takahashi Starlight Laundry

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Tomoye Nozawa in the California Birth Index, 1905-1995

Add or update information	
Report a problem	
Name:	Tomoye Nozawa
Birth Date:	16 Aug 1915
	16 Aug 1915 Female
	-
Gender: Mother's Maiden Name:	Female

Source Citation

Birthdate: 16 Aug 1915; Birth County: San Francisco

Source Information

Ancestry.com. California Birth Index, 1905-1995 [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2005.

Original data: State of California. California Birth Index, 1905-1995. Sacramento, CA, USA: State of California Department of Health Services, Center for Health Statistics.

Description

This database is an index to over 24.5 million births occurring in California between 1905 and 1995. Information contained in this index includes: child's name (names may be truncated at 8 letters), gender, birth date, birth county, mother's maiden name (names may be truncated at 8 letters). Learn more...

Suggested Records	?
California, U.S., Arriving Passenger and Crew Lists, 1882-1959 Tomoye Nozawa	
U.S., School Yearbooks, 1900-1999 Tomoye Nozawa	
California, U.S., Voter Registrations, 1900-1968 Miss Tomoye Nozawa	
Write a comment.	
Make a Connection	

Henry Hisoyuki Takahashi in the 1920 United States Federal Census

	Detail Source]	
Name:	Henry Hisoyuki Takaha		
Age:	5		
Birth Year:	abt 1915		
Birthplace:	Japan		
Home in 1920:	Honolulu, Honolulu, Hawaii Territory		
Street:	Bishop Lane		
Residence Date:	1920		
Race:	Japanese		
Gender:	Male		
Immigration Year:	1918		
Relation to Head of House:	Son		
Marital Status:	Single		
Father's Name:	Stahan Takahashi		
Father's Birthplace:	Japan		
Mother's Name:	Masa Takahashi		
Mother's Birthplace:	Japan		
Native Tongue:	Japanese		
Naturalization Status:	Alien		
Attended School:	No		
Neighbors:	View others on page		
Household Members		Age	Relationship
Stahan Takahashi		34	Head
Masa Takahashi		30	Wife
Henry Hisoyuki Takahashi		5	Son

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Tonioye Nozawa in the 1920 United States Federal Census

	Detail Source		
Name:	Tonioye Nozawa		
	[Tomoye Nozawa]		
Age:	4		
Birth Year:	abt 1916		
Birthplace:	California		
Home in 1920:	San Francisco Assembly District 27, San Francisco, California		
Street:	Stanyan		
Residence Date:	1920		
Race:	Japanese		
Gender:	Female		
Relation to Head of House:	Daughter		
Marital Status:	Single		
Father's Name:	Eicko Takeshi		
Father's Birthplace:	Japan		
Mother's Name:	Masano Nozawa		
Mother's Birthplace:	Japan		
Native Tongue:	Japanese		
Able to Speak English:	Yes		
Occupation:	None		
Neighbors:	View others on page		
Household Members	Age	Relationship	
Eicko Takeshi	19	Head	
Masano Nozawa	26	Wife	
Tonioye Nozawa	4	Daughter	
Tesushiro Matsunaga	30	Employee	

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Henry Takahashi in the 1930 United States Federal Census

Detail Source					
Name:	Henry Takahashi				
Birth Year:	abt 1915				
Gender:	Male				
Race:	Japanese				
Age in 1930:	15				
Birthplace:	Japan	Japan			
Marital Status:	Single				
Relation to Head of House:	Son	-			
Home in 1930:	Riverside, Riverside, Califor	nia, USA			
Map of Home:	Riverside, Riverside, Califor	nia			
Street Address:	Mulberry Stret				
Ward of City:					
House Number:	3530				
Dwelling Number:	33				
Family Number:	37				
Attended School:	Yes				
Able to Read and Write:	Yes				
Father's Birthplace:					
Mother's Birthplace:					
Language Spoken:	Japanese				
Immigration Year:	1918				
Naturalization:	Alien				
Able to Speak English:	Yes				
Household Members	Age	Relationship			
Otoharu Takahashi	44	Head			
Masa Takahashi	41	Wife			
Henry Takahashi	15	Son			
Helen Takahashi	9	Daughter			
Julia Takahashi	7	Daughter			
Neighbors:	View others on page				

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Tomoye Nazawe in the 1930 United States Federal Census

	Detail Source			
Name:	Tomoye Nazawe			
	[Tonroye Nazarve]			
Birth Year:	abt 1916			
Gender:	Female			
Race:	Japanese			
Age in 1930:	14			
Birthplace:	California			
Marital Status:	Single			
Relation to Head of House:	Daughter			
Home in 1930:	San Francisco, San Francisco, California, USA			
Map of Home:	San Francisco, San Francisco, California			
Street Address:	Stanyan Street			
Block:	43			
House Number:	750			
Dwelling Number:	313			
Family Number:	356			
Attended School:	Yes			
Able to Read and Write:	Yes			
Father's Birthplace:	Japan			
Mother's Birthplace:	Japan			
Able to Speak English:	Yes			
Household Members	Age	Relationship		
Toupk Nazawe	48	Head		
Massono Nazawe	36	Wife		
Tomoye Nazawe	14	Daughter		
Masako Nazawe	8	Daughter		

Massono Nazawe	36	Wife					
Tomoye Nazawe	14	Daughter					
Masako Nazawe	8	Daughter					
Loshin Suzuki	45	Roomer					
Mirato Suzuki	32	Roomer					
Tomokichi Miyake	58	Roomer					
Komeyo Otani Otani	35	Roomer					
Spineoku Asai	58	Roomer					
Shigenori Ando	33	Roomer					
Labrero Saisho	56	Roomer					
Suematsu Ouanarya	62	Roomer					
Masashi Uraysma	30	Roomer					
	Show more						
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1930-1944

Stories From 1930 - 1944

Get a glimpse into the first years of I-House.

1930-1944

Edith Coliver (IH 1940 - 43)

Edith Simon Coliver told her story at the 70th Anniversary Lodestar Dinner on February 26, 2001



1930-1944 | International House at UC Berkeley

I arrived at I-House in the fall of 1940, as a freshman foreign student, a German Jewish refugee from the Holocaust. I was overwhelmed by all the sophisticated graduate student residents. Fortunately, some of them became lifelong friends.

The living arrangements were different from those you have now. There were 450 residents in all. The rooms were all singles and the corridors were separated by sex. Sometimes someone got confused, like the Indian student who lost his way in the girl's shower room. When he realized where he was and where he lived, he ran, covering only his head. A Sikh who needed to have his turban cleaned got it back

Tomoye Takahashi (IH 1933 - 37)

Let me tell you more about what went on all around us during the

1930s when I lived at International House. The American Federation of Labor led a boycott of all German-made goods in order to protest Nazi treatment of organized labor. The boycott extended to Japanese-made goods to stem the aggression in Manchuria and China. In May of 1934, a severe dust storm swept the United States and blew the topsoil off the farms in Texas, Oklahoma, Arkansas, Kansas, and Colorado. This caused hundreds of thousands of people to lose their homes and

farms, and many made the trek to California. Unemployment made for

racial discrimination and gave vent to disparaging names: "wops,"

from the laundry, labeled "curtain." So much for intercultural understanding! Since I-House, with its multicultural communities, was still a novelty in the Berkeley of the forties, the house and its residents were called "the Zoo" by the good denizens of Berkeley and by our American university colleagues.

Continue Reading



"chinks," "japs," and so on.

Continue Reading

Upon this scene came the first years of International House. Established with a gift from John D. Rockefeller Jr., International House flowered as a haven for minority students and gave foreign students the chance to live with American students under one roof. It was a unique oasis that welcomed, sheltered, and protected those like myself. I was a resident here between August 1933 and June 1937 during four memorable, wonderful years. I performed many times on this stage and had many Sunday evening suppers here in this room. I enjoyed the language tables on the mezzanine and partook of many other activities in the International House. Living here exposed me to the richness of the foreign cultures of students from Peru, Brazil, Ghana, Japan and Korea and to cultural exchanges that enriched the memorable years of my student life.

I'm very grateful to the staff that was led by Allen Blaisdell, who was the director at the time, to my fellow residents in my time here at International House, and to my parents whose financial support enabled me to enjoy and benefit from this unique environment. I cherish the happy memories of my life here and congratulate the present staff of I-House. May it continue to "perpet" into perpetuity. Thank you.

Reeve Gould (IH 1941 - 43 and 1946 - 48)

(Featured in *The Golden Age of International House* (http://ihouse.uberflip.com/i/703833-goldenageofihouseberkeley/46) book page 44)

I first visited I-House as a teenager – I was up in Berkeley for a summer vacation with my mother and my aunt, and they took me to see the new I-House. I came to live in I-House in, I think, 1941. I was there for three semesters, and then I went into the Navy in WWII. I returned to I-House after I got out, to join the Golden Agers, in the fall of 1946, and was there for three more semesters. No, three semesters doesn't seem very long, but....

During the war, I was in the Pacific, attached first to Admiral Spruance's staff as a communications officer with the Pacific fleet, and then, about half the time, to the staff of Admiral Durgin, who was Commander of the escort carrier force. Yes, I did see battles. Once, another escort carrier was hit by a kamikaze pilot, caught fire and sank. Of course, we were lucky; we were never hit. When the war in the Pacific was over, I had the honor of going with Admiral Durgin to the signing of the Peace Treaty in Tokyo Bay....

Continue Reading

Maude Susanna Alexander (IH 1936 - 38)

My mom, Maude Susanna Alexander (IH 1936-38), dreamed of attending UC Berkeley, and she was accepted as a rising junior. Her first order of business was to find a place to live, and she loved the concept of diversity and cultural exposure International House offered students. Late in the fall semester of 1937, she noticed a new busboy whom she later described to me (when I was about 12) as "tall, dark, and handsome" and decided on the spot she had to meet him.

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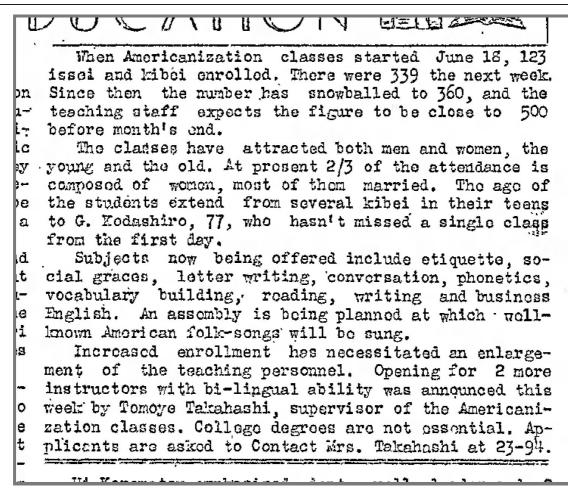
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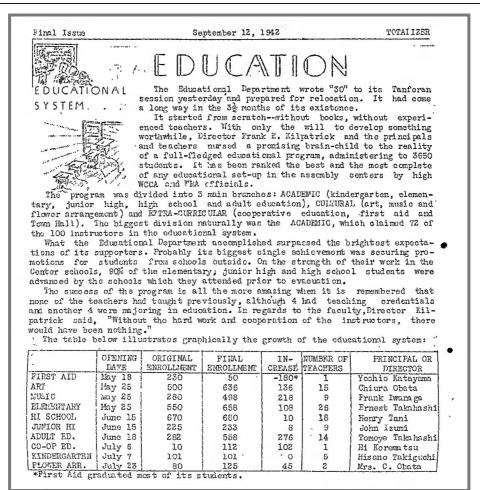
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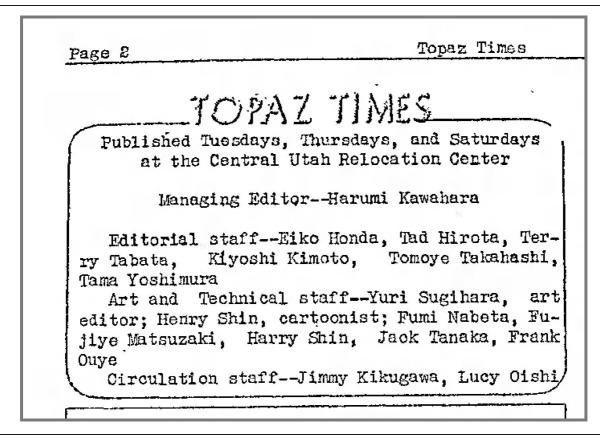


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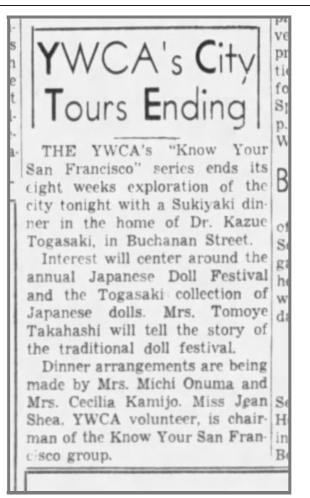
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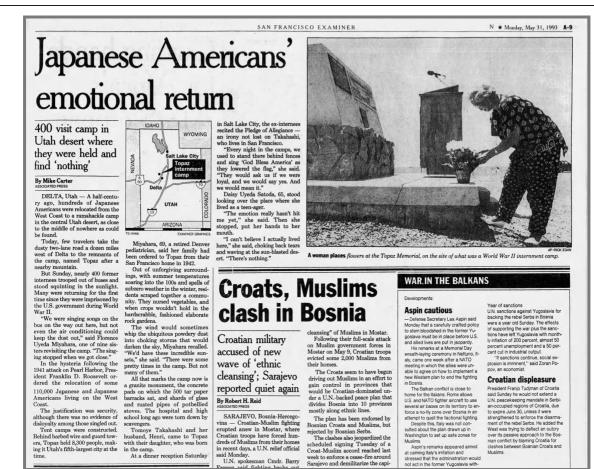
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"Their public service and their work have helped make San Francisco a better place for everybody," says Bob Trevorrow, executive director of the center.

The awards will be presented at a buffet reception at Le Petit Trianon on Sunday, Sept. 26, from 4

to 6 p.m. Honoree Marjorie Bissinger served as a nurse's aide at San Francisco General and Letterman hospitals during World War II. She and a group of friends persuaded the late Avery Brundage to give his collection of Asian art to The City. That collection was the beginning of the Asian Art Museum. Bissinger has been associated with the Asian Art Museum for more than

40 years. Bissinger, a trustee of the Asian Art Museum Foundation and a museum commissioner, several years ago arranged an exhibition of the king of Sweden's Asian art collection. For promoting cultural relations between Sweden and the United States, the king awarded her the Royal Order of Vasa.

Award winner Libby Denebeim, a grandmother, was president of the Board of Education, has been president of La Casa de las Madres and has served on the Mayor's Advisory Council for Families, Children and Youth. Among her other continuing activities, Denebeim is a member of the board of directors of the Goldman Center on Aging and of the board of the San Francisco Adult Dav Services Network.

cisco Adult Day Services Network. During World War II, award winner Tomoye "Tami" Takahashi was interned at Tanforan, then moved to a camp in Utah where her son and daughter were born. She and husband Henri endowed chairs in history and economics at Stanford. In the mid-1980s, they founded the Henri and Tomoye Takahashi Charitable Foundation to support educational programs about treatment of Japanese Americans during World War II. Takahashi is a trustee of the Asian Art Museum.

Award-winner Louis Heilbron, a retired lawyer, has received distinguished service awards from the NAACP and The San Francisco Examiner. He was the first president of the State College Board of Trustees and served as president of the World Affairs Council and president emeritus of the board of the California Historical Society.

The center also will honor one of its former board presidents, Ray Marks, now secretary-treasurer of the Stulsaft Foundation, a nonprofit educational, health and art organization that benefits children in five Bay Area counties.

For more than 32 years, awardwinner Leroy B. Looper has served the homeless, mentally disabled and drug and alcohol abusers. Looper founded and was executive director of Reality House West Inc., which provides drug detox, rehabilitation services and housing for 160 low-income elders, as well as special services for the needy in the Tenderloin.

For more information about the

awards and the center's programs, phone (415) 775-1866.

Senior Peer Counseling trains volunteers over age 55 to help fellow seniors solve personal problems by providing emotional and practical support and companionship. All services provided are voluntary and free of charge.

"We are seeking people who are open, compassionate and warm to join us for our training program which starts next month," says Nancy Alpert of the Family Service Agency. You can reach Alpert at (415) 474-7310.

"Seniors often face isolation, loss, depression, illnesses and other challenges in their day-to-day lives," Alpert says. "Reach within yourself and share your experiences and skills with other seniors."

Senior Peer Counseling recently was featured on ABC's "20/20."

Was reatured on ADC s² 20/20. Kathy Radke, director of the Senior Peer Counseling Program in Contra Costa County, is seeking volunteers of Asian, African, Latino and other ethnic backgrounds. Radke's phone number is (915) 646-1695.

David Steinberg is a journalist and author who is "more interested in the actual than the actuarial."

1999-9-11 SFExam_Takahashi

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Masako Suzuki



A sako Martha Suzuki Aug. 28, 1921 - Feb. 16, 2012 Masako Martha Suzuki passed away peacefully at her home surrounded by her loving family at the age of 90 on February 16, 2012. Martha was a native of San Francisco and was enrolled in classes at UC Berkeley when the U.S. declared war on Japan in 1941. During World War II, Martha and her family were forcibly removed to the Tanforan Detention Center and then to the Topaz Utah Concentration Camp along with other Japanese Americans from the San Francisco Bay Area. Martha was allowed to leave Topaz and complete her degree in Minnesota during the war and returned back to the SF Bay Area to accept a position at UC Berkeley as a microbiologist. Martha often reflected that her work at Cal were some of the happiest times of her life. She left her position at Cal and went to work at the Takahashi Trading Company, which her sister and brother in-law started after the war. Together, they turned the company into one of the most successful Japanese import and wholesale and retail companies in the United States. Martha married Risaburo Suzuki in 1960 and lived and worked in Japan for 5 years with her husband before returning to San Francisco. Her husband passed away in 1983. Although many of her

Masako Suzuki Obituary (2012) - San Francisco, CA - San Francisco Chronicle

friends knew Martha as an astute businesswoman, investor and collector and admirer of Japanese culture and art, she also had a great passion for purchasing unusual cars. Martha often claimed that she inherited this passion from her father. Throughout her life Martha owned about every collector car available. Her last car was a limited model BMW which took 5 years to build and could go up to 180 miles per hour. Just a few months prior to her passing, she still loved to drive her car 90 to 100 miles down the freeway. Martha's legacy will be continued through her generous gifts to many local Japanese American organizations; the Asian Art Museum; Stanford University; UC Berkeley; the Morikami Museum in Florida; the Japanese Cultural and Community Center of Northern California, and Christ United Presbyterian Church. She also helped to establish The Henri and Tomoye Takahashi Charitable Foundation. Through her philanthropy she helped change and improve the lives of thousands of people. She always believed that it is not about how much money you have but rather what you can do to make a difference in people's lives. In 2010, Martha was awarded the Order of the Rising Sun, Gold and Silver Rays from the Government of Japan for her contribution toward improving U.S. - Japan relations. Martha is survived by her only sister Tomoye Tami Takahashi, her niece Masako Takahashi, nephew Norman Takahashi and sister in law Setsuko Suzuki of Tokyo Japan. A memorial service is planned for Saturday, March 10 2012 at 3:00pm and is open to friends and acquaintances. Please contact Masako Takahashi for details at (415) 577-5228 or by email at <u>virtualmasako@gmail.com</u>. In lieu of flowers, contributions can be made to either Japanese Cultural and Community Center of Northern California or Christ United Presbyterian Church.

To plant trees in memory, please visit our **Sympathy Store**.

Published by San Francisco Chronicle from Feb. 24 to Feb. 28, 2012.

ursday, April 18, 2002

TAKAHASHI, **Henri Hiroyuki** - One of the founders and owners of the locally-based Takahashi ⁴ **Corporation**, died April 16 at his home in San Francisco at the age of 87 of a heart ailment. In add successful businessman and entrepreneur, Mr. Takahashi was active with the local **Japanese Am Community** through his philanthropic endeavors. Mr. Takahashi was born in Tokyo in 1914 and 1 with his family at age 3 where his father was minister of the local **Congregational Church**. He n and then later to Riverside, California when his father was again transferred. Upon his high school 1931, his family moved back to Japan while Mr. Takahashi chose to remain in the States and enter **College**. Mr. Takahashi worked his way through college with a variety of jobs, supplementing his i poker playing skills. He studied sociology and art along with playing shortstop on the **Pomona Cc** team. After graduating in 1936, he moved to San Francisco where he found a job as a sports editor American newspaper. In 1938, Mr. Takahashi met **Tomoye Nozawa**, the eldest daughter of a suc

on after they were married, the war with Japan broke out and Mr. Takahashi and his wife were moved to one of the **Japane** n Topaz, Utah. While interned there Mr. Takahashi helped alleviate the sense of shared dislocation by becoming editor of th **Times**. After being released and allowed to return to the west coast in 1945, Mr. Takahashi and his wife started a small stor 1, at first helping local residents send care packages back to Japan and later importing goods for distribution and sale. The b igning wares such as the Genji Screen, Kabuki Lamp and Moku Moku Salad Bowl, which became popular items of the day. *A* offices on Rhode Island Street, the Takahashi Trading Corporation had stores on Grant Avenue, in Ghiradelli Square, severa City. In later years, Mr. Takahashi along with his wife Tomoye and sister-in-law **Martha Suzuki** started the Henri & Tom and donated generously to support a variety of local service, cultural and educational institutions. Mr. Takahashi is survived **asako Cohan** and **Norman Takahashi**, his sister-in-law Martha Suzuki, his sisters **Helen Akaki** and Julia Takahashi, ews. Services will be held Monday, April 22nd at 6:00 pm at the Japanese Cultural & Community Center of Northern Califo Sutter Street. Flowers may be sent to the JCCNC. In lieu of donations, the family requests you donate to your favorite charit

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by NWEditor -Jun 12, 2016

PHILANTHROPIST TOMOYE TAKAHASHI DIES AT 100

Tomoye "Tami" Takahashi, co-founder and owner of the Takahashi Trading Company. passed away peacefully on June 4, just short of turning 101 years old.

Tomoye was known by many as a walking encyclopedia and had a wealth of knowledge and stories about the history and people of the Japantown community going back to its founding in 1906, following the Great San Francisco Earthquake. This year marks the 110th anniversary celebration of Japantown in the Western Addition.

Born on Aug. 16, 1915, in San Francisco, she was the eldest daughter of Tomoyuki Nozawa and Masano Ozawa, both of whom immigrated from Yamanashi Prefecture. Her father was a well-known Japantown businessman who owned the Starlight Laundry and was part-owner of the Nichi Bei Bank and the Nichi Bei Securities Company.

Takahashi attended Gratton Elementary School and the Girls School at Polytechnic High School. She graduated from UC Berkeley with two majors, Oriental studies, with an emphasis on ancient Chinese and modern Japanese, and decorative arts.

She met her husband, Henri Takahashi, on a double date in 1938 and after a three-year courtship married in 1941. A few months later, following the attack on Pearl Harbor on Dec. 7, 1941, they were forcibly removed from their home to the Tanforan Assembly Center in San Bruno and then to the Topaz, Utah concentration camp along with many other Japanese Americans from throughout the Bay Area.

While living at Topaz, she gave birth to two children, daughter Masako Martha and son Norman Tomoyuki.

In 1945, following the closing of the camp, the Takahashis returned to San Francisco to raise their family. Eventually, they were able to purchase a building at 1661-1663 Post St. and started a small neighborhood dry goods store, Takahashi Trading Company, getting an export license to ship pharmaceuticals and other staples to war-torn Japan. These care or mercy packages were sent by locals to friends and relatives living there to help alleviate the dire living conditions.

Although no monetary profit was made, they made this community service a priority, which resulted in the shipping of tens of thousands of care packages to Japan within a 10-year span.

During their time in camp, they dreamed of bringing high-quality, well-designed items from Japan, to introduce the American public to the arts and crafts of a country previously known only for cheaply made imitations of Eurocentric goods. They hoped by putting beautifully designed things into the hands of American parents and children, that could help to build good feelings amongst a new generation, and diminish the prejudice and racism that had put Japanese Americans behind barbed wire during the war.

After receiving their import license, the first things they imported were origami materials, tea ceremony articles, musical instruments, and folk arts and crafts.

At the peak of their success, they had several retail stores in the Bay Area and one on 57th Street in New York City. They had popular Takahashi stores in downtown San Francisco on Grant Avenue off the corner of Geary Boulevard, in Ghirardelli Square, on Main Street near Market, in Sausalito on Bridgeway, and most recently on 15th Street in the Design Center area. They also had a wholesale warehouse located on Rhode Island Street out of which they sold to retail stores throughout the country.



In 1985, Mrs. Takahashi established the Henri and Tomoye Takahashi Charitable Foundation with her husband and sister, Masako Martha Suzuki, to further develop and encourage an understanding and appreciation of Japanese culture, values and arts.

Throughout the past 30 years, she supported numerous non-profit organizations across the country to promote the goals of the foundation, such as traveling museum exhibitions, including one that showed items crafted in concentration camps.

The foundation donated funds for the Japanese wing of the Asian Art Museum in San Francisco, and continues to sponsor the yearly ringing of the bell on New Year's Eve plus other programs there.

Additionally, the foundation has supported several films that document the history of Japanese Americans, which are often seen on PBS.

She supported *The Nichi Bei Weekly*, the non-profit successor to *The Nichi Bei Times*; a scholarship fund for high school students to visit Japan; the annual Northern California Cherry Blossom Festival in Japantown; the Japanese American cultural/community centers in San Francisco and Los Angeles; and the establishment of the Stanford Takahashi Lecture Series at the Stanford University School of Oriental Studies.

In 2010, the Consulate General of Japan in San Francisco honored Takahashi and her sister with the Order of the Rising Sun, Gold and Silver Rays for their contribution to promoting Japanese culture, history and the arts in the United States and to preserving and educating the public about the history and culture of Japanese Americans.

She is survived by her daughter Masako Martha and son Norman Tomoyuki (Elena Mapoy). Her death is preceded by her husband Henri, mother (Masano) and father (Tomoyuki), younger sister Martha and brother-in-law (Risaburo Suzuki).

A celebration of life service will be held at the Japanese Cultural and Community Center of Northern California, 1840 Sutter St. in San Francisco Japantown, in the Henri and Tomoye Takahashi Nisei Community Hall on Sunday, June 26, at 2 p.m. For further information, call (415) 567-5505.

In lieu of flowers, donations can be made to made to the JCCCNC (www.jcccnc.org).

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Celebrating 110 Years: San Francisco's Japantown in the Western Addition



What's Inside:

Honoring the Nisei Generation San Francisco's Japantown History Timeline Colma Japanese Cemetery Clean-up Back in the Day Remembrances of Japantown

110 Years of Japantown's History, Not Significant Enough?

ate last year, as the community began planning activities to celebrate the 110th Anniversary of Japantown, I was told by a potential community sponsor that because the anniversary was not a significant milestone, e.g., 100 or 150, etc., "we regret to inform you that the board of directors declines your request for support."

I was taken aback by the response; after all, they were a Japantown community group. The issue was not a lack of funds; it was because they

didn't think that 110 years of Japantown's history wasn't a milestone to support.

Not supporting the 110th Anniversary of Japantown because it is not "significant" seems shortsighted at best. By the 150th anniversary, almost three generations of our community will have passed away and much of what we call and think of Japantown will be drastically different, or gone. The Japan Center itself might not be around. By then

the property will be over 100 years old. It's already the oldest indoor retail shopping mall in the city and its prime for demolition and development. Developers are already drooling over the prospect of being able to acquire the mall and, more importantly, acquiring almost two blocks to tear down and build condominiums.

Even by the 125th anniversary, if it were to be considered a "significant milestone," most of the Sansei who are now in their 50-70's will be well into their retirement years or have passed away. Who's to say what Japantown will look like in 15 years? It already seems like property is being bought and sold like a monopoly game. Certainly by the 125th anniversary our entire Nisei generation may have passed away and with them their firsthand experiences and stories of our community will be gone.

Perhaps Japantown will strive for the next 15 and even 40 years for the 150th anniversary, but in part because we took advantage of every opportunity to celebrate, promote and market our community. If we don't believe that 110 years is "significant," then why should other people care about our Japantown. Every opportunity is "significant" especially knowing that this is probably one of the last anniversaries that will be celebrated by the Nisei generation, who helped rebuild our community after the war. Every day it seems like an entire generation is passing away right before our eyes and with them the history of our community. We must honor and celebrate the Nisei generation for giving us Japantown, and that's really what this anniversary is all about.

While the 110th anniversary may not seem "significant" enough for some, it certainly would be for those who first established Japantown 110 years ago. For those who left their homes and

> families to travel across an ocean to a strange land to build a new life, a new community and establish a new ethnic population called Japanese Americans in the United States. It's especially significant for the Nisei who were forced to evacuate Japantown during WWII never knowing if they would ever be able to return and see it again, and for those who were forced to sell their property and saw their homes and businesses torn

Executive Director PAUL OSAKI

SAKI down by the redevelopment agency. Hopefully, it will be significant too, for the Sansei and younger generations who have inherited this incredible gift we call Japantown.

We could have even lost our Japantown for many reasons over the years, due to the war and redevelopment. Maybe the numbers don't add up for some, but to say that 110 years of Japantown's history is not "significant" is really an insult for those who sacrificed and gave their lives for us to be here today.

Our community and its history should be celebrated every year and every day. All too often we take our community for granted until one day we wake up only to realize that something or someone is no longer around. Let's hope there is a 150th anniversary of Japantown and that it's still here for us to celebrate and that it's not just a memory.

Gratefully Yours,

Paul Osaki Executive Director



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Mission

The JCCCNC is a non-profit organization which strives to meet the evolving needs of the Japanese American community by offering programs, affordable services and administrative support and facilities for other local organizations. The JCCCNC also provides educational, cultural and recreational programs that meet and address the interests and concerns of the community. Our goals remain rooted in preserving the Japanese American cultural and historical heritage as well as fostering the foundation for future generations of Japanese Americans.



2 JAPANESE CULTURAL AND COMMUNITY CENTER OF NORTHERN CALIFORNIA | SUMMER 2016

The JCCCNC Community: NEWS



Tomoye Takahashi

August 16, 1915 -June 4, 2016

This newsletter is dedicated to the memory of Tomoye Tami Takahashi.

Tomoye and her husband Henri Takahashi along with her sister Martha Suzuki were the first donors to support the building of the JCCCNC, even before we were officially incorporated in 1973.

We are dedicated to their belief in the vision of the Center, which made it possible for generations of our community to benefit from our facility and programs forever.



Community Luncheon Honors Nisei Generation

n Saturday, March 5, 2016, fittingly in the Nisei Community Hall, a crowd of 300 came together to honor the Nisei generation and to celebrate the 110th Anniversary of Japantown.

The day included a special Nisei Appreciation Luncheon tribute program, followed by the return of "Nihonmachi: The Place to Be," a musical play by the Los Angeles-based Grateful Crane Ensemble. The luncheon program titled "Nisei Stories: A Salute to the Greatest Generation Ever" was emceed by Wendy Tokuda. The program included stories from Sansei and Yonsei community members and songs by members of the Los Angeles-based Grateful Crane Ensemble. JCCCNC Takahashi Program Fellows, Riki Eijima and Junko Taniguchi, who are both Yonsei, spoke about their grandparents and special Nisei in their lives.

"Chanto," is a word that may not be as familiar to younger Japanese Americans growing up today, but for many Sansei, like Diane Matsuda, it was a way of life. After a few laughs from the audience about things Nisei keep around the house, Diane spoke of her mom and aunts constant reminder to be chanto, respectable, done properly, and maybe for her family, it meant perfect.

The Nisei Luncheon was followed by "Nihonmachi: The Place To Be," written by San Francisco native Soji Kashiwagi. It told the 100 year story of a manju-ya family and California's Japantowns featuring Japanese and American songs. "All of the songs trigger fond memories and takes our community back to a special time and place in their lives," said Kashiwagi. "For the Nisei, the Japanese songs especially bring back memories of their Issei parents." □

Norman Takahashi

1945 - 2018



BORN

1945

DIED

2018

RECORDS

View more records for Takahashi on Ancestry.com®

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Send Flowers

orman Tomoyuki Takahashi 1945-2018

Norman Tomoyuki Takahashi passed away quietly overnight on Monday, October 29, 2018. Norm was born on July 15, 1945 in Topaz Relocation Center in Utah, and grew up in San Francisco, California. He graduated from George Washington High School and attended college for a couple of years before working full time at the family import business, Takahashi Trading Company. Norm was trained to program computers in the early days, starting with punch cards. Computerization helped make Takahashi's a national wholesale and retail company dealing in imported Japanese made designer home goods, with seven retail stores, in the Bay Area and NYC. He traveled to Japan with his father several times a year on business trips, where he became enamored with the game, Pachinko. Norm was predeceased by his parents, Henri Hiroyuki Takahashi and Tomoye Nozawa Takahashi. He is survived by his wife Elena Mapoy Takahashi, and sister, Masako Martha Takahashi. There will be no memorial service, per his request. Donations can be made to the Japanese American Cultural and Community Center of Northern California.

To plant trees in memory, please visit our Sympathy Store.

Published by San Francisco Chronicle from Nov. 17 to Nov. 18, 2018.

AUTUMN/WINTER 2017

Foresight

A Guide To Financial & Charitable Gift Planning UCSF



Tomoye Takahashi and her husband, Henri, supported many of the city's institutions, including UCSF, where they funded the Takahashi Garden, a Japanese healing garden at the UCSF Osher Center for Integrative Medicine (above, right).



Tomoye Takahashi: From Imprisonment to a Life of Giving

Tomoye Takahashi lived a full and remarkable life, triumphing over the hardship of spending four years in a U.S. concentration camp during World War II. She and her husband, Henri, not only started their family there; they returned to San Francisco to build a prosperous business, become thoughtful philanthropists, and spend their lives serving as ambassadors for Japanese culture.

"My parents dedicated their lives to educating the public about the quality and aesthetic aspects of Japanese culture," says their daughter Masako, who, with her brother Norman, was born at the Central Utah War Relocation Center in Topaz during her parents' internment. "By AUTUMN / WINTER 2017

Foresight

A Guide To Financial & Charitable Gift Planning

- Tomoye Takahashi: From Imprisonment to a Life of Giving
- 2 UCSF Kicks Off \$5 Billion Fundraising Campaign
- Alfred de Lorimier, MD '56:
 A Study in Humility and Generosity
- 4 Giving a Gift That Will Last
- 5 Recent Estate Gifts

For more information on making a planned gift, please complete and return the enclosed reply envelope, visit our website, or reach us using the contact information below.

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We encourage you to consult your attorney about the applicability to your own situation of the legal principles contained herein.



UCSF Kicks Off \$5 Billion Fundraising Campaign

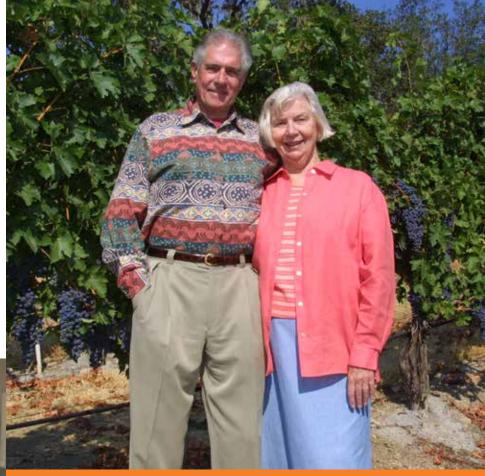
On October 27, UCSF Chancellor Sam Hawgood, MBBS, devoted his State of the University presentation to announcing the kickoff of **UCSF: The Campaign**, a \$5 billion fundraising effort designed to build the UCSF endowment, attract the best faculty and students, and sustain foundational support for the University's continued excellence.

During what is known as the campaign's "quiet phase," which began July 1, 2013, UCSF donors have demonstrated their exceptional compassion and generosity in the areas of children's health, neuroscience, cancer treatment and prevention, and more, already contributing \$3 billion toward the University's overall \$5 billion fundraising goal.

The Campaign addresses three grand challenges:

- Decoding life to improve health
- · Leveraging discovery to revolutionize care
- Partnering to achieve health equity

After 32 years at UCSF, where he established the specialty of pediatric surgery, Alfred de Lorimier, MD, took up wine-grape growing with his wife, Sandy.





"Dr. de Lorimier's legacy in pediatric surgery is profound."

Hanmin Lee, MD Chief, UCSF Division of Pediatric Surgery

Alfred de Lorimier, MD '56: A Study in Humility and Generosity

Don't take any shortcuts. Those were the words Alfred de Lorimier, MD '56, lived by, whether he was running a cross-country race, growing wine grapes, sailing his keelboat, or performing an appendectomy on a young patient.

"I didn't realize how accomplished my dad was until after he died," says his daughter, Sally. "He was always moving, always researching and experimenting with everything. He instilled in us a sense of humility – that you don't talk or boast about your accomplishments; you just do it."

While training in surgery at UCSF, de Lorimier realized that "the surgery of children needed substantial improvement." He pursued a rigorous two-year program at The Children's Hospital in Columbus, Ohio, which was pioneering the specialty of pediatric surgery. In 1964, he brought that rich knowledge back to UCSF, where he is credited with single-handedly establishing the specialty of pediatric surgery, not just at the university, but also throughout Northern California. In 1970, he was one of the founders of the American Pediatric Surgical Association.

(continued on page 7)

Giving a Gift That Will Last

A gift to the UCSF Foundation endowment provides a permanent source of funding for a wide variety of purposes, as described below. You can make such gifts during your lifetime or by means of a bequest, as the Takahashis and the de Lorimiers did. Endowments can bear the name of an honoree, providing a lasting tribute as well as a stable source of funding.

Distinguished professorships are UCSF's highest academic honor, enabling the University to make substantial and permanent commitments to researchers and clinicians. Distinguished professorships are often used to create new positions or to attract world-renowned scientists to UCSF.

Endowed professorships give donors the opportunity to provide partial support for an area of deep personal interest. The fund can help advance research, pay for attendance at key conferences, and provide salary support. Subsequent gifts can elevate the value of an endowed professorship to a distinguished professorship.

Research funds support faculty members and/or graduate students in pursuing promising areas of scientific inquiry.

Endowed fellowships enable UCSF's topranked graduate programs to attract the best and brightest students from around the world.

Endowed scholarships ensure that UCSF will continue to attract and educate a diverse and exceptionally talented group of students pursuing degrees in dentistry, medicine, nursing, pharmacy and the graduate division. They provide needed assistance in covering

the rising cost of a professional health education during a time of dwindling state funding.

Endowed lectureships are crucial to the intellectual enrichment of UCSF and the scientific community at large. These endowments bring scholars from around the world to lecture and share their work with faculty and students as well as allow for the free exchange of ideas, research findings and best practices.

General endowments may be created for a particular purpose in any area of education, research or clinical care, or may be directed to the University's most pressing needs.





For more information on any of these endowment options, please call the UCSF Office of Gift & Endowment Planning at (415) 476-1475 or visit giftplanning.ucsf.edu.

Recent Estate Gifts

Betty H. Gabriel, BSN '43, and Herbert F. Gabriel, DDS '43, of San Diego, left a portion of their estate to benefit the UCSF Schools of Nursing and Dentistry. A preliminary distribution of \$1,200,000 has been received and will establish the Betty H. Gabriel Endowed Scholarship in Nursing and the Herbert F. Gabriel Endowed Resident Fellowship in Orthodontics in the School of Dentistry.

Lena Hat, a resident of San Joaquin County, named the UCSF Medical Center as a beneficiary of her life insurance policy amounting to \$439,911.

A longtime resident of San Francisco, **Bryan Hemming**, left \$100,000 from his trust to support The Bryan Hemming Endowed Fellowship in Head and Neck Cancer, which Mr. Hemming established during his lifetime.

Jean Krysiak of San Rafael designated a portion of her estate totaling approximately \$154,985 to benefit the Thoracic Oncology Program.

Alameda County resident **Anne Ropke** left approximately \$275,000 to UCSF from her living trust to support children's cancer research.

Barbara J. Mcelrath of Auburn, California, left \$27,000 from her IRA to benefit the UCSF Benioff Children's Hospital Oakland. Barbara and her late husband, Alden "Mac" Mcelrath were longtime supporters of the hospital.

John D. Mitchell and Nellie M. Mitchell of Fullerton, California, and Byron, Minnesota, left \$1,000,000 from their charitable trust to establish the Winnifred Montgomery Endowed Chair in Aging at the UCSF School of Nursing. Mr. and Mrs. Mitchell were members of Heritage Circle.

Ruth B. Muir, a resident of Corte Madera, left a specific bequest of \$3,000 to benefit the UCSF Helen Diller Family Comprehensive Cancer Center.

Santa Rosa resident **William Recca** left \$873,265, consisting of funds from an IRA and will, to benefit the UCSF Medical Center for genetic research.





Tomoye's sister, Masako (far left), was a partner in the Takahashi enterprise and was also honored by the Japanese government with the Order of the Rising Sun, Gold and Silver Rays, in 2010.

(Tomoye Takahashi, continued from cover)

bringing beautiful crafts to the U.S. to sell in places like Gump's, my parents transformed the meaning of the phrase *Made in Japan*."

Henri passed away in 2002, and Tomoye died in 2016, just shy of her 101st birthday, leaving the bulk of their estate to charity. Among her bequests was a \$1 million gift to the UCSF Osher Center for Integrative Medicine to establish the Tomoye Takahashi Fund for Research in Integrative Medicine. The fund will support research on mindfulness, acupuncture, and other alternative medicine approaches to learn more about their effectiveness and mechanisms of action.

"Mrs. Takahashi has been one of our major champions, and we are so grateful for her gifts," says Osher Center Director Shelley Adler, PhD. "She had a deep understanding and appreciation for Japanese contributions to our culture and their effect on wellbeing." Tomoye also funded the Takahashi Garden, a Japanese healing garden at the center.

Born on Stanyan Street of Japanese parents, Tomoye earned her bachelor's degree in decorative arts from UC Berkeley. She married Henri shortly before the Japanese attack on Pearl Harbor precipitated their removal to the camps, along with 120,000 others of Japanese descent. After the war, the Takahashis returned to San Francisco and opened a dry goods store on Post Street in Japantown. They exported medicines, clothing, and other staples to war-torn Japan and soon began importing traditional items, like folk pottery, lacquerware, and musical instruments.

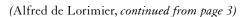
By the 1960s they were creating contemporary designs with traditional Japanese materials, like the shoji screen, an entirely original design. From the single store, the business grew to several in and around San Francisco and one in New York City. Many of their creations were selected for the definitive Good Design Exhibition at New York City's Museum of Modern Art in 1950.

In 1985 the Takahashis established the Henri and Tomoye Charitable Foundation, helping support the Asian Art Museum, the Japanese American Cultural Center of Northern California, documentary films on Japanese-American history, and other efforts. In 2010 Tomoye was awarded the prestigious Order of the Rising Sun, Gold and Silver Rays, by the government of Japan to acknowledge her lifetime of cultural service.

Tomoye remained steadfast in her loyalties: to UC Berkeley, where she kept up her team spirit by rooting for Cal; to San Francisco, where she lived nearly her entire life; and, despite her incarceration, to the United States. "My dad felt that we always need doctors who are also well-rounded, compassionate human beings."

Sally de Lorimier





"Dr. de Lorimier's legacy in pediatric surgery is profound," says Hanmin Lee, MD, chief of the UCSF Division of Pediatric Surgery. "Dozens of pediatric and fetal surgeons have come out of the division he started, many of them now influential leaders in the field." The son of two UCSF alumni, de Lorimier served on the UCSF faculty for 32 years – for 24 of those years as chief of pediatric surgery – and retired in 1996.

His children remember him as being so dedicated to his work that he was often away from home, and working even after hours. "At home he was frequently taking calls, nights, weekends, in the middle of the night; we kids weren't allowed to use the phone," says his son Robert. "He even took calls on the boat." Besides sailing, he had many other laudable pursuits, including competitive long-distance running, the music of Beethoven, and making wine. While he never completely retired from medicine, he took up wine-grape growing in the early 1970s, teaching himself the craft and working with his wife, Sandy, to launch their own winery, de Lorimier Winery, in 1985.

"My father's interests were broad, and he saw value in not being too narrowly focused in a specialty," Robert says. Accordingly, the de Lorimiers established the Alfred A. de Lorimier Endowed Chair in General Surgery to support the research, teaching, and clinical activities of the chair holder in the area of general surgery. Renowned UCSF surgeon Laura Esserman, MD, MBA, now holds that endowed chair.

"There are so many different medical specialties," Sally says. "The chair exists because my dad felt that we always need doctors who are also well-rounded, compassionate human beings." 0906

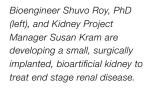
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(UCSF Kicks Off \$5 Billion Fundraising Campaign, *continued from page 2*)

"At UCSF, solving the hardest problems in human health and biology is the culmination of everything we do," Hawgood said in describing the campaign. "We will seize on this transformative moment to solve some of the world's most intractable health challenges and to make the biggest possible impact on the health and well-being of everyone."



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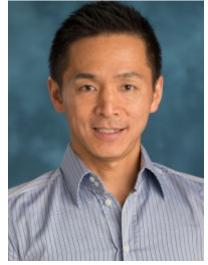
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Kiyoteru Tsutsui's Curriculum Vitae (https://fsi-live.s3.us-west-1.amazonaws.com/s3fs-

public/tsutsui_current_cv_july_2020_0.pdf)

Personal Website (https://www.ktsutsui.org/)



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Globalization, human rights, social movements, political/comparative

Research (/japan/research) sociology, and Japanese society Publications (/japan/publications)

Education (/japan/education)

Biople (/japan/people)

News (//japan/news) Kiyoteru Tsutsui is the Henri H. and Tomoye Takahashi Professor and Events (/japan/events) Senjor Fellow in Japanese Studies at Shorenstein APARC, the Director of the Japan Program at APARC, a senior fellow of the Freeman Spogli Institute for International Studies, and Professor of Sociology, all at Stanford University.

Prior to his appointment at Stanford in July 2020, Tsutsui was Professor of Sociology, Director of the Center for Japanese Studies, and Director of the Donia Human Rights Center at the University of Michigan, Ann Arbor.

Tsutsui's research interests lie in political/comparative sociology, social movements, globalization, human rights, and Japanese society. More specifically, he has conducted (1) cross-national quantitative analyses on how human rights ideas and instruments have expanded globally and impacted local politics and (2) qualitative case studies of the impact of global human rights on Japanese politics. His current projects examine (a) changing conceptions of nationhood and minority rights in national constitutions and in practice, (b) populism and the future of democracy, (c) experimental surveys on public understanding about human rights, (d) campus policies and practices around human rights, (e) global expansion of corporate social responsibility and its impact on corporate behavior, and (f) Japan's public diplomacy and perceptions about Japan in the world.

His research on the globalization of human rights and its impact on local politics has appeared in *American Sociological Review, American Journal of Sociology, Social Forces, Social Problems, Journal of Peace Research, Journal of Conflict Resolution,* and other social science

journals. His book publications include <i>Rights Make Might: Global</i> Japan Program Strapprise and <i>Minority Social Movement in Japan Program</i> (https://global.oup.com/accademic/product/rightsomake-might- Walter H. Shorenstein Asia-Pacific Research Center (https://apac.st.sc.nord.ueou/)ang=en&) (Oxford University Press 2018), and	
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Press forthcoming). He has been a recipient of National Endowment for	
the Humanities Fellowship, National Science Foundation grants,	
the SSRC/CGP Abe Fellowship, Stanford Japan Studies Postdoctoral	
Fellowship, and other grants as well as awards from American	
Sociological Association sections on Global and Transnational	
Sociology (2010, 2013, 2019), Human Rights (2017, 2019), Asia and	
Asian America (2018, 2019), Collective Behavior and Social Movements	
(2018), and Political Sociology (2019).	
Tsutsui received his bachelor's and master's degrees from Kyoto	

Tsutsui received his bachelor's and master's degrees from Kyoto University and earned an additional master's degree and Ph.D. from Stanford's sociology department in 2002.

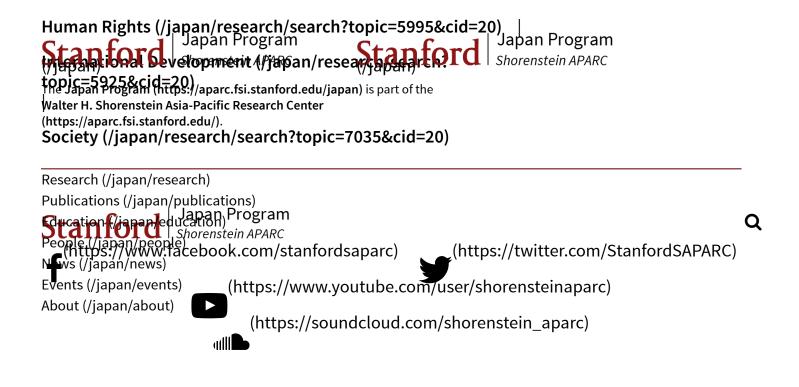
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Professor Steven Vogel, Chancellor Robert Birgeneau, Professor Mark Blum, and Reverend Masaharu Kono at a dinner celebrating Prof. Blum's appointment as the second Shinjo Ito Distinguished Chair in Japanese Studies, December 10, 2013



Masako Takahashi, daughter of Tomoye Takahashi, speaks at a luncheon honoring her mother and her generous endowment toward the Tomoye Takahashi Endowed Chair in Japanese Studies, March 24, 2018.

Many key individuals and organizations made important financial contributions to the Center over the years. We are fortunate to benefit from endowments received from the Shinnyo-en Foundation, Mrs. Tomoye Takahashi and her sister the late Mrs. Martha Suzuki, and the Japan Foundation, which first established a fund on our behalf in 1973. We are deeply grateful; their generosity allows us to offer diverse and rich programs, and to support the work of our students and faculty. Please help us by thanking them if you get a chance.

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Masako Suzuki



asako Martha Suzuki Aug. 28, 1921 - Feb. 16, 2012 Masako Martha Suzuki passed away peacefully at her home surrounded by her loving family at the age of 90 on February 16, 2012. Martha was a native of San Francisco and was enrolled in classes at UC Berkeley when the U.S. declared war on Japan in 1941. During World War II, Martha and her family were forcibly removed to the Tanforan Detention Center and then to the Topaz Utah Concentration Camp along with other Japanese Americans from the San Francisco Bay Area. Martha was allowed to leave Topaz and complete her degree in Minnesota during the war and returned back to the SF Bay Area to accept a position at UC Berkeley as a microbiologist. Martha often reflected that her work at Cal were some of the happiest times of her life. She left her position at Cal and went to work at the Takahashi Trading Company, which her sister and brother in-law started after the war. Together, they turned the company into one of the most successful Japanese import and wholesale and retail companies in the United States. Martha married Risaburo Suzuki in 1960 and lived and worked in Japan for 5 years with her husband before returning to San Francisco. Her husband passed away in 1983. Although many of her

Masako Suzuki Obituary (2012) - San Francisco, CA - San Francisco Chronicle

friends knew Martha as an astute businesswoman, investor and collector and admirer of Japanese culture and art, she also had a great passion for purchasing unusual cars. Martha often claimed that she inherited this passion from her father. Throughout her life Martha owned about every collector car available. Her last car was a limited model BMW which took 5 years to build and could go up to 180 miles per hour. Just a few months prior to her passing, she still loved to drive her car 90 to 100 miles down the freeway. Martha's legacy will be continued through her generous gifts to many local Japanese American organizations; the Asian Art Museum; Stanford University; UC Berkeley; the Morikami Museum in Florida; the Japanese Cultural and Community Center of Northern California, and Christ United Presbyterian Church. She also helped to establish The Henri and Tomoye Takahashi Charitable Foundation. Through her philanthropy she helped change and improve the lives of thousands of people. She always believed that it is not about how much money you have but rather what you can do to make a difference in people's lives. In 2010, Martha was awarded the Order of the Rising Sun, Gold and Silver Rays from the Government of Japan for her contribution toward improving U.S. - Japan relations. Martha is survived by her only sister Tomoye Tami Takahashi, her niece Masako Takahashi, nephew Norman Takahashi and sister in law Setsuko Suzuki of Tokyo Japan. A memorial service is planned for Saturday, March 10 2012 at 3:00pm and is open to friends and acquaintances. Please contact Masako Takahashi for details at (415) 577-5228 or by email at <u>virtualmasako@gmail.com</u>. In lieu of flowers, contributions can be made to either Japanese Cultural and Community Center of Northern California or Christ United Presbyterian Church.

To plant trees in memory, please visit our **<u>Sympathy Store</u>**.

Published by San Francisco Chronicle from Feb. 24 to Feb. 28, 2012.

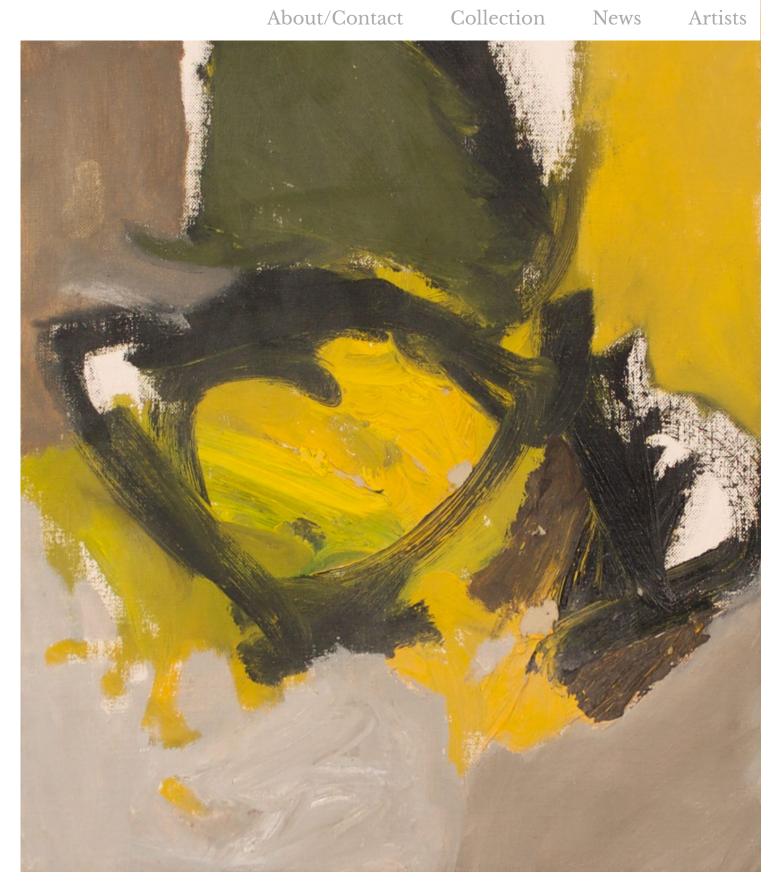


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MASAKO TAKAHASHI (b. 1944), *Untitled*, c. 1960, 15" x 20" (More)

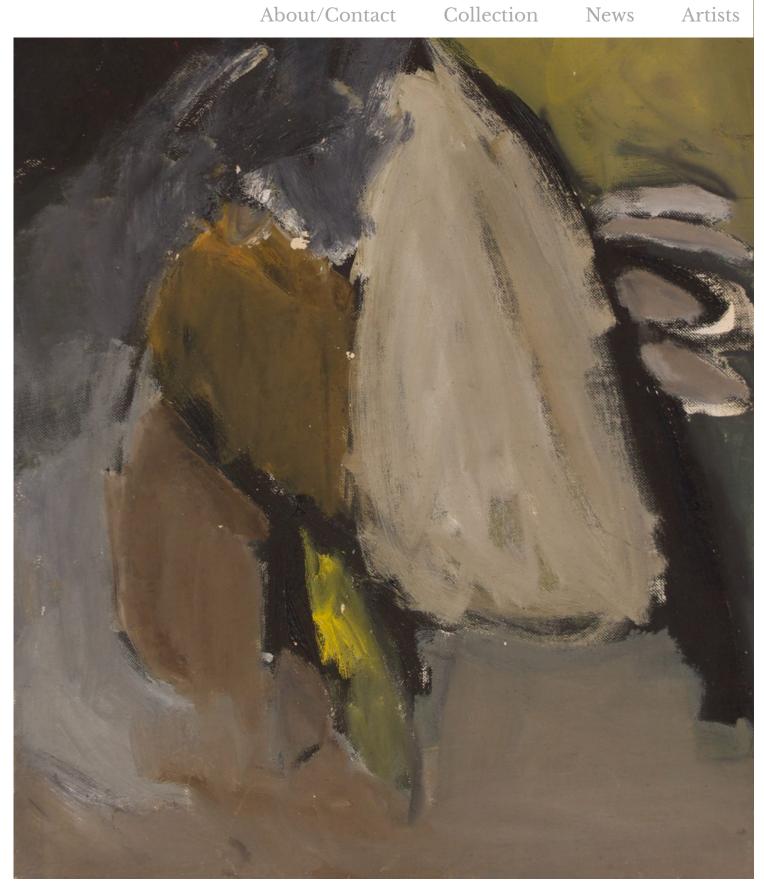






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Artists

(b.1944)

Biography

Masako Takahashi was born at a Japanese relocation center in Topaz, Utah, where her parents were interned for four years after the Japanese attack on Pearl Harbor in 1941. After the war, the Takahashi family returned to San Francisco where they had lived before the war and their internment. Masako attended the San Francisco Art Institute after winning a 1st Prize Painting Scholarship in 1960. She also attended Bard College in New York and graduated with a BA in Art from University of California at Berkeley. Takahashi believed that she would always be a painter, although she describes having a "quest for art without a particular medium attached". After graduating from UC Berkeley she went to New York to explore documentary filmmaking, but decided that she preferred the relative solitude of a being a painter and studio artist. Takahashi was also strongly influenced by her travels. She maintained a studio in Mexico where she was inspired watching local women embroidering. Here she began the embroidery work for which she is best-known, using her own long hair as thread. She used fabric as paper and embroidered simple stiches or "words" inspired by ancient script. Her intent was to inscribe a language created by her, "a universal language that could be interpreted individually" (from An American Artist - Masako Takahashi interview by Roben Mitchell, 2006). In many ways, Masako Takahashi sees her work as a meditation, making marks that are personal and meaningful to her. She sees in her work a certain restraint and purpose that is perhaps influenced by her heritage. Art, she says, for the artist, is a way to express oneself in a way that language cannot convey.

Selected Exhibitions

2009 "Global Warming", Bellas Artes, San Miguel de Allende, Mexico

2008 "Illiterature", Limn Gallery, San Francisco, CA 2006 "Masako Takahashi", Galeria Mero, San Miguel de Allende, Mexico 2005 "Masako Takahashi" Jack Fischer Gallery, San Francisco, CA 2001 "HAIR", Gallery Soolip, Los Angeles, CA 1996 "Emotional Tones", El Espacio Abierto, San Miguel de Allende, Mexico https://fostergwin.com/artist-bios/masako-takahashi/



Collection About/Contact News Artists

MASAKO TAKAHASHI (b. 1944), Untitled, c. 1960, 18" x 14" (more)



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Artists

MASAKO TAKAHASHI (b. 1944), Untitled, c. 1960, 34" x 20" (more)

Foster Gwin Gallery 712 Montgomery St. San Francisco California 94111 Phone: 415.397.4986 Email: info@fostergwin.com



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Modern Japanese Pottery and Porcelain Marks (窯印)

"It always amazes me what miracles can happen with a lump of clay in just the right hands" You are invited to come along with me as I learn about Japanese ceramics. I will share what I learn about the kilns, history, terminology, potters, decorators, styles, and marks. This is a work in progress. ** NOTICE: I DO NOT ANSWER QUERIES ON PERSONAL PIECES. I DO NOT GIVE VALUATIONS. General comments and questions will still be accepted.

Monday, May 8, 2017

Takahashi San Francisco-Importer of Japanese wares.

The official name is Takahashi Trading Corp, founded after WWII by Henri Hiroyuki Takahashi.



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	October (2)	
	September (1)	
	 August (1) 	
	► July (1)	
	► June (3)	
	▼ May (3)	
	Mark Links	
	Gold Imari	
	Takahashi San Francisco-Impo Japanese wares.	rter of
	► April (4)	
	March (6)	
	► February (4)	
	January (2)	
	► 2016 (35)	
	► 2015 (26)	





- ► 2013 (21)
- ► 2012 (15)
- ► 2011 (25)

Labels

"Cotourne"
"Satsuma"
Agano
Agano-gama
Aichi
AKA Izumo Wakayama
Akahada
Amakusa
Aoba Gama
Aoki Osamu
Arita
Asahiyaki
AWAJI
Awara yaki
Awata Yaki
Azekura
Bakuzan-gama
Banko
Banko Pottery
Bankoyaki
BiBi China
Bijutsu Toki
Bizen
Chikusai Kiln
Chindai Kiln
Chiyoichi Kiln.
Dai Nippon Porcelain
Denshichi-gama
Dragon Ware Eiraku
Eiseisha
Eizan
Four Gentlemen
Fukagawa Seiji
Fukizumi
Fukumitsu Pottery
Fumoto gama
Furushiro gama
Ganka Gama
Geisha Girl Porcelain
Gensuigama
Gifu
Gold Imari
Gorobee
Guinomi
Hagiyaki
Hakata Ningyo
Hamada Shinsaku

GOOD Design

MoMA 542 c.2 **GOOD DESIGN is a series of exhibitions of home furnishings**, organized by the Museum of Modern Art, New York, for The Merchandise Mart, Chicago. The Museum has appointed Edgar Kaufmann, Jr., Director of the activity.

At the beginning of the program, Rene d'Harnoncourt, Director of the Museum, and Wallace O. Ollman, General Manager of The Mart, issued a joint statement:

"It is the first time an art museum and wholesale merchandising center have co-operated to present the best examples of modern design in home furnishings. Now, at the mid-point of the century, these two national institutions, whose very different careers began just 20 years ago, believe and hope that in combining their resources they will stimulate the appreciation and creation of the best design among manufacturers, designers and retailers for good living in the American home. Thus the attention of all America will be focused on the good things being created by the home furnishings industry."

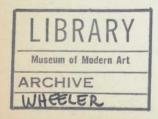
New items are selected for Good Design about six weeks before each main home furnishings market — Winter Market (early January) and Summer Market (mid-June). Full page announcements in important trade publications (and direct mail) solicit submissions for Good Design and give directions for submitting.

Selection Committees are appointed for each season by the Museum of Modern Art. They consist of one business man actively interested in art or design; one designer, craftsman or teacher; and the Director, who acts as permanent Committee Chairman. A majority vote of the Committee is final.

Basis of selection is: eye-appeal, function, construction and price, with emphasis on the first.

Items are selected from thousands sent by manufacturers and distributors and more requested by the Good Design research staff who shop wholesale and retail markets, scan trade and consumer publications.

continued inside back cover



A-Furniture **B**—Floor Coverings C-Sheer Fabrics **D**—Drapery Fabrics E-Upholstery Fabrics F-Wall Coverings G-Lamps H-Accessories i-Tablewares J-Miscellaneous K-Kitchen and Cleaning Equipment L-Household Appliances

SEPTEMBER - NOVEMBER 1953

The Museum of Modern Art, New York

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	Item	Designer	Manufacturer or Distributor	Retail Appro
H 12	Ash tray—mottled blue glazed pottery—4%4" sq., %4" deep	Ejo	Bonniers	Bonnie \$4
H 13	Platter-15" white baked enamel on aluminum black insert	Ernst Lichtblau	Joseph Franken 200 E. 63rd St. New York 21, N. Y.	Georg 667 5ti New Y \$8.50
H 14	Platter 15" polished brass	Ernst Lichtblau	Joseph Franken	Georg \$22.50
H 17	Perforated metal bowls black baked enamel on steel 8" 12" 15"	Gross and Esther Wood	Gross Wood & Co. 230 Natoma St. San Francisco 3, Calif.	Decora \$2, \$3,
H 18	Glass vase tall, hand blown, smoke color	Richard Sussmuth	Georg Jensen	Georg \$9.50
H 20	Mahogany bowl-natural finish	William P. Frost	Georg Jensen	Georg . \$16
H 21	Large teak bowl-oil finish	Finn Juhl	Georg Jensen	Georg \$67
H 22	Small teak bowl-oil finish	Kay Bojesen	Georg Jensen	Georg 3 \$19
H 23	Oval bowl-red enamel on copper	Leona Whiteman	Georg Jensen	George \$14
H 24	Porcelain mugs wine cup old fashioned tumbler double old fashioned	Luke and Rolland Lietzke	Lietzke Porcelains Saxe Road Mogadore, Ohio	New Do 33 E. 7 New Yo \$1, \$2,
H 27	Flower pot with saucer, 6" high partly glazed in brown	Hal Riegger	Miltonvale Potteries, Inc. Miltonvale, Kans.	The Po 150 10t New Yo \$2.85
H 29	10" round bowl abaca cloth in plastic	Fred R. Snyder and Edna R. Cox	Santa Monica Products Co. Santa Monica, Calif.	Bloomir \$10
H 30	Large tray—15" x 21½" abaca cloth in plastic	Fred R. Snyder and Edna R. Cox	Santa Monica Products Co.	B. Altn \$18
H 32*	Bowls brown black	Japanese folk potters	Takahashi 1661 Post St. San Francisco 15, Calif.	\$2 each

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Jensen

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Jensen

Jensen

Jensen

Jensen

e Jensen

Design 75th St. York 21, N. Y. , \$3

Pottery Barn Oth Ave. York, N. Y.

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Item	Designer
H 33 Hardwood bowls with lids one light—one dark	Japanese folk woodworkers
H 34* Deep bowl—5¼" brown, black glaze on stoneware	Japanese folk potters
H 35* Deep bowl with spout brown glaze on stoneware	Japanese folk potters
H 36 Bowl—12" baked enamel on spun aluminum	Florence Thomas
H 38* "Unica"—Leerdam vase clear glass, small neck, white mark- ings	Maydam
H 42* Casserole—hand thrown— black and white stoneware	Lucy Rie
H 43 Covered jars (2)—glass . 8½" high 10¼" high	Winslow Anderson
H 44 Ceramic bottle—"white ruff decoy"	James Solomon
H 45 Ceramic bottle-"Sandpiper #1"	Kenji Fujita
H 46 White candle—4¼" dia.	Helen Pope
H 47 Black candle—12" dia.	Helen Pope
H 48 Open spiral basket — willow and reed, 12" dia. x 5" deep	L. Hansen
H 49 Heavy crystal vase—9" high	Strombergshyttan

Manufacturer or Distributor

Takahashi

Takahashi

Takahashi

Florence Thomas 33 E. Union St. Pasadena, Calif.

A. J. Van Dugteren

Georg Jensen

Blenko Glass Co. Milton, W. Va.

Richards Morgenthau Co. 225 5th Ave. New York, N. Y.

Richards Morgenthau

Avant 6314 San Bonita Blvd. St. Louis, Mo.

Avant

Basket Bazaar 133 W. 3rd St. New York 12, N. Y.

R. F. Brodegaard & Co. 225 Fifth Ave. New York 10, N. Y.

Retailer Approximate price

\$3.95 each

\$2

Architects & decorators \$5

R. H. Macy \$4.50

Black, Starr & Gorham Bonniers \$60

Georg Jensen \$25.50 each

Abraham & Straus Bloomingdale's \$4.50, \$5

Georg Jensen 667 5th Ave. New York 22, N. Y. \$20

Georg Jensen \$15

Abraham & Straus Penthouse Galleries 15 W. 55th St. New York, N. Y. \$1.30 each

Abraham & Straus Penthouse Galleries \$4.45 each

Basket Bazaar 133 W. 3rd St. New York 12, N. Y. \$5

Georg Jensen \$35 YOU ARE HERE: HOME / NEWS / COMMUNITY NEWS / NICHI BEI FOUNDATION RECEIVES LARGE GRANT FROM THE HENRI AND TOMOYE TAKAHASHI CHARITABLE FOUNDATION

Nichi Bei Foundation receives large grant from The Henri and Tomoye Takahashi Charitable Foundation

July 25, 2013 by Nichi Bei Weekly Staff

Like Be the first of your friends to like this.

The Nichi Bei Foundation — an educational nonprofit organization dedicated to keeping the Japanese American community connected, informed and empowered — recently received the largest grant in the three-and-a-half-year-old organization's history.

The Henri and Tomoye Takahashi Charitable Foundation has generously contributed \$98,000 to the Nichi Bei Foundation to help continue its publication of the Nichi Bei Weekly, to assist in creating a plan to increase membership, to help pay for contributing writers, to aid development and to purchase new telephone equipment. A portion of the grant will be set aside for investment.

"At many times during our startup, we've faced some daunting financial difficulties, and every time our community has responded," said Nichi Bei Foundation President Kenji G. Taguma, emphasizing that the Foundation was established without large seed funding, but with an inspiring grassroots community movement. "And in some of our darkest hours, The Henri and Tomoye Takahashi Charitable Foundation has emerged as a guiding light, a true savior, with their extremely generous contribution that will help ensure the viability of the Nichi Bei Foundation. Mrs. Tomoye Takahashi has emerged as our heroine, for understanding our important role in the community and overwhelming us with her generosity."

The reasoning behind the surprisingly large grant was explained in the award letter. "The Committee spent a considerable amount of time reviewing the application submitted by the Nichi Bei Foundation as we believe that the presence of a regular periodical is very important to the Japanese American community to inform them of community events and other important issues that may affect their daily lives," wrote Takahashi. "We are all in strong support of your organization and hope that this additional support can offer you the ability to strengthen the capacity of your organization to continue your work in the years to come."

Taguma noted the historical connection between the Takahashis and the Nichi Bei, as the late Henri Takahashi was a vital member of the editorial staff of one of the Nichi Bei Weekly's predecessors, the prewar Nichi Bei Shimbun.

"We are so very humbled by The Henri and Tomoye Takahashi Charitable Foundation's support, especially in a moment of such dire need," said Taguma. "Not only did they literally save the last San Francisco Japantown-based Japanese American community newspaper, but they also ensured that we will be on a path to stability. We have truly benefitted from their generosity, and we can't thank them enough. Their support has been truly inspiring, and encourages us to carry on."

The Nichi Bei Foundation rose out of the ashes of the Nichi Bei Times as it was closing in the summer of 2009.

Filed Under: Community News, Featured, Featured Top Story, In the Media, News

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Upvote

Nichibei [Japanese American News], 9 January 1929

Back

MISS KIYOKO NAKAYAMA TO HEAD SOCIETY

Miss Kiyoko Nakayama was elected president of the Lotus Club of the local Buddhist Mission at a meeting held recently. The new officers of this junior Y. W. B. A. organization are:

President, Kiyoko Nakayama; vice president, Tomie Hayashi; secretary, Tomoye Nozawa; corresponding secretary, Teruko Yamamoto; treasurer, Mitsuko Shimizu; assistant treasurer, Yoneko Nakayama; athletic manager, Yoshi Itatani; assistant athletic manager, Eiko Furuki; yell leaders, Hatsue Kaneko, Rose Himi.

"The Englishman seems to have learned restraint and leadership, while boys in other countries were learning Latin and arithmetic."— Ex-King George or Greece.

Nichibei [Japanese American News], 11 May 1930

Back

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Nichibei [Japanese American News], 14 January 1932

16	The second se
1-	Buddist Notes
d	
g	A banquet was given in honor of the new and outgoing officers of the local Buddhist Sunday school at the Showa Low on Sunday, Jan. 10. Ma- sao Murata, retiring superintend- ent, extended words of thanks, and he was followed by greetings from the new superintendent, Henry Ta- mada.
lo da yrre la	The new officers, elected Sunday, follows: superintendent, Henry Ta- mada; vice 'superintendent, Miss Mitsuko Yoshimoto; secretary and treasurer, litaro Ina, assistant, Ma- sao Murata; publicity and research, Miss Shizu Matsumura; advisor, Rev. Messrs, Yamori and Akahoshi.
e .	The new teachers and assistants of the Sunday school classes follows: Rev. Yamaori, Iitaro Ina, Henry Ta- mada, Mitsuko Yoshimoto, Tomie Hayashi, Rev. Akahoshi, Ruby Fuji- ta, George Iwasaki,
7. 9, 1- 1: 8,	Miss Shizu Matsumura, Haruko Enomoto, D. Itatani, Masao Mura- ta, Kiyo Nakayama, Mary Hashimo- to, Teru Yoshimoto, Masako Matol and Tomoye Nozawa.
y	At present there are about 275 at- tending the Buddhist Sunday school. On January 24 a special Ho-onko rites will be held at the Buddhist temple from 10 a.m. The public is invited.

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OBITUARY: Norman Tomoyuki Takahashi

November 22, 2018 by Nichi Bei Weekly Staff

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TAKAHASHI, NORMAN TOMOYUKI, 73, passed away quietly overnight on Monday, October 29, 2018. Norm was born on July 15, 1945 in Topaz Relocation Center in Utah, and grew up in San Francisco, California. He graduated from George Washington High School and attended college for a couple of years before working full time at the family import business, Takahashi Trading Company. Norm was trained to program computers in the early days, starting with punch cards. Computerization helped make Takahashi's a national wholesale and retail company dealing in imported Japanese made designer home goods, with seven retail stores in the Bay Area and NYC. He traveled to Japan with his father several times a year on business trips, where he became enamored with the game Pachinko. Norm was predeceased by his parents, Henri Hiroyuki Takahashi and Tomoye Nozawa Takahashi. He is

survived by his wife Elena Mapoy Takahashi, and sister, Masako Martha Takahashi. There will be no memorial service, per his request. Donations can be made to the Japanese Cultural and Community Center of Northern California.

	Filed Under: Obituarie	es Tagged W	ith: Norman To	omoyuki Takahash	i, obituary	
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YOU ARE AT: Home » English » Philanthropist Martha Suzuki Dies at 90

PHILANTHROPIST MARTHA SUZUKI DIES AT 90

Posted On FEBRUARY 29, 2012

SAN FRANCISCO — Masako Martha Suzuki, who generously supported many Japanese American community organizations and causes over the years, passed away peacefully at her home surrounded by her loving family at the age of 90 on Feb. 16.

Born on Aug. 28, 1921 in San Francisco, she was enrolled in classes at UC Berkeley when the U.S. declared war on Japan in 1941. During World War II, she and her family were forcibly removed to the Tanforan detention center in San Bruno and then to the Topaz, Utah concentration camp along with other Japanese Americans from the Bay Area.

Suzuki was allowed to leave Topaz and complete her degree in Minnesota Martha Suzuki during the war, then returned to the Bay Area to accept a position at UC Berkeley as a microbiologist. She often reflected that her work at Cal provided some of the happiest times of her life.

She left Cal and went to work at the Takahashi Trading Company, which her sister and brother in-law, Tomoye and Henri Takahashi, started after the war. Together, they turned the company into one of the most successful Japanese import and wholesale and retail companies in the United States.

She married Risaburo Suzuki in 1960 and lived and worked in Japan for five years with her husband before returning to San Francisco. Her husband passed away in 1983.

Although many of her friends knew Suzuki as an astute businesswoman, investor and collector and admirer of Japanese culture and art, she also had a great passion for purchasing unusual cars. She often claimed that she inherited this passion from her father. Throughout her life, she owned about every collector car available.

Her last car was a limited-model BMW that took five years to build and could go up to 180 miles per hour. Just a few months prior to her passing, she still loved to drive her car 90 to 100 miles down the freeway.

Suzuki's legacy will be continued through her generous gifts to many local Japanese American organizations, the Asian Art Museum, Stanford University, UC Berkeley, the Morikami Museum in Florida, the Japanese Cultural and Community Center of Northern California, and Christ United Presbyterian Church.

She also helped to establish The Henri and Tomoye Takahashi Charitable Foundation. Through her philanthropy, she helped change and improve the lives of thousands of people. She always believed that it is not about how much money you have but rather what you can do to make a difference in people's lives.

In 2010, Suzuki was awarded the Order of the Rising Sun, Gold and Silver Rays from the government of Japan for her contributions toward improving U.S.-Japan relations.

English, Nor Cal News

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https://www.rafu.com/2012/02/philanthropist-martha-suzuki-dies-at-90/

7/1/2021

She is survived by her only sister, Tomoye Tami Takahashi; niece, Masako Takahashi; nephew, Norman Takahashi; and sister-in-law, Setsuko Suzuki of Tokyo.

A memorial service is planned for Saturday, March 10, at 3 p.m. and is open to friends and acquaintances. Contact Masako Takahashi for details at (415) 577-5228 or virtualmasako@gmail.com. In lieu of flowers, contributions can be made to either JCCCNC or CUPC.

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Tags

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JULY 1, 2021

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Tigers Roar All the Way to the Finals

Mia Bonta Among Candidates for Vacant Assembly Seat

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Shin Nichibei, 14 February 1956

Back

Yule Sales Drive Successful in S.F.

SAN FRANCISCO, Feb. 14—An advertising campaign conducted during the holiday season to draw San Franciscans to the Nihon machi business district was so successful the local Japanese American merchants have decided this week to make it an all-year round project.

Reports to that effect were given at a meeting of the Japanese Chamber of Commerce by proprietors of the Honnami Taido, Soko Hardware Store, Taiyo Trading co., NB Department Store, Seiki Brothers, and Takahashi Trading Co.

The wholesale houses participating in this customer-drawing campaign were the Otagiri Mercantile Co., United Enterprises, and Pacific Coast Dry Goods Co.

Shin Nichibei, 16 July 1959



Shin Nichibei, 16 October 1956

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Back

S.F. Japanese **Americans** Plan **Shopping Center**

He SAN FRANCISCO, Oct. 14-Plans are afoot to form a corporation for establishment of a Japanese tw CB W American shopping center in San American snopping center in San Francisco in conjunction with the redevelopment program of the Western Addition by the San Fran-cisco Redevelopment Authority. The proposal was made at the Uptown Promotion commit tee meeting of the Japanese Chamber of Commerce last Wednesday B ar po

2 la of Commerce last Wednesday night at which time Kenji Kasai of the Kasai Securities co., and er SU m Hikoroku Honnami of the Honna-mi Taieido made kick-off donations for materilization of the incorporation plans. In the meantime, it was reported

C however that the tearing down of the property in the local redeve-lopment program may not com-

lopment program may not com-mence for another two years at C the latest. In the interim period, the policy of "business as usual" with at J tendant improvement on the pro-wiperty in the Post-Buchanan area is being recommended by the S.F. Y Redevelopment Authority, it was learned. m

Present at the Wednesday night an gathering were attorney Victor of Abe and representatives of the Aki Abe and representatives of the Aki vo Hotel, Honnami Taleido, Kasai Se-im curities, Selki Bros., Soko Hard-Taking co., Takahashi Trading Bo co., and President Kay Kuwada of the Chamber of Commerce. pr Jo

Shin Nichibei, 27 May 1962

T hir har day fes stri

the the Na

Back

Northern Cal CC **Supporting New** Nihonmachi Group

SAN FRANCISCO, May 26-The to, Calif. Japanese Chamber of No. Calif. Japanese Chamber of Commerce is supporting the re-cently-organized Nihoam achi group, the United Committee for the Japanese Community, and a committee has been appoin-ed to work with the UCJC. or ris the

According to Susumu Togasaki, JCJC chairman, he has been oli-led by Tatsuro Goto, Japanese hamber president, that Kazuo Ka-noka would head this chamber up-own and redevelopment commit-ce. 「日本のないないないないないない In advising Togasaki of this ac-lon, Goto said:

Jon, Goto shid: "It is the sincere desire of the lapanese Chamber of Commerce hat its uptown and redevelopment will serve the Japanese community n every possible way." Others named to the committee by Goto were: Victor Abe, Jack Hirose, Juro Hosoda, Hisao Inouye, Kenji Ka-sai, Frank Kawakami, Yoshiaki Moriwaki, Hiroyoshi Ono, Makoto Sasaki, Tatsuichi Shibata, Koji Ta-gawa and Henri Takahashi.

Shin sekai [New World], 1 June 1932

Back

Mary Endo Given le Farewell Social by /e Miss T. Nozawa ly r Miss Tomoye Nozawa was the hostess at a farewell social at her home on 131 Beulah street in honor of Takeshi and Miss Mary Endo, who are planning to leave for Japan soon. The social was held Sunday night from 6 to about 11 p.m. in the form of a buffet supper, games and then dancing. Miss Mary Endo is well known in this city as a member of the Buddhist circle. Close to thirty guests, mostly younger sets of the YMWBA, were in attendance to bid their friends a hearty bon voyage and a happy landing at Tokio. A real informal and congenial crowd took part in a Mock Olym pic Game in which teams featured under the banners of Bally hoo, Nertz, Palooka and Whoyee. d Impromptu entertainments were y given by every guest. Noise and laughter predominated. 1

Shin sekai [New World], 15 October 1931

Back

Members Urged To Attend Devotional

sature caroot atow atord.

The regular Friday evening devotional will be held on Oct. 16th at the local Buddhist Temple from 7:30 p.m. All members of the YM and YWBA are asked to attend.

qu Miss Tomoye Nozawa will give 10 s an impressive talk during the Y service. Immediately following the devotional, a short separate G meeting will be held after which pa the entire YM and YWBA will to meet at the YMBA Building on H 2d Pine street. This gathering, be-CO a ing of great importance to each se 1member, every one must atend. gt 1-It will be in the form of a geta together affair and discussion se and plans for the future will be fo made. av p Members of the two organizaka 1tnons must participate promptly fie 10 to make this a successful meetpr ing so that it may end with a W better and closer understanding pl d between the two organizations. 1e fo

Shinsekai asahi shinbun [New World Sun], 3 October 1938

to	N		
With Apologies to Carl Sandburg	1		
by henri takahashi			
When Carl Standburg words "The Fogs" be did not realize that his poem was going to be paredioid by colleger stadents all over United States, free, with- out a doubt. If he had foreven the future he would assure have written the paren.			
Since the appearance of the scatterial "Fort" point theme have been coulders persons who have found the insuration to garody it. They have used if to describ- by fut polices and the hig fat college professions with hill playees with thick heavy fixet, co-sits with cute tim foot, and all notic of persons with all sectors of persons with all sectors of persons with all sectors of persons with all sectors of persons with all sectors of persons with all sectors of persons with all sectors of persons with all sectors of persons with all sectors of persons with all sectors of persons with all sectors with all sectors of persons with all sectors			
As a matter of fact, the poem has been parodised go much that it has come to a point where a slever "For" parody will not attirfy the writter. No, it must outdo the nenterons other "Fog" paredies in orrher to meet my gratification.			
When I first read "The Fog" (with NG apologies to Carl Sandhurg, this being also origi- nal one) I was greatly moved by its simplicity and secury of description. It had charm, in- terrest and provoked much thought.	ł		
The first parody, I considered vary amising and clever. The second, teo, made me amile. The third, however, did nothing so the sort. I read it with some hing fainful resembling a from on my face.			
I like parendles in general, but there is one kand for which I have developed an azireme dis- later, namely, parendles on "The free" with apalegies to Carl Sandhury. People say lind the free hundred times are the har- deat. (Editor's note: After that you get sand to it.) I have not error the hundredith paredy, ner- um I trying my heat to find more of them.	1		
It means to me that the only soon that ap and costing in- mutate costs of percept is "Th- ford" It has become she main instrum, point fee all percentains There is no portedist living, it some, who has not picked an "The Ford" at least once in his arter.			
I can restion that if all the produce un "The For" were put und to end and statiched across the Parefer Ocean, it would rake on awful mean hof I won't and I can also publish MY pa- rody of "The For," but I won't.			
ACKNOWLEDGMENT			

Shinsekai asahi shinbun [New World Sun], 5 September 1938

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REMINISCENCES HENRI TAKAHASHI BY

A POIGNANT DRAMA It was just another boat days, fare wells — hurried, poignant, lere and there, little dramatic, lere and there, lere dramatic, lere and, lere and there, lere and there dramatic, lere and lere and there, lere and the edge of the pic, when a the dge of the pic, when a little dramatic, lere and lere and there, lere and there dramatic, lere and lere and there, lere and prove the hubbus,... Me solute et and there and th

various self-appointed cri-

Shinsekai asahi shinbun [New World Sun], 6 July 1941



Shinsekai asahi shinbun [New World Sun], 6 March 1939

Back

THE BACK FENCE By Evelyn Kirimura

FARMOUND First of all, girls, if you'r planning to sen dhe expenitio in cenfort, dor't war fan thoes and hoes. The latter wi not anly show sizes of si han you'r wear and tear, b your, feet will be practicall council

Oh, res, you're are of those wherplan to trik in the sichlant train and do your viewing of the fair in leavers. But those fittle trains wen't take yes into the ultimes, we'l, then, you'll just is pushed in one of those you plant and achieve all the highingsta of achieve how'll explant and schema all the highingsta of ache buildings to you. If your parse permits this harer (charge is by the hour), well and good, but let us waru you, the onig ence who record to the regularized rich.

and every local study the map of the balance and see exactly study of the balance and see exactly study for the balance of the balance of

We were trying to get had to the W-S office on the inland and had norm difficulty since we had forgotten just what huilding it was in. Well, we ask ed. a guide who must not have mally known either because we aw that guide exactly three times after as many fruities into any treat to where he dimeted as. Finally, we threatenco it kill him if we saw him just once he looked down at our five fost-one and haughed. Gh, well out he model down at our five fost-one and haughed. Gh, well and the affice anyway All our broables would have be en end in half if we had only remembered to ask for the "working preas" instand of jourd a warme. The preas efficies In Arrivalure Hall, we saw B In Arrivalure Hall, we saw B u r first and only per line or walkendy laking and the be was a boy of a ut 12 and he wielded a per the eft viporonaly as his father has eft viporonaly as his father in ins to pay, we take it, for his of a say of school that The

day. Foods and bererages building offered a solar to our aching in feet in the form of a tiny these tre aboving a Minkey Monee film on the merits of products for of the Natienal Bisenit Compaty.

nime everywhere advertised the a fart that "faot relief stations" i Would be opened on March 15. March too late, we're afeared.

And everywhere one turns, a try o context elicits and a cand and a by a context elicits and a cand and a by a context is thread in the and one's hands if ore is guillible in cours's to wish to see in just fit what avidential possible in the grapher cought him.

i more Nonzawa taok us through, sin out the building, explainings the des varieus axhibits the while. She spatias to Mr. K. Yamashita, the <u>str</u> cornormant fisher; and to Mr. and Mr. Three Yoshitake, the doll makers. The latter who are plasming to give beamson in their art bers said that Nisei must **B**

name proficient. The restless, nervous, or the clumsy would nerver success as doll-makers. un Nicel take note. Unluckily, the machine for

awinding the silk from the coones was not working that day a was missed out. We also miss d the demonstration of cormwer missed out. We also miss d the demonstration of corwer that is one event which is a his is one event which is a his as an event which is a his as a second of the inite exposition "must see."

Shinsekai asahi shinbun [New World Sun], 7 September 1939



Shinsekai asahi shinbun [New World Sun], 9 November 1938



Shinsekai asahi shinbun [New World Sun], 9 October 1936

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JAPANESE DONATE

Shinsekai asahi shinbun [New World Sun], 9 October 1939

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he

RAMBLES

On raffles and bazaars. . . . San Francisco Nipponmachi merchants are becoming lean and haggard with the constant diet of raffles and bazaars which have been shoved under their noses for the past several years. Having had no respite from the unbalanced diet, "shobainin" are beginning to show symptoms of resentment and irritability.

Desiring a more nutritious and well-rounded menu, local merchants are gradually voicing their displeasure. Sounds of revolt are being heard here and there indicating an eruption in the very near future. After all, there is a limit to the elasticity of Nipponmachi's good nature. *Lingtumists' errors?*

Linotypists' errors?.... When and if Dr. Shio Sakanishi of the Library of Congress at Washington D.C. in charge of Japanese culture and literature visits the Bay Region, two local Nisei journalists are going to receive a rude surprise. Dr. Sakanishi, famed for translations of modern Japanese poets, has been in the public eye for quite some time.

Several months ago, a former English section editor of a local Nipponese daily had occasion to publish the noted Doctor's achievements in one of his news articles. Just recently, another English section editor of a local

Monday, Oct. 9, 1939

-Henri Takahashi

a raffles and bazaars. ... Japanese daily mentioned the San Francisco Nipponmachi erchants are becoming lean ad haggard with the constant et of raffles and bazaars hich have been shoved under

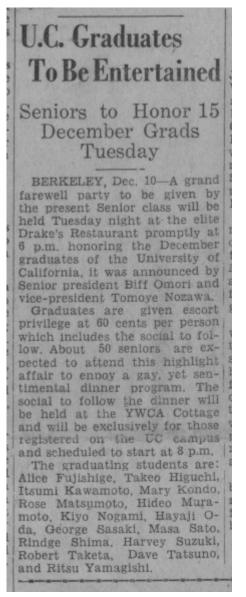
We had the pleasure of meeting Dr. Shio Sakanishi two years ago. If we remember conrectly, she was a quiet, charming, unassuming, and dainty young lady not much past her thirties.

In parting. . . .

In keeping with the customa-ry newspaper routine, we shall end this our column with a few desultory comments on our year's stay on the New World-Sun staff. Herewith, we wish to say that we are more than happy the thankless to be free from reading, head tasks of proof making, re-hashing articles, digcovering sport ging up news, at linotypists, events, yelling making up the second page, and above all, listening to the awful puns floating around the newspaper office.

We can become sentimental at this point and shed a few farewell tears on leaving this paper, but somehow, being sentimental is hardly a part of our character. Besides, who heard of anyone crying over leaving a newspaper job? Anyway, we don't want any of our friends to say that they know of one. . .

Shinsekai asahi shinbun [New World Sun], 11 December 1936



Shinsekai asahi shinbun [New World Sun], 12 August 1939

SmokingRoom
An open lotter,
Nisei Longue of Writers- Artists
Dear Sirs,
When I gave mit approval of a finite dub of writers and of the trade dub of writers and of the trade dub of writers and of the trade of
Sincerely,
Henri Takabashi

Shinsekai asahi shinbun [New World Sun], 13 September 1940



Shinsekai asahi shinbun [New World Sun], 14 April 1936

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e-ii-

College 'Advance' Program Divided Into 'Let's Discuss,' 'Chewing Rag'

BERKELEY, April 13-The dis-+ Leader: K. Suzuki, Chr.: Toshi ۱. cussions to be given at the Nor-8, thern California Inter-collegiđ ate Advance to be held Saturn day, April 18, will be divided inh t to two periods. The discussion in the morning will be from 10:30 to 12:00 o'clock and will consist of four groups with the ē heading, "Let's Discuss." The disn cussion in the afternoon will be from 4 to 5:30 o'clock consisting of eight groups under the heading, "Chewing the Rag." The vay rious discussion groups and their r leaders are as follows:

Morning—"Let's Discuss" Group I— "Japanese Culture d a and the Second Generation" Leader: Prof. Jiro Harada; Chr.: Miss Masa Sato. r Group II-"Men and Women Relationships"- Leader: Mrs. Heard; Chr., Miss Kazu Ikeda У Group III- "The Evaluation

of the Second Generation" -

Kito.

Group IV-"We Come of Age" Leader: Masayoshi Morino -Chr., Peter Shinoda.

Afternoon - "Chewing the Rag." Group I-"Agriculture"-Lea-

der: Harvey Suzuki, Group II-"Campus Life" -

Leader: Benjamin Yoshioka.

Group III-"Marriage and the Home"- Leader: Miss Kimi Yamagawa.

Group IV-"Race Relation-ships" - Leader: Masayoshi Morino.

Group V-"Japanese and American Culture" - Leader:

Miss Tomoye Nozawa. Group VI- "Organization in Nisei Life"-Leader: Ari Inouye.

Group VII- "Religion"-Leader-Donald Toriumi. Group VIII-"War and Peace"

Leader: Harry Naka.

Shinsekai asahi shinbun [New World Sun], 14 August 1939

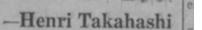
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Following are exerpts taken from the letter sent by Jun Ajari, UC '38, now working at the Hoshi Pharmeceutical Company as a research chemist. He is a Conrta Costan who worked at the Osaka Drugs in San Francisco prior to his departure to Japan in April.

First impressions. . .

"When I first rode in one of these (Japanese) street cars I thought I was riding in a toy car. It's just half the size of the in San Francisco. cars Guess it's about the size of the cable cars that run on California street, but these cars over here faster-give you a run much nice shake-up for a seven sen peaches cost a yen. Eight pounds ride. You have to pay 10 cents at the beach or the Gayway to get a nice shake-up like that. And they stop on a dime; sometimes you could fly from one end of the car to the other when the motorman puts on the brakes if it weren't for the leather straps the getas in the which support you.

"What a country for a man! The young ladies in Japan do shay making his rounds on Bupractically everything for you, chanan street. even polish your shoes. It seems to be the natural thing to do, the warm season now And talk and they also seem to enjoy it. about me perspiring, just like a Ladies walk nearest to the curb, block of ice in the sun."



the man on the inside. stand in street cars while men occupy the seats, some half sleeping. I never saw so many drowsy people in all my life as in Japan. When you offer a seat to a young lady in a street car people would think you're nuts! And some ladies don't stop to thank a gentleman when he offers his seat. Maybe they're bashful.

"The food over here is kinda expensive. An ordnary 5 cent ice cream brick you get in America will cost you 25 sen, plain ice cream sundaes or mondays cost 40 sen, ordinary dinner, Y1.20 to Y1.50. Watermelons, about the size of an ordinary basketball sells for 3 to 4 yen! A dozen of muscat grapes cost Y3.50.

"Hearing the clatter, clatter clatter of the getas under bright kimonos and hairy legs, it was enough to say that one was in America not in Japan. When I hear the clatter. clattering of still of the night, it reminds me of the junk man with his one horse

"We're right in the midst of

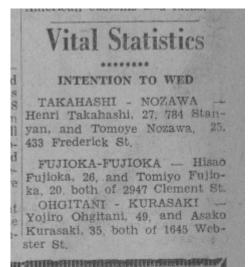
Shinsekai asahi shinbun [New World Sun], 16 August 1934

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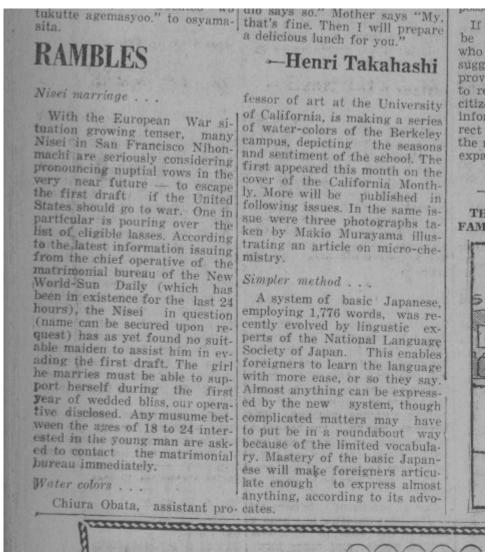
	the second	_
and the second	Tomoye Nozawa Feted by YWBA	32
九一元 一四一二九四四四	Mits Tomoye Nozawa, who re- cently returned to San Prancis- co after three months stay in Japan, was given a hearty wel- come on Sunday Aug. 12, by the local Y.W.B.A. The welcome was in form of a Mestican luncheon prepared by Mitsie Yoshimoto and Tomi Hayashi, assisted by the members. Much to the de- light of the members present. Miss Nozawa related her impres- sions of Japan including ac-	In
5	counts her travels with the Nor- th American Buddhist Delega-	E
1	tion to the Pan Pacific Buddhsit	tan
	Conference which was held in	and
÷	Tokyo and Kyoto.	Ga
6	After the luncheon some join-	cor
4	ed in with the singing of popular songs accompanied by Chive Wa-	Net
5	tanabe, while others enjoyed	gat
5	games of ping pong.	Ch
8	Later in the afternoon, the Y.	ste
e	W.B.A. choir participated in the	
-	English "Obon" service sponsored	sin Par
8	by the American Buddhist mem-	Co
h	bers of this city.	the
		Ga

Courtland Defeats

Shinsekai asahi shinbun [New World Sun], 16 July 1941



Shinsekai asahi shinbun [New World Sun], 18 September 1939



Shinsekai asahi shinbun [New World Sun], 22 August 1938

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Shinsekai asahi shinbun [New World Sun], 22 July 1941

Back

Tomoye Nozawa Exchanges Vows With Takahashi

Before 300 friends and relatives, Miss Tomoye Nozawa exchanged nuptial vows with Henri Hiroyuki Takahashi, former ca staff member of the New World-Sun, at the First Reformed the Church on Sunday afternoon. Rev. E. Kawamorita, pastor of the Japanese Church of Christ, officiated.

Bridal attendants were: Martha Nozawa, younger sister of n the bride, maid-of-honor; and la Helen Fumi Takahashi, sister r of the groom, bridesmaid. Taro Katayama was the best man, n while Masao Yabuki of Oakland served as head usher.

About 150 guests gathered at M the reception which followed in F the church social hall. Many American friends, including Dr. Mackler of Los Angeles, were in attendance.

The bride is the eldest daughter Tomoyuki Nozawa of this city, while Takahashi is the eldest son of Rev. and Mrs. O. Takahashi, now of Moji, Japan.

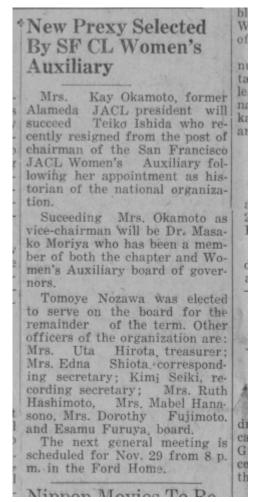
The couple will reside at 1259 Arguello Blvd.

Shinsekai asahi shinbun [New World Sun], 23 February 1933

Back

a Masako Matoi Gets 1 i Vote as President: I! **Cabinet Is Name** k to Masako Matol was elected to)e president of the San Francisco t3 Y.W.B.A. last Friday night at its m election meeting. Assisting her łÿ as vice president is Yoshi Ita-0 tani, who at the same time be-Čcomes the religious chairman. p As editor of the Y.W.B.A. and 10 nual magazine, Mitsuko Yoshi-50 0, moto was chosen. Ruby Fujita p d was appointed as assistant. u 13 Other officers of the organizafì m tion: Haru Enomoto, recording secretary; Aya Shimizu, corres-100 ponding secretary; Tomoye Nod zawa, publicity; Kiyo Murata, to n treasurer; Misao Hashimoto, so- vi 10 cial chairman; Masae Wakasugi, K athletic manager; Yone Nakats yama, room manager; Haruko Hagiwara, music department chairman. h Speeches by past president To-S moye Nozawa and Shizu Matsumura concluded the meeting. The difference between success

Shinsekai asahi shinbun [New World Sun], 23 November 1938



Shinsekai asahi shinbun [New World Sun], 26 May 1936



Shinsekai asahi shinbun [New World Sun], 27 August 1941

Party of Vacationers Are Houseguests at Takahashi Residence
Mr. and Mrs. Henri Hiroyuki Takahashi were hosts to a party of vacationeers visiting in San Francisco last weekend on their way home from Yosemite, Reno and Lake Tahoe. The house guests were Henry Teshima, To- ku Okubo, Roy Hashimura and Nobby Ito of Riverside, and Tom Fujiwara and Kenneth Tsuboi of Chino. Several of them re- mained in the Bay Region to continue their studies at various colleges. Henri Takahashi, a former re- sident of Riverside, and Mrs. Takahashi, nee Tomoye Nozawa, are residing at 1259 Arguello Boulevard.

Shinsekai asahi shinbun [New World Sun], 27 July 1933

Back



BAN JOSE, July 25-With flo-wery cloquence mitred with apea-to an experiment of the delega-tes guests and judges, Miss To-a more Notawa, representing the Bay Section WBKA won the farst in Federation oraborical costest in the closing program of the zec-omed day here at the Buddhilt temple auditorium.

Stressing on the young Bud-dhist women's angle Mas No-rawa actually appealed to such and every member present to take postornd interest in Eud-dhism. ... serving the people thrue Buddha.

thre Baddha. Due to short notice, only other speakers for the night were Bi-roko Olahi of Ouadalage and 8a-miko Tokunaga of Loe Angeles. Bestrice Hayashi of Watson-ville was the able chairman of the evening who introduced the speakers and the indus. The Judges were, Baboo Maneyama (honosary), Baruo Inwas, Oski Taniwaki, Mrs. James Uyeda, and Miss Yothie Takagi.

Shinsekai asahi shinbun [New World Sun], 28 August 1939

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RAMRLES

-Henri Takahashi

On Romaji . . .

Two ployed at the Golden Gate In- gative reply, the non-plussed ternational Exposition on Trea-sure Island, sometimes faceti-transbay C ously called the Oakland leaflet) leading daily attacked World's Fair. At the Japan Pa- us from a different and more in-vilion, the new Japanese me- genius angle designed to hit our vilion, the new Japanese me-thod is used. Thus we see such vulnerable spot. He said pointnames as Tyosen, Mt. Huzi, Itu- ing at the comic strip: quote, kusima, Titibu, and the like. At Little Orhpan Annie's on the the Palace of Fine Arts, Hep- front page now, unquote. burn's system, which is the one you and I are acquainted with, Barley and Soldiers . . . is employed throughout. Had the new method been used at the Fine Arts building, we believe that many lovers of Nipponese arts would have been misled by the unfamiliar spelling.

Sales talk . . .

ry last Sunday on our way ac- the ross the bay, an enterprising highest taxpayer in Wakamanewsboy (age: about 43) leaned tsu, his birthplace in towards our window, gave us an pan.

engaging grin and asked whethsystems of "Romaji" er we wanted to buy the Oak-- (taken from the transbay Chamber of Commerce

Sergeant Katsunori Tamai, who parades under the pseudonym, Ashihei Hino, author of the current serial running daily in the New World-Sun, will have to pay over 11,500 yen in income tax for the present fiscal year. The income derived from While waiting for the auto fer- the sale of his books has made soldier-author the sixth west JaΗΟΜΕ



ABOUT

APPLICATION

Henri and Tomoye Takahashi, along with Tomoye's sister Martha Masako Suzuki established the family foundation in 1986. All three American citizens were incarcerated in the Topaz, Utah concentration camp during World War II, simply because of their Japanese ancestry. After the war the family returned to San Francisco, determined to help build friendship and good will for Japanese Americans and to improve understanding with Japan.

The Takahashi Trading Company imported finely crafted home goods from Japan for their growing number of Takahashi retail stores in the Bay Area and NYC. Their wholesale business expanded as they sold to stores and museum shops around the country. Over fifty items won the coveted Good Design Award from the Museum of Modern Art in NYC.

In 2010, after Henri passed away in 2002, Tomoye Takahashi and Martha Suzuki were awarded Japan's highest award of the Order of the Rising Sun, Gold and Silver Rays for their contribution toward strengthening

US-Japan relations and their work in the community.

Henri And Tomoye Takahashi Charitable Foundation

1770 Post Street #196

San Francisco, CA 94115

TakahashiFoundation@Gmail.Com

• Resources and Links



Home > Programs and Events > Youth Development > Takahashi Youth Ambassador Fellowship Program

Takahashi Youth Ambassador Fellowship Program



2013 Fellows with Tomoye Takahashi

Takahashi Youth Ambassador Fellowship Program

The Takahashi Youth Ambassador Fellowship Program (TYAFP) was created as a dynamic youth exchange program between the United States and Japan. The significance of a first-hand cultural experience is invaluable in helping a young person in the Japanese American community define his or her own identity and establish a greater connection to their sometimes seemingly distant heritage, as well as encourage continued interest in Japan, its people, culture and history.

The TYAFP will help initiate meaningful dialogue and goodwill exchange between the youth in Japan and Japanese American youth. It was also created to give the youth in our community the opportunity to develop and gain leadership and civic development skills to help them build a strong foundation for thieir future endeavors.

Translate »



2011 Fellows at National Diet Building -Tokyo





All participants who successfully complete the TYAFP will receive a certificate of completion, as well as personal letters and certificates of commendations from government offices and dignitaries.

Goals of the TYAFP -

To develop a deeper understanding and awareness of Japan, its culture, people and history as an international citizen ambassador; to develop lifelong leadership and civic skills; to provide an opportunity to visit Japan and participate in meaninigful exchanges with youth from Japan; to develop an appreciation and understanding of citizen-action and involvement through community and international volunteerism; to assist youth in obtaining admission to higher education, scholarships and future recognition through their participation in the TYAFP.

The Takahashi Youth Ambassador Fellowship Program is named in honor of The Henri and Tomoye Takahashi Foundation who through the generosity of their foundation this program is possible.

Interested in becoming a Takahashi Fellow?

If you would like to be a part of the next Takahashi Youth Ambassador Fellowship Program, please review the commitment and send your completed application and letter of recommendation as noted on the application form.

- Application Cover Letter
- <u>Application Form and Instructions</u>
- <u>Program Overview</u>
- TYAFP Flyer
- Information on JCCCNC US-Japan Programs

2014-15 Takahashi Program

7/1/2021



2012-2013 Takahashi Program

2011 Takahashi Program

Takahashi Yo	outh Ambassador	and Fellowship Pr	rograms Trip to .	Japan		

Who We Are

Translate »

The Japanese Cultural and Community Center of Northern California (JCCCNC) strives to meet the evolving needs of the Japanese American community through programs, affordable services and administrative support and facilities for other local service organizations.

become a member

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- California Japantowns
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- <u>NJERF-Earthquake Relief</u>

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Why Giving Matters

Caregiver Story: Francis Charlton, MD

Caregiver Story: John Umekubo, MD

Donor Story: Denise Hale

Donor Story: Fred Ruhland

Donor Story: Pamela Steckroat

Donor Story: Takahashi-Suzuki

Pappas Family



Takahashi-Suzuki Family

A gift story, as told by Margine Sako, Executive Director for the St. Mary's Medical Center Foundation in San Francisco:

It is always gratifying to fundraise for St. Mary's Medical Center. Donor gifts of any size usually involve a chain of very personal interactions among the patient and their families with physicians, nurses, and hospital staff. Through the years the Foundation has seen many heartening stories, but there are always pleasant surprises. St. Mary's

Q

Takahashi-Suzuki - St. Mary's Medical Center Foundation - Dignity Health

received a \$1.9 million bequest from Mrs. Martha Suzuki, who was not a patient of the hospital.

From the 1960s to the early 1990s, the Takahashi retail stores and national wholesale business were known for high-end, fashionable Japanese imports. In San Francisco, there was a large very trendy store in Ghirardelli Square and the wholesale operation was housed in a brick building where the family name could be seen from the freeways. The founders were Henri and Tami Takahashi, and Tami's sister Martha and her husband managed the large import business. Pictured here is Martha's nephew, Norman, and his wife Elaine at the dedication of their family's plaque in the newly named Takahashi-Suzuki Heart and Vascular Center.

Before WWII, the two sisters grew up a few blocks from St. Mary's. Their father was a successful businessman and owned one of the first cars in San Francisco. He would drive the girls everywhere. Although Martha was known as an astute businesswoman, investor, and collector and admirer of Japanese culture and art, she also had a great passion for purchasing unusual cars. Martha often claimed that she inherited this passion from her father. Throughout her life Martha owned about every collector car available. Her last was a limited model BMW which took 5 years to build and could go up to 180 miles per hour. Just a few months prior to her passing, she still loved to drive her car 90 to 100 miles down the freeway.

The sisters became widowed a number of years ago and were very close. They lived in the same retirement building and were visited often by the Foundation staff. Tami was a St. Mary's patient and Martha was not. But, any solicitations and discussions about the gifts were done with Martha because she handled all the family business. When we would unsuccessfully solicit large gifts, which was often, she would smile and simply say "don't worry, I grew up down the block from St. Mary's and always think of it as my hospital."

In early 2012, Martha peacefully passed away and we were notified of her extremely generous gift. We now realize that she was giving us an all-knowing smile – she knew all along about her intention to gift St. Mary's with one of its largest gifts in decades. In addition to supporting St. Mary's, she helped establish the Henri & Tomoye Takahashi Charitable Foundation. She always believed that it is not about how much money you have but rather what you can do to make a difference in people's lives. In 2010, Martha was awarded the Order of the Rising Sun, Gold and Silver Rays from the Government of Japan for her contribution toward improving U.S. - Japan relations. Martha is survived by her only sister

Takahashi-Suzuki - St. Mary's Medical Center Foundation - Dignity Health

Tomoye Tami Takahashi, her niece Masako Takahashi, nephew Norman Takahashi, and sister-in-law Setsuko Suzuki of Tokyo, Japan."

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The Tomoye Takahashi Endowed Chair in Japanese Studies at UC Berkeley | Consulate-General of Japan in San Francisco

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The Tomoye Takahashi Endowed Chair in Japanese Studies at UC Berkeley	118/3/26	Recommended Information <u>Archives</u>

On Saturday, March 24, Consul General and Mrs. Uyama attended a reception celebrating the establishment of the Tomoye Takahashi Endowed Chair in Japanese Studies at University of California, Berkeley, where Consul General Uyama gave remarks. The fund will support and promote research at the Center for Japanese Studies. Some 30 people attended the reception including family members of the late Mrs. Tomoye Takahashi, professors at the Center for Japanese Studies, and representatives from the Japanese American community.

The late Mrs. Tomoye Takahashi was born in San Francisco in 1915 as a second generation Japanese American. Using the profits from a trading company she and her husband opened after getting married, she founded the 'Henri and Tomoye Takahashi Charitable Foundation', which aims to promote an understanding of Japan and support the historical and cultural traditions of Japanese Americans, and has contributed to promoting Japanese culture and exports between Japan and the United States.



Consul General Uyama giving congratulatory remarks

<u>Photo Gallery (Facebook)</u>



Ms. Masako Takahashi, daughter of the late Tomoye Takahashi, giving remarks



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University of California San Francisco





Tomoye Takahashi: From Imprisonment to a Life of Giving



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September 4, 2018

This story was published in the Autumn/Winter 2017 edition of Foresight, a publication produced by UCSF's Office of University Development and Alumni Relations. The original story can be found here.

> Tomoye Takahashi lived a full and remarkable life, triumphing over the hardship of spending four years in a U.S. concentration camp during World W She and her husband, Henri, not on Privacy - Terms



Ms. Tomoye Takahashi and her husband Mr. Henri Takahashi

started their family there; they returned to San Francisco to build a prosperous business, become thoughtful philanthropists, and spend their lives serving as ambassadors for Japanese culture.

"My parents dedicated their lives to educating the public about the quality and aesthetic aspects of Japanese culture," says their daughter Masako, who, with her brother Norman, was born at the Central Utah War Relocation Center in Topaz during her parents' internment. "By bringing beautiful crafts to the U.S. to sell in places like Gump's, my parents

transformed the meaning of the phrase Made in Japan."

Henri passed away in 2002, and Tomoye died in 2016, just shy of her 101st birthday, leaving the bulk of their estate to charity. Among her bequests was a \$1 million gift to the UCSF Osher Center for Integrative Medicine to establish the Tomoye Takahashi Fund for Research in Integrative Medicine. The fund will support research on mindfulness, acupuncture, and other alternative medicine approaches to learn more about their effectiveness and mechanisms of action.

"Mrs. Takahashi has been one of our major champions, and we are so grateful for her gifts," says Osher Center Director Shelley Adler, PhD. "She had a deep understanding and appreciation for Japanese contributions to our culture and their effect on wellbeing." Tomoye also funded the Takahashi Garden, a Japanese healing garden at the center.

Born on Stanyan Street of Japanese parents, Tomoye earned her bachelor's degree in decorative arts from UC Berkeley. She married Henri shortly before the Japanese attack on Pearl Harbor precipitated their removal to the camps, along with 120,000 others of Japanese descent. After the war, the Takahashis returned to San Francisco and opened a dry goods store on Post Street in Japantown. They exported medicines, clothing, and other staples to war-torn Japan and soon began importing traditional items, like folk pottery, lacquerware, and musical instruments.

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By the 1960s they were creating contemporary designs with traditional Japanese materials, like the shoji screen, an entirely original design. From the single store, the business grew to several in and around San Francisco and one in New York City. Many of their creations were selected for the definitive Good Design Exhibition at New York City's Museum of Modern Art in 1950.

In 1985 the Takahashis established the Henri and Tomoye Charitable Foundation, helping support the Asian Art Museum, the Japanese American Cultural Center of Northern California, documentary films on Japanese-American history, and other efforts. In 2010 Tomoye was awarded the prestigious Order of the Rising Sun, Gold and Silver Rays, by the government of Japan to acknowledge her lifetime of cultural service.

Tomoye remained steadfast in her loyalties: to UC Berkeley, where she kept up her team spirit by rooting for Cal; to San Francisco, where she lived nearly her entire life; and, despite her incarceration, to the United States.

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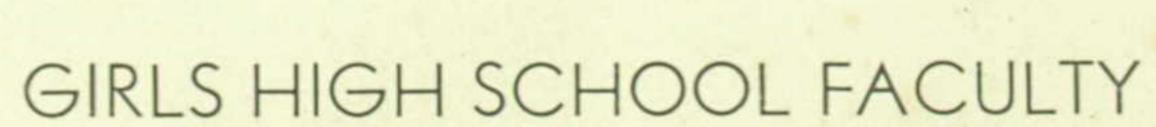
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Henri Hiroyuki Takahashi in the U.S., Final Accountability Rosters of Evacuees at Relocation Centers, 1942-1946

	Detail Source
Name:	Henri Hiroyuki Takahashi
Gender:	Male
Birth Date:	30 Jun 1914
Arrival Date:	11 Sep 1942
Departure Date:	2 Aug 1944
Residence Year:	1942
Residence State:	Utah
Relocation Center:	Central Utah, October 1945
NARA Roll Number:	1

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Eva B. Cann Alice de Bernardi Marie-Aileen Kissane

Mildred Bickel Martin A. Centner E. J. Dupuy Lydia E. Martin

Margaret Dougherty L. A. Offield

Mabel A. Clay Frances-Ellen Clifford Minnette Ker Higgins

JUNE, 1933

MATHEMATICS

Head Alice de Bernardi Esther S. Lee

> Head Helen P. O'Brien Clara M. Stark Clark M. Stark

Marie J. McKinley

Helen Papen Ernesto Salzmann Clara M. Stark Emprelipe de Th. Walker

Muriel Pettit Edna M. Reeves

Shirley Ward COMMERCIAL

Esther S. Lee Mary W. Meehan Isabel M. Sandy

Margaret Dougherty Mary E. McPhee

Ella Castelhun Marion A. Jones

Lorna D. Anderson

Elizabeth M. Bray Alice E. Clancy Lenora C. Clark

Tillie B. Hesselberg Hattie Hendal Jacobs Marion A. Jones

Marguerite Schroeder

HOUSEHOLD ARTS AND SCIENCE

Florence M. Morgan Nelle O'Neil

Genevieve W. Sullivan

ART

MUSIC

PHYSICAL EDUCATION

COUNSELING

Elizabeth Lee McDermott Thomas A. McGlynn

Mary F. McGlade

Ruth Oakes Helen E. Rosenberg Laura H. Tharp

Marie-Aileen Kissane Florence M. Morgan Edna M. Reeves

LIBRARIAN Magdalena E. Michel . . Joanne B. Hoffman SECRETARY SCHOOL NURSE AND HYGIENE Nan Burke Cunningham

\sim



First row—Top to bottom

AUGUSTA LIAUTAUD-Stagecraft Club; S. P. A. LAURA LUCHI-Italian Club; S. P. A.

LILLIAN LULICH—Vice-President of Class J'33; Vice-President of S. P. A. D'32; Treasurer of Class J'30; American Patriots Club.

ANITA M. LUM-Majors-English, French.

Second row—Top to bottom LUCY LUMSDEN—Majors—History, English. DOROTHY LUNARDINI—Treasurer of American Patriots J'33; Secretary of International Club D'32; Debating Club; Banking Club.

LA VONNE LYNCH-International Club; Care and Culture Club; Journal Club.

VICTORIA MALICK-Majors-English, Commercial.

Third row—Top to bottom LORENE MASSAGLI—Majors—Italian, English.

LORRAINE McCULLOUGH—Vice-President of Naturalist Club J'30; Care and Culture Club; Glee Club.

VIRGINIA MERKLE-Secretary of American Patriots.

EDITH MIKKELSEN—President of Naturalist Club J'33; Care and Culture Club; Garden Club.

Fourth row—Top to bottom

MARJORIE MOFFITT-Vice-President of American Pa-

Fifth row—Top to bottom

VIVIAN NICHOLS-Latin Club; Dancing Club; S. P. A.

TOMOYE NOZAWA-Business Manager of Mirror J'33; Journal Staff J'30; International Club.

RUTH NUTTMAN—Majors—Science, Languages. FERNYE O'CONNOR—Care and Culture Club; Ushers Club.

Sixth row—Top to bottom

KATHLEEN O'CONNOR-Care and Culture Club; Ushers Club; International Club; Journal Staff J'33.

EDNA OGILVIE—Treasurer of Class J'33; Swimming Manager of S. P. A. J'32; American Patriots Club; C. S. F.

ANGELA PANIAGUA—President of Spanish Club D'32; Secretary of Spanish Club J'32; French Club; S. P. A. ALICE M. PAPEN—Glee Club; Band Director.

Seventh row—Top to bottom FRANCES PARATORE—Associate Justice J'33; Secretary of Class J'32; International Club; C. S. F. EMMA C. PERASSO—Italian Club. JOSEPHINE PERRANDO—Majors—English, Italian. ANNE PIATANESI—Secretary of Italian Club; Care and Culture Club; Debating Club; C. S. F.

Eighth row—Top to bottom

triots J'33; Vice-President of Class D'32.

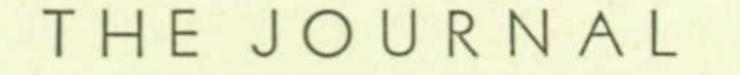
LENORE MORDOFF—President of Student Body J'33; Commissioner of Finance D'32; President of Class J'30; C. S. F.

EDITH MULLER—Vice-President of German Club D'32; Commercial Club; Care and Culture Club; S. P. A. MARIANNE NELSON—Secretary of Debating Club J'33; Ushers Club. LEOTA PLASTEUR—American Patriots Club; Naturalist Club; Spanish Club; Debating Club.

PATSY POWERS—American Patriots Club; Glee Club; Naturalist Club; Ushers Club.

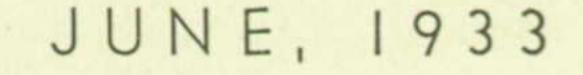
HELEN RAY—Dancing Club; Dramatic Club; Journal Club; Stagecraft Club.

JEANNE RIEMEN—Art Editor of Journal D'32; Journal Staff J'32; D'31; J'31.



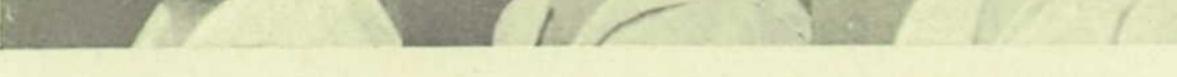






SPRING TERM





T. Nozawa E. Merritt

FALL TERM



L. Goldman

D. Greenlin

F. Moore

SCHOOL NEWSPAPER

K. Best

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M-irrors current happening of the School. I-s published by the Newswriting Class. R-uns interesting information. R-eceives praise from outsiders. O-ffers opportunity for potential writers. R-eally is worth while.

Tomoye Nozawa in the U.S., School Yearbooks, 1900-1999

	Detail Source
Name:	Tomoye Nozawa
Estimated Age:	16
Birth Year:	abt 1917
Yearbook Date:	1933
School:	Girls High School
School Location:	San Francisco, California, USA

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ROBERT R. NEPTUNE

Burlingame

Commerce-Retailing

Transfer from San Mateo Junior College; Honor Student; Beta Gamma Sigma, President; Wesley Foundation, President; Phi Tau Theta; Wesley Players.

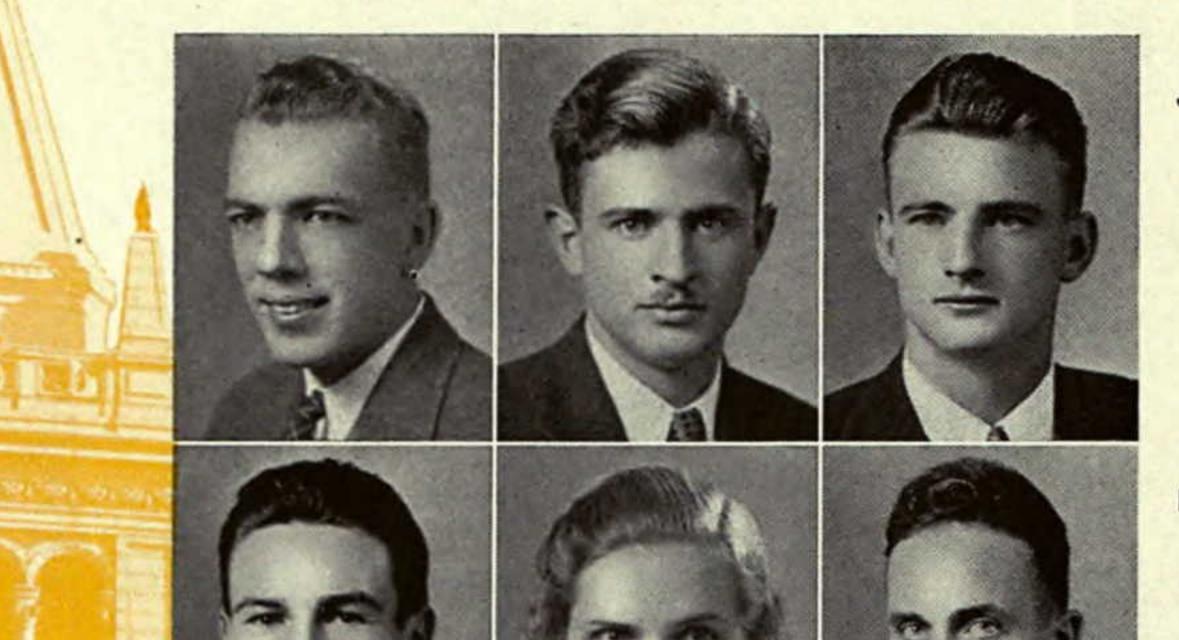
RICHARD WARRINGTON NEWELL

San Francisco Commerce—Finance

Sigma Nu; Winged Helmet; Alpha Delta Sigma; Pi Delta Epsilon; Phi Phi; Daily Californian.

(等)(等)(等)(等)(等)(等)(等)

LOIS MARGARET NEWMAN Oakland



JERRY NEVIUS Oakland Letters and Science— Architecture Architecture Association; Hammer and Coffin; Delta Sigma Chi; Daily Californian, Art Editor; Pelican, Art Board.

SEARLE GEORGE NEVIUS Oakland Engineering— Mechanical Engineering.

HARRIET LOUISE NEWGARD Oakland Letters and Science— International Relations Masonic Club; Phi Delta; Advertising Service Bureau, Manager (3).

CHARLES NEWMAN

San Francisco

Letters and Science—Music Honor Student.

MILTON MAXWELL NEWMARK Berkeley

ALFRED ARNOLD NEWTON

Taft

Letters and Science—History Alpha Delta Pi.

ANNA LAWRENCE NICHOL

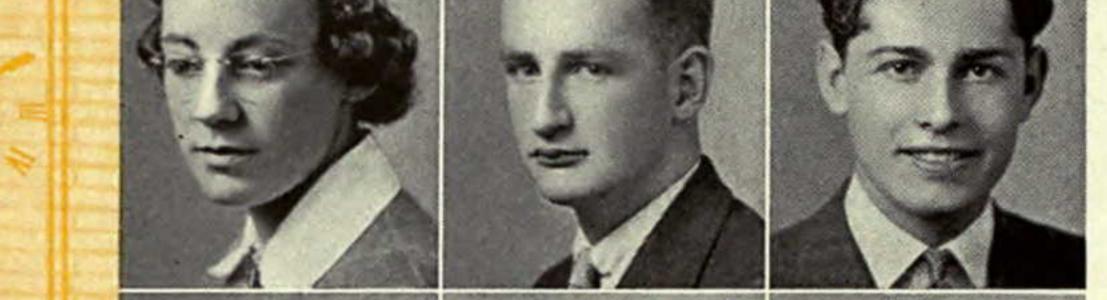
Fort Lewis, Washington Letters and Science— International Relations Chi Omega; Phrateres (3)(4); Women's Counseling (1)(2).

KINGSLEY M. NICOLSON

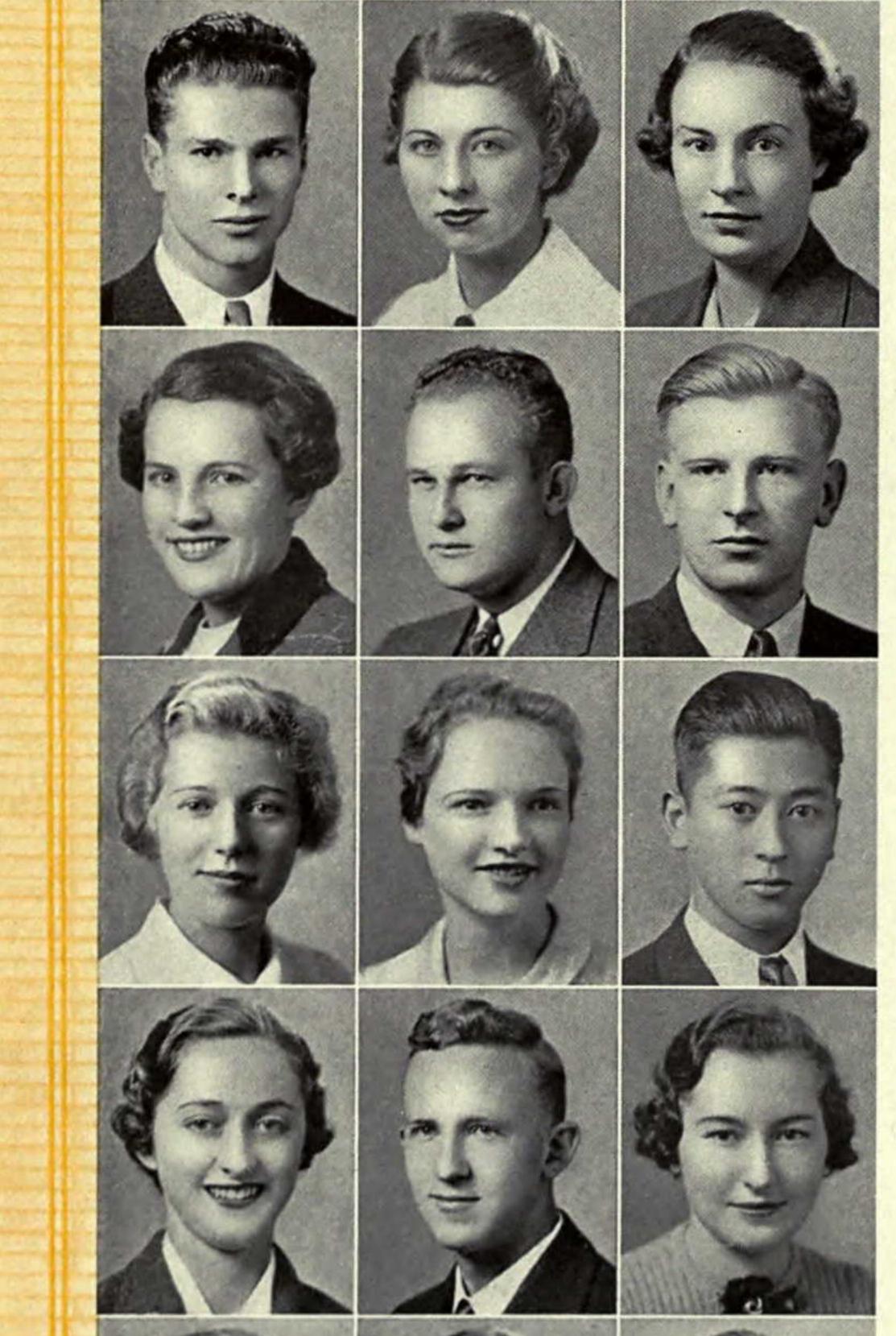
Berkeley

Mining—Engineering Theta Chi; American Institute of Mining Engineers; Mining Association.

IDA REED NOACK Oakland Letters and Science----







111111111

Letters and Science-Political Science Scabbard and Blade.

Letters and Science—Art

Transfer from Taft Junior College; Delta Epsilon; Big "C" Society; Basketball; Tennis.

AGNES MARIE NICHOLS Walnut Grove Letters and Science—History. MARGARET LOUELLA NICHOLS Anaheim

Letters and Science—Economics Transfer from Fullerton Junior College; Y. W. C. A.

LAVINIA MAE NIEMANN Winters Letters and Science—History Transfer from Sacramento Junior College; Chi Omega. NANCY ELIZABETH NIGHTINGILL

Watsonville

Letters and Science-Political Science

Sigma Kappa; Daily Californian (1); Women's Counseling (2) (3); A. S. U. C. Teas (2)(3); W. A. A.; Class Committees.

JOHN W. NOBLE

Political Science

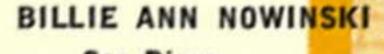
Sigma Kappa; Prytanean; Women's Representative (4); Women's Executive Committee, Chairman; A. S. U. C. Executive Committee; Women's Judiciary Committee; Personnel (1)(2)(3); A. S. U. C. Social Committee (1)(2)(3); Women's Counseling (2)(3); Blue and Gold (2).

HELEN LOUISE NOBLES

Yorkville Letters and Science-Household Science Alpha Nu; Women's Counseling (3)(4).

JANE NOLD

San Leandro Letters and Science—Zoology Calypso Club; Honor Student; Student Advisory Board.



Glendale

JACK DONALD NOBLE

Agriculture— Agricultural Economics Transfer from California Agricultural College; Sigma Nu.

Berkeley

Letters and Science-

History-International Relations Transfer from Marin Junior College.

MARJORIE REY NOBLES Cloverdale Letters and Science— Public Health Nursing Transfer from Santa Rosa Junior College; Alpha Tau Delta.

DAVID NOGUCHI

Sacramento

Engineering— Mechanical Engineering American Society of Mechanical Engineers.

EONARD	KIP	FER	NORTON	
Berke	ley			
Mining-	-Mini	ng		
				Swin
	Berke Mining- Abracad	Berkeley Mining—Mini Abracadabra;	Berkeley Mining—Mining Abracadabra; Maso	the second s

V. AUTHENE NORTON

Berkeley

Letters and Science— Household Art Phi Omega Pi; Y. W. C. A. (1) (2); Masonic Club (2).

ALICE ANNE NOYES

TOMOYE K. NOZAWA

San Diego Commerce—Economics

140

Women's Counseling (3) (4); Phrateres; Little Theatre Make-up Staff (3); W. A. A.; Class Committees.

Alameda Letters and Science—English. San Francisco

Letters and Science—Oriental Languages-Household Art Japanese Women Students Club; Phi Theta; Delta Chi Alpha; International House; Phrateres; Y. W. C. A.

Tomoye K Nozawa in the U.S., School Yearbooks, 1900-1999

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Henri Hiroyuki Takahashi in the U.S., Social Security Applications and Claims Index, 1936-2007

	Detail Source
Name:	Henri Hiroyuki Takahashi [Henri H Takahashi]
Gender:	Male
Birth Date:	5 Jul 1914
Birth Place:	Tokyo, Japan
Death Date:	16 Apr 2002
Father:	Otoharu P Takahashi
Mother:	Masa Gomi
SSN:	554184795
Death Certificate Number:	3 2002 38 001983
Notes:	Aug 1938: Name listed as HENRI HIROYUKI TAKAHASHI; 03 May 2002: Name listed as HENRI H TAKAHASHI

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Henri H. Takahashi

in the U.S., Social Security Death Index, 1935-2014

No Image Text-only collection	
➡ Request copy of original application	
Add or update information	
A Report a problem	
Name:	Henri H. Takahashi
Social Security Number:	554-18-4795
Birth Date:	5 Jul 1914
Issue Year:	Before 1951
Issue State:	California
Last Residence:	94103, San Francisco, San Francisco, California, USA
Death Date:	16 Apr 2002
	Save V Cancel

Source Citation

Social Security Administration; Washington D.C., USA; Social Security Death Index, Master File

Source Information

Ancestry.com. U.S., Social Security Death Index, 1935-2014 [database on-line]. Provo, UT, USA: Ancestry.com Operations Inc, 2014.

Original data: Social Security Administration. Social Security Death Index, Master File. Social Security Administration.

Description

The Social Security Administration Death Master File contains information on millions of deceased individuals with United States social security numbers whose deaths were reported to the Social Security Administration. Birth years for the individuals listed range from 1875 to last year. Information in these records includes name, birth date, death date, and last known residence. Learn more...

9

Suggested Records

- U.S., Social Security Applications and Claims Index, 1936-2007 Henri Hiroyuki Takahashi
- 1930 United States Federal Census Henry Takahashi
- 1920 United States Federal Census Henry Hisoyuki Takahashi
- Web: Obituary Daily Times Index, 1995-2016 Henri Hiroyuki Takahashi
- U.S., Public Records Index, 1950-1993, Volume 1

Henri H Takahashi
California, U.S., Arriving Passenger and Crew Lists, 1882-1959 Henry Hiroyuki Takahashi
U.S., Index to Public Records, 1994-2019 Hiroyuki Takahashi
U.S., Public Records Index, 1950-1993, Volume 2 Henry H Takahashi
U.S., Japanese Americans Relocated During World War II Henri H Takahashi
U.S., Phone and Address Directories, 1993-2002 Henri Takahashi
U.S., City Directories, 1822-1995 Henry Takahashi
Write a comment.

Make a Connection

Find others who are researching Henri H. Takahashi in Public Member Trees

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SERIAL NUMBER 1. NAME (Print) **ORDER NUMBER** (Middle) (First) (Last) 2. ADDRESS (Print) (Number and street or R. F. D. number) (Town) (County) (State) 3. TELEPHONE 4. AGE IN YEARS 5. PLACE OF BIRTH 6. COUNTRY OF CITIZENSHIP KU O (Town or county) DATE OF BIRTH (Exchange) (Number) (Mo.) (State or country) (Day) 7. NAME OF PERSON WHO WILL ALWAYS KNOW YOUR ADDRESS 8. RELATIONSHIP OF THAT PERSON Wd (Mr., Mrs., Miss) (First) (Middle) (Last) 9. ADDRESS OF THAT PERSON (Number and street or R. F. D. number) (Town) (State) (County) 10. EMPLOYER'S NAME 11. PLACE OF EMPLOYMENT OR BUSINESS (Number and street or R. F. D. number) (Town) (State) (County) I AFFIRM THAT I HAVE VERIFIED ABOVE ANSWERS AND THAT THEY ARE TRUE. **REGISTRATION CARD** D. S. S. Form 1 16-17105 (over) (Registrant's signature)

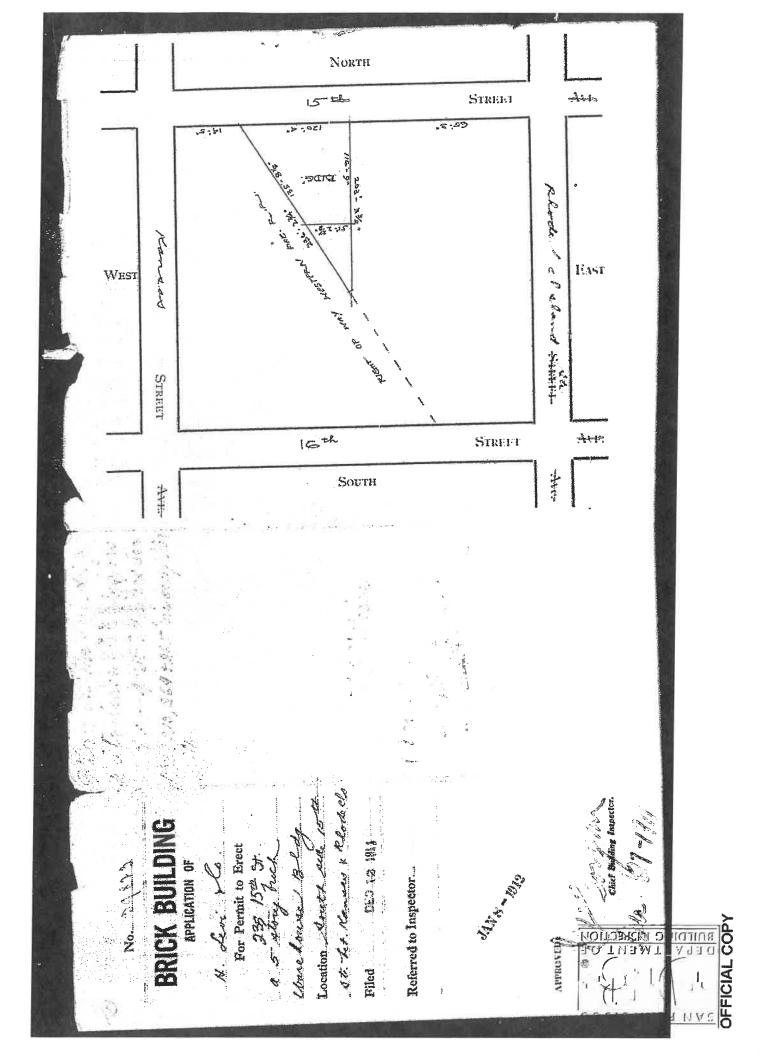
Henri Hiroyuki Takahashi in the U.S., World War II Draft Cards Young Men, 1940-1947

	Detail Source
Name:	Henri Hiroyuki Takahashi
Gender:	Male
Race:	Oriental (Asian)
Age:	26
Relationship to Draftee:	Self (Head)
Birth Date:	30 Jun 1914
Birth Place:	Tokyo, Japan
Residence Place:	San Francisco, California, USA
Registration Date:	16 Oct 1940
Registration Place:	San Francisco, California, USA
Employer:	None
Height:	5 4
Weight:	130
Complexion:	Light Brown
Hair Color:	Black
Eye Color:	Brown
Next of Kin:	Tomoyuki Hozdwd
Household Members:	1

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Appendix F Building Permit Record





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OFFICIAL

OFFICIAL COPY SAM FRANCNAC 0 1948 ADDITIONS, ALTERATIONS or BEPAIRS KEVERRICH AMFG. OWNER - 194 1 Superintendent Bureau of Building Inst 1948 FOR PERMIT TO MAKE D E P A R T M E NOS BUJLDING INSPECTORY NOV NOV 15 TH ST. JAN 14 Jan M. West TO BUILDING 10,013 Cost \$ 600.00 JAN 1 235 BLDG. FORM CBN FRNGER Approved: Location. Permit N 3 Filed. [88] Department of Electricity Director of Public Health Bureau of Engineering Art Commission Planning Coprimission Superintendent pureau of Bu City ß Approved: Approved: Approved: Approved: Approved: Approved Zoning:.. ۰ ۲ Division of Fire Prevention and Investigation **-**(a) No one to be employed \square charitable or relief organization LETTUR BUTCAU (b) Casual labor only to be employed Workmen's Compensation Insurance Policy or Certificate filed with Central in return for aid or sustenance No Workmen's Compensation Insurance Policy or Certificate on file for only, received from any religious, Services or labor to be performed reason of exclusion checked Permit Bureau APPROVED: ગ

	2
1	Griffeld PERMIT BUREAU F. NO. 438 Write in InkFile Two Copies
For N. F	CITY AND COUNTY OF SAN FRANCISCO
	DEPARTMENT OF PUBLIC WORKS CENTRAL OF PUBLIC WORKS
BUILDING IMOPE	APPLICATION FOR BUILDING PERMIT
	ALTERATION SUREAU OF BUILDING INSPECTION ANUARY AND COUNTY OF SAN FRANCESCO 194
	Application is hereby made to the Department of Public Works of the City and County of San Fran- cisco for permission to build in accordance with the plans and specifications submitted herewith and ac- cording to the description and for the purpose hereinafter set forth:
	(1) Location 235 15TH STREET (GORE ON REAR OF PROR)
	(2) Present use of building WHSE No. of families.
	(3) Use of building hereafter
а С	(4) Total Cost \$ 600.00
	(5) Description of work to be done INSTALL INCINERATOR - STEEL
	SHELL ON OUTSIDE - 42" FIREBRICK LINING ON
	INSIDE, SCREEN ON TOP. INSIDE DIAMETER 3'0".
	OVERALL HEIGHT INCLUDING SCREEN 14-3".
<i>6</i>	
	(6) APPLICANT MUST FILL OUT COMPENSATION INSURANCE DATA ON REVERSE SIDE.
	(7) Supervision of construction by
	Address
	(8) Architect
	Certificate No State of California City and County of San Francisco
	Address
	(9) Engineer
	Certificate NoLicense No State of California City and County of San Francisco
	Address
	(10) Plans and specifications prepared by JNJ FIREBRICK CONST. Co.
	Address 345 VERMONT ST.,
	(11) Contractor JNJ FIREBRICK CONST. CO.
	License No. <u>B1891</u> State of California City and County of San Francisco
	Address 345 VERMONT ST.
	I hereby certify and agree, if a permit is issued herein that all the provisions of the BUILDING LAW AND BUILDING ZONE ORDINANCES, SET-BACK LINE REQUIREMENTS AND FIRE ORDINANCES OF THE CITY AND COUNTY OF SAN FRANCISCO, the STATE HOUSING ACT OF CALIFORNIA, and of said permit will be complied with, whether specified herein or shown on any plans submitted herewith, and I hereby agree to save, indemnify and keep harmless the City and
	County of San Francisco and its officials against all damages, liabilities, judgments, costs and expenses which may in anywise accrue against said City and County or any of its officials in consequence of the
8	granting of this permit or from the use or occupancy of any sidewalk, street, or sub-sidewalk space
	by virtue thereof, and will in all things strictly comply with the conditions of this permit. The fore- going covenants shall be binding upon the owner of said property, the applicant, their heirs, succes-
	(12) Owner FANGER RESEARCH & MFG. Co.
	$(12) \text{ UWHEr} \qquad \qquad$
	Address. 425 2ND ST. By 210 Ludwig Owner's Authorized Agent.
	By N. Summing Owner's Authorized Agent.
	THE DEPARTMENT WILL CALL UP TELEPHONE NO. UN 1-21444
	IF ANY ALTERATIONS OR CHANGES ARE NECESSARY ON THE PLANS SUBMITTED.
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1 OFFICIAL COPY AN SAN FRAN ADDITIONS, ALTERATIONS or REPAIRS Superintendent Bureau of Building Inspection C15 0 220wner JAN 20 Rech 194 IS ANSAR ST WE LOKNER - 15 W ST FOR PERMIT TO MAKE 346 DEPARTMEN BUILDING IMSP APPLICATION DR TO BUILDING **R**af R. Oas Dept. Fublic Worl FEB1 0 1948 Location 235-10 No. 6.n. 201 Cost s. SOOO BLDG. FORM Permit No. Issued Filed. 2 Man. ţ 9 END ON the Oa ra rear 13/20 Compdission Director of Public Health Art Commission Department of Electricity Inspection Bureau of Engineering Superintendent Marcau of Building Planning City Provide counter balance on Approved: Approved: Approved: Approved: Approved Approved Zoning:.... or A Cas both Fire Bscapes. Art 21, Sec 214. to Elevator Wotar Room in Barement 2) Enclose all stait ways to Base-1) Place pips casing holes as per 29/48 ment as per sit mily Code, Art 21 Also overhaul all firedoors To 5) Provide Fusible link for door Division of Fire Prevention and Investigation , Sec 3709. □ . charitable or relief organization by ill Bad 相差に (b) Casual labor only to be ance Policy or Certificate on file for in return for aid or sustenance Policy or Certificate filed with Central Services or labor to be performed only, received from any religious, fusition Insur-XX •••••• reason of exclusion checked: (a) No one to be employed SF Blog Code, Att 37 ensation Elevator shaft. No Workmen's Compt Ø as corre 4 100 Permit Bureau Sec. 2135 employed APPROVED: orkmen's NALT ٢

P	SAMFRANC	GEGIRAD PERMIT BUREAU F. NO. 435 Write in Ink-File Two Copies
핑	ar D. F.	D CITY AND COUNTY OF SAN FRANCISCO
FICIAL	エリル	DEPARTMENT OF PUBLIC WORKS CENTRAL BURGEAU
0	DEPARTMEN	
ମ୍ବ	BUILDING INSPE	ALTERATION
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		Application is hereby made to the Department of Public Works of the City and County of San Fran- cisco for permission to build in accordance with the plans and specifications submitted herewith and ac- cording to the description and for the purpose hereinafter set forth:
	i	(1) Location 205 / D N YE Consider 15 + Maursan SV
		(2) Present use of building OFFICE 5 - Warehermen No. of families
		(3) Use of building hereafter <u>Definite</u> No. of families
		(4) Total Cost \$ 508.6 00
		(5) Description of work to be done Re Constant Pront Lutrance Saw hay ;
		May & forward Stange to side Wind Stew swing to paro most and to
		Ing Floor NEW floord Room in besement, Keeper 194 Floor
		OTT ceros desired a Cur. J. Win opung in tarf towick
		Wall to New brading platform on tot on east side
		of building - While is bruned by Fame owner all as
		Jew flaw submitted with efflication
		(6) APPLICANT MUST FILL OUT COMPENSATION INSURANCE DATA ON REVERSE SIDE.
		(7) Supervision of construction by <u>W</u> , <u>C</u> <u>as ford</u> <u>Co</u>
		Adaman AZA ZA ZA
		Address 775
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	((8) Architect Nonle Certificate No. License No. State of California City and County of San Francisco Address. (9) Engineer Certificate No. License No. Certificate No License No. Certificate No License No. California City and County of San Francisco Address. (10) Plans and specifications prepared by Other than Architect or Engineer Address. (11) Contractor License No. License No. License No. State of California City and County of San Francisco Address. License No. (11) Contractor License No. License No. City and County of San Francisco Address License No. License No. City and County of San Francisco Address License No. License No. City and County of San Francisco Address License No. License No. City and County of San Francisco Address License No. License No. City and County of San Francisco Address City and County
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	3	(8) Architect Mond Certificate No

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OFFICIAL COPY ng Inspection Calif SAN FRAN 0 1949 ERECT SIGN OR BILL BOARD JAN 53 1049 Superintendent Bureau of Build Basford Company FOR PERMIT TO Location 235 - 15th St. Dept. Public Works SUPERINTENDENT BUILDING INSPEC ហេ 1949 Jan. 26 0266 John-0 FEB 2 Cost \$ 100.00 Permit No. Approved: Issued. Filed. . 000000 ENTIRE ANTHORIZED ABEN Andreas and and a reason of the second REFER TO BUREAU OF ENGINGERING BEI STRUCT, LNCINEER BOILGA INSPECTOR NC DEPT. OF PUBLIC HEALTH Farra ART COMMISSION ŝ Struct. Eng. Bureau of Building Inspection Director of Public Health Bureau of Engineering City Planning Commission Department of Electricity Art Commission 0000 Approved: Approved: Approved: Approved: Approved: Zoning:. Approve Division of Fire Prevention and Investigation 12.5/49 . Permit Bureau charitable or relief organization Policy or Certificate filed with Central Services or labor to be performed in return for aid or sustenance Workmen's Compensation Insurance ance Policy or Certificate on file for (b) Casual labor only to be only, received from any religious, No Workmen's Compensation Insur-• (a) No one to be employed . employed reason of exclusion checked: APPROVED: 9

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		Address			11 St.					
	3	I hereby cer	tify and a	gree, if a per	mit is issued	erein that	all the provi	sions of th	e BUILDING	
	LAW	AND BUI	LDING Z	ONE ORDIN	IANCES, SEI COUNTY OF	-BACK LII SAN FRAN	VE REQUII CISCO, the	STATE H	OUSING ACT	
	anv 1	plans submit	tted herew	rith. and I he	will be comp creby agree to	save, indem	nify and kee	p harmles:	the City and	
•	costa	and expense	es which	may in anyw	ls and employ ise accrue ag	unst said Ci	tv and Coun	tv or anv -	of its officials	
	or su	ıb-sidewalk s	space by y	virtue thereof.	ermit, or from , and will in a	ll things st	rictly comply	v with the	conditions of	
	this their	permit. The heirs, succe	foregoing	covenant sha assignees.	all be binding	upon the ov	vner of said	property,	the applicant,	
	(7) (<u>.</u> .	Basford Co	many				de	
	-	Address		235 - 15tl	a St.					9
					4.0	9. Mis	Cafe			 (*) ?
	•	٠					Owner's	Authorize	ed Agent.	
					LL UP TELE		He-1-7	1811		

OFFICIAL COPY INE Bureau of Building Inspection SAN FRAM C Ō 194 194 100 BRECT SIGN OR BILL BOARD JAN 2.0 1040 DEPARTADODUCH WITHDRAWN 2818 FOR PERMIT TO Location 235 - 15th Street FEB 4 1949 R. R. BASFORD ELECTRICAL PROD San Francisco Superintendent Cost \$250.00 Permit No. Approved: Issued Filed. 2 \mathbb{T}_{2} ~* * ٦, NO PORTION OF BUILDING OR STRUCTURE, OR SCAFFOLDIN:G USED DURING CONSTRUCTION, TO SCAFFOLDIN:G USED DURING CONSTRUCTION, TO ING MORE THAN 750 VOLTS. SEE SEC. 389, CALIE, PENAL CODE. BUREAU OF ENGINEERING BBI STRUCT, ENCINEER BOILER INSPECTOR DEPT. OF PUBLIC HEALTH ----REFER TO ART COMMISSION ---------Struct. Eng. Bureau of Building Inspection Director of Public Health Department of Electricity City Planning Commission Art Commission Bureau of Engineering . * Approved: Approved: Approved: Approved: Approved: Approved: Zoning:... -÷ ÷ Division of Fire Prevention and Investigation only, received from any religious, charitable or relief or gamization \Box^{-2} Permit Bureau ______. employed Policy or Certificate filed with Central (b) Casual labor only to be Workmen's Compensation Insurance ance Policy or Certificate on file for Services or labor to be performed in return for aid or sustenance No Workmen's Compensation Insur-(a) No one to be employed . reason of exclusion checked: APPROVED: 1 છ

SAN FRANC	Sefire Permit Bureau F. No. 4
	Write in Ink — File Two Copies
	CITY AND COUNTY OF SAN FRANCISCO
	DEPARTMENT OF PUBLIC WORKS CENTRAL PERMIT BUREAU
DEPARTMEN BUILDING INSPE	CTION 4 APPLICATION FOR PERMIT
	Application is hereby made to the Department of Public Works in the City and County of San Francisco for permission to erect
	ELECTRIC SIGN 🔄 NON-ELECTRIC SIGN 📋 BILL BOARD 🗌
	in accordance with the Charter, Ordinances, Rules and Regulations of the City and County of San Francisco.
	(1) Location 235 - 15th Street, San Francisco
:	(2) Present Use of Building
	(3) Use of Building Hereafter. Radio Shop
	(4) Total Cost \$
	SKETCH OF SIGN OR BILL BOARD

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(5)	If Sign give: Style	Double Face	Horizontel		
(6)	Thickness Contractor ELEC	Size4%	x 9•0• Ft. Weight. 300 TS CORP.		
	License No.	12588	License No	· ·	
	State of California Address	910 Harrison Stre	License No	2	
ORI OF any Cou cost in c or s this	I hereby certify and W AND BUILDING DINANCES OF THE CALIFORNIA, and of plans submitted here nty of San Francisco s and expenses which onsequence of the gra ub-sidewalk space by	agree, if a permit is iss ZONE ORDINANCES, CITY AND COUNTY of said permit will be with, and I hereby agr and its officials and en a may in anywise accru- nting of this permit, or virtue thereof; and will ag covenant shall be bin	ued herein that all the provisions of a SET-BACK LINE REQUIREMENT OF SAN FRANCISCO, the STATE H complied with, whether specified herei ee to save, indemnify and keep harmle aployees against all damages, liabiliti e against said City and County or any from the use or occupancy of any si i n all things strictly comply with the ding upon the owner of said property.	the BUILDING S AND FIRE HOUSING ACT n or shown on ss the City and les, judgments, of its officials idewalk, street, e conditions of	
(7)	Owner	H. R. Basfor	rd		<u>.</u>
	Address	235 - 15th :	St., San Francisco, California		
	By		ELECTRICAL P		CORP.
	THE DEPARTME	NT WILL CALL UP T	Owner's Authoriz ELEPHONE NO. EX 초 ARE NECESSARY ON THE PLANS	09 E.O	
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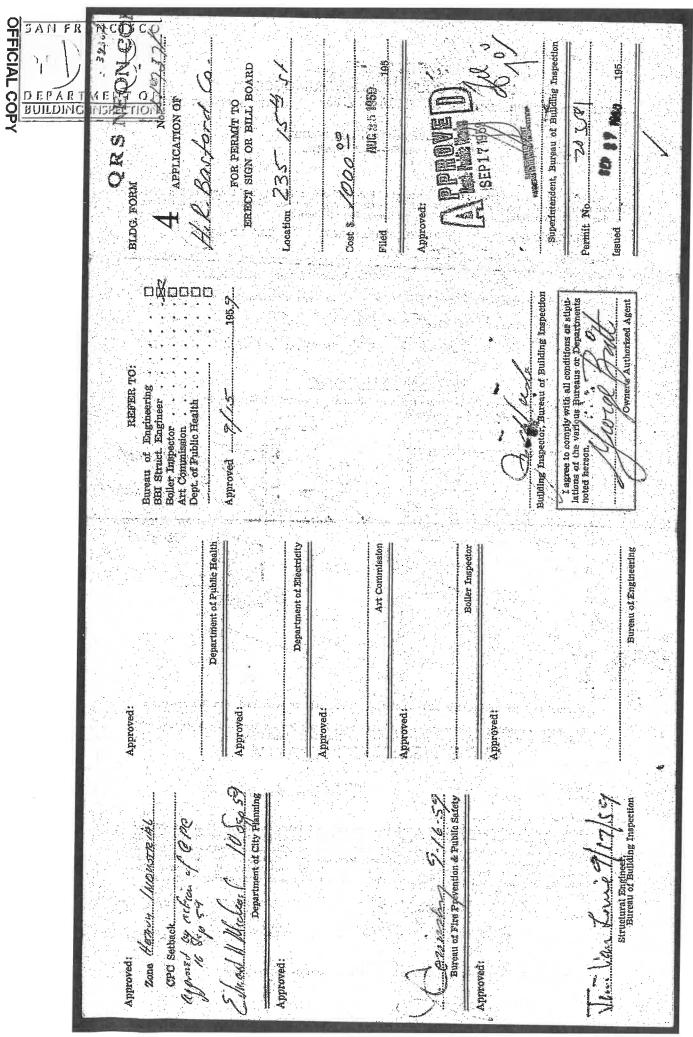
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AM FN DEPARTMENTOFU OFFICIAL COPY 3/3/ 196S Superintendent Bureau of Building Inspection 195.50 C. Owner ADDITIONS, ALTERATIONS or REPAIRS Lan Itaneraen, FOR PERMIT TO MAKE 8 **3**6 16 16 TO BUILDING Jene 2 Location 235-15th Total Cost \$.7500 % R. Back : ;; ;; Filed Permit No. BLDG. FORM Approved: Issued ogoooo Building Inspector, Bureau of Building Inspection I agree to comply with all conditions or stipula-tions of the various Bureaus or Departments noted hereon. Owner's Authorized Agent 196[REFER TO: er B Bureau of Engineering BBI Struct. Engineer Dept. of Public Health Boiler Inspector . . . Art Commission . . Approved . ļ Department of Public Health Electrical Inspector Art Commission Bureau of Engineering Boiler Inspector Approved Approved: Approved: Approved: Approved: マン Department of City Planning Bureau of Fire Prevention & Public Safety Structural Engineer, Bureau of Building Inspection 202 5 detect Zone Alarry Indeed Class on equal 11000 Detween Sint be single CPC Setback Approved: Extend Approved: system. cloons 2. Doors Approved R.

OFFICIAL SAM FRANCISCO RMIT BUREAU Write in Ink-File Two Copies RECEIVED CITY AND COUNTY OF SAN FRANCISCOOF PUBLIC WORKS DEPARTMENT OF PUBLIC WORKS BUILDING INSPECTION FORM L PERMIT BUREAU PM 2.18 COP 1955 CENTRAL 9 53 AT 19 APPLICATION FOR BUILDING PERMIT PR 1 DING INSPECTION ADDITIONS, ALTERATIONS OR REPAIRS Application is hereby made to the Department of Public Works of San Francisco for permission to build in accordance with the plans and specifications submitted herewith and according to the description and for the purpose hereinafter set forth: th, (1) Location 235 apra. (2) Total Cost \$/ Basement. (5) Present use of building. (6) No. of families (7) Proposed use of building. ULA (8) No. of families. (9) Type of construction (10)1, 2, 3, 4, or 5 Building Code Occupancy Classification (11) Any other building on lot (Must be shown on plot plan if answer is Yes.) /res or No (12) Does this alteration create an additional floor of occupancy. Yes or No (13) Does this alteration create an additional story to the building no. Yes or No (14) Electrical work to be performed. Ho. Plumbing work to be performed Yes or No Yes or No (15) Ground floor area of building approximately 2000 sq. ft. (16) Height of building. (17) Describe Work to be done (in addition to reference to drawings & specifications & park (18) No portion of building or structure or scaffolding used during construction, to be closer than 6'0'' to any wire containing more than 750 volts. See Sec. 385, California Penal Code. wer Trancises (19) Supervision of construction by Much Addre (20) General contractor California License No Addré (21) Architec alifornia Certificate No Addre (22) Engineer alifornia Address (23) I hereby certify and agree that if a permit is issued for the construction described in this applica-tion, all the provisions of the permit and all laws and ordinances applicable thereto will be complied with further agree to suce San Francisco and its officials and applicable thereto agree from all contracts and I further agree to save San Francisco and its officials and employees harmless from all costs and damages which may accrue from use or occupancy of the sidewalk, street or subsidewalk space or from anything else in connection with the work included in the permit. The foregoing covenant shall be binding upon the owner of said property, the applicant, their heirs, successors and assignees. (24) Owners ontact by Bureau) Addr mielo With a for the first of the second se trancise By.

PARTMENT		0	BUREAU OF FOOD	AND SANITATION
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			irements marked with a cross	concerning the above-mentioned premises owned, occu-
	within		and to be conducted as a	, must be complied with ate of Sanitation and Inspection prescribed by Chapter V,
	To facilita	ate the in	-	ork and to insure an early issuance of the Certificate, you arted, and when completed
	TITLE	Section		REQUIREMENTS
	AREA OR			thick, composed of concrete, brick or stone, and extending 18 inches down- e the adjoining surface level must be constructed around the entire build-
	FOUNDATION	1	ing, or that part of it to be used as a	
	FOUNDATION WALL DEFECTS	2	If the building has brick or concr and be carried up to the level of the unde	rete area or foundation walls the same must be repaired where defective or surface of the floor between joists.
	FOUNDATION WALL OPENINGS	3	All openings in area walls, sidew. rat-proof with metal screens, which me	alks, lightwells and elsewhere, used for ventilation, etc., must be made sh shall not be more than 1/2 inch.
			The full ground area under the bu	uilding or that part of it to be used as a
	SURFACE SOIL UNDER BUILDINGS	4		te not less than one and one-half (1½) inches thick, except where the sur- this may be waived if the same has been leveled and cleaned of all loose
		^{ar} e		ncrete not less than three (8) inches in thickness with a top dressing of a thickness trowcled to a smooth surface and properly joined to all walk
	WATER			sausage and candy factories, restaurant kitchens, and other places where and lavoratories included), shall be constructed of concrete or other accept- 6, 7, and 8 of this Requirement Sheet.
			Cover the present wooden floors of t	he
			on all walls. Over this waterproof mat	ur (4) ply roofing paper or tar paper carried up at least eight (8) inches terial shall be placed a wearing surface of concrete not less than one and
	CONCRETE	S.	ness carried to the top of the waterprox may be used in lieu of concrete.	l with a top dressing of cement not less than one-half (%) inch in thick- of layer on the walls. MASTIC not less than one (1) inch in thickness
	OR MASTIC		The wood floors and joists in	
				th filled with clean earth or sand to the desired level, covered with not the top dressing of cement not less than one-half (14) inch in thickness
	t	7	troweled to a smooth surface and carri these Requirements. MASTIC or composition	led up on all walls in the same manner as described in Section 6 of on may be used in lieu of the top dressing of cement.
	(CONCRETE)		than one part of Portland Cement, two part	to the following requirements: "Concrete shall be composed of not less rts sand and four parts broken stone of major dimensions not exceeding used in place of broken stone in all rock concrete. Clean rock, sand and
	COMPOSITION FLOORS HAVING A		cloth of not less than No. 26 gauge wir-	ection 6 of these Requirements may be covered with gaivanized iron wire e whose mesh is not more than one (1) inch. Said cloth shall extend on all walls at least eight (8) inches in height, and be securely fastened
	MAGNESITE		to the floors and walls, then covered with ness and carried up on walls to the same h	ith a layer of the composition not less than one-half (%) inch in thick-
	FLOOR		The waterproof floor or floors me provide perfect drainage to a floor drain	ntioned in Section 6 of these Requirements shall be so constructed as to properly trapped any commented to the sewer.
	DRAINAGE		Install <u>ball</u> drains in	the thear of var (buck)
	·		in the	tairways, ahow window: and studding plates of partition walls included)
	DOUBLE WIRE		half (1/2) inch, over which another floor the entire area of floor and up on all we	h of not less than No. 20 gauge wire whose meah is not more than one- of tongue and groove lumber shall be laid. Said cloth extended over alls at least eight (8) inches in beight, and shall be covered by a bass destrict for each over a second seco
	MESH FLOOR		may be installed.	a double floor and wire cloth the requirements of Sections 6, 7 and 8 basement complying with Section 1, except when used in the manner set
	12		forth in Section 5, and where said basem complying with the requirements of Secti	ent ceiling is not enclosed with wood or plaster, are exempted from
,	OPENINGS	6750	Openings for pipes or other conduit as follows:	is that penetrate the walls, floors or ceilings shall be protected from rate
	FOR PIPES		depth of the wall.	ing the openings around the pipes or conduits with fine coment the full
	CONDUITS		in wood walls, floors or ceilings: i diameter eight (8) inches larger than the	install around the pipes or conduits a closely fitting metal flange in opening and firmly secured in place.
	GRATINGS, LIGHT WELLS, VENTS		All sidewalk gratings, sidewalk or	lightwell ventilators, skylights, ventilating fans and ducts, open and
	UNUSED CHIMNEY8,		unused chimneys must be made rat-proof broken lens lights shall be replaced.	by metal screens with a mesh not larger than one-half (%) inch. All
	DEFECTIVE WALL		Broken, defective or loose plaster_or	other wall covering shall be removed and the areas properly repaired.
	COVERING	H	Wooden furring on walls, dead space	ces beneath platforms, steps, floors or store fixtures must be opened by
	DEAD SPACES		the removal of the side boards so as to at all times.	allow free access. The spaces shall be kept free from refuse and debris
	TOILETS	AND A	Toilets shall have floors which must	comply with Section 6, 7 or 8 of these requirements, shall have self- outer air and all openings be properly screened against files.

			🗣 2-3
SAN FRANCI	TITLE	Section	REQUIREMENTS
DEPARTMENT	QAUTORIES		Where both men and women are employed, there must be provided suitable toilets for each sex and the same properly segregated and designated with a prominent sign-"MEN" and "WOMEN." Partitions between toilets used by man and wom en shall be constructed with studded walls of lath and plaster, or double sheathed with sheet metal the full length and width between boards. The ventilation of toilet and lavorary rooms shall be sprovided in the Plumbing Code of the City and County of San Francisco. Full double doors shall be installed between toilet and kitchen.
BUILDING INSPEC	TION		There must be connected with or adjacent to the toilet a lavatory or wash room, supplied with liquid soap and and additional towels. Roller towels are prohibited.
•	DRESSING ROOMS		Separate dressing rooms for men and women employes must be provided, the same must be well ventilated, Highted and have self-closing doors,
	RANGES AND STQVES	19	Cooking ranges shall be equipped with an impervious, fireproof hood connected with a duct, with a diame- ter sufficiently large to permit of proper draught. Ranges of the following widths shall be connected with ducts of diameter proportionate to their size: Ranges of 5 ft, width-ducts 10 inches in diam. " " 2" " " 12 " " " " " " 13 " " 14 " " " " " 15 " " 15 " " " 16 " " " " 15 " " 15 " " " 16 " " " All ducts to be installed for the purpose of exhausting cooking odors from the premises shall be carried to a height of at least 5 fect above the roof line of adjoining building. When, in the judgment of the inspector, it becomes essential in order to quickly remove cooking odors from the premises, said ducts shall be equipped with fans. All ducts to be provided with a proper top to assist ventilation and prevent down draughts. Instantaneous and auxiliary gas water heaters must be connected to a proper flue; oven vents also. A plenti- ful supply of running hot water must be provided. Running hot water must equal or exceed 180° F.
	SMOKE	21	Smoke stack must be extended to a sufficient height to prevent smoke or sont nuisance to neighborhood. (Extend chimney)
	ICE BOXES.		When ice boxes, beer box, steam table, coffee urns, water station or refrigerators are used they shall be trapped and drained in accordance with the Plumbing Law.
	REFRIGERA- TORS, SINKS, ETC.		Two-compariment metal sinks must be installed in the premises, with running hot and cold water in all sink- compartments, and with all-metal drainboards. No wooden sink or wash tray shall be allowed on the premises. The sinks for dishwashing must be equipped with grease trap of proper size. The bar sinks must be adjacent to beer box.
3	FIRE-PROOF	24	The walls and cellings of the
	WALLS	25	The aldewalls of
	FLIES	L -	All windows, transoms, doors and other openings leading to outer air must be protected by wire-mesh fly- screens.
I	PROTECTION OF FOODSTUFFS FROM FLIES, ETC.	i	No cooked foodstuffs or bakery products shall be kept or exposed for sale within or on the confines of any place of business without adequate protection from files. These articles shall be kept in glass show cases, or covered by properly constructed fip-proof wire screens. All foodstuffs displayed on the counters in meat markets, deli- tessens, dairy lunch places, restaurants and cafeterias shall be protected with glass guards of approved pattern.
1	GENERAL CLEANLINESS OF WALLS AND CEILINGS	28	Thoroughly clean the walls and cellings of the
	VENTILATION	29	Theaball be separated from other departments by a tight partition wall to prevent transmitting odors, steam and heat. Adequate celling vertilation must be provided to carry off such odors, and steam. In no case shall door or steam escape through openings in close proximity to existing windows of adjacent premises, or on to adjacent property.
	VENTILATION	30	Provision must be made for every room in your establishment having accommodations for ten or more em- ployees, for at least 15 sq. ft. of floor space and 200 cu. ft. of air space for each occupant, and for supplying at least 80 cu. ft. of pure air per minute for each occupant thereof.
			In all rooms, halls or other places of assemblage provision must be made for supplying at least 30 cu. ft. of pure air per minute for each person.
	GARBAGE		Install a sufficient number of regulation metallic garbage cans having tight fitting covers, and keep covered at all times.
1	REFUSE	33	Remove all refuse, such as old wood, empty boxes, old utensits, newspapers, bipes, cans, dirt, etc., from theand keep the same clean. All material shall be stored on open abelves or racks at least eighteen inches above the ground or floor, keeping the space beneath free and clean.
92 11	YARDS AND AREAS	34	Remove the wooden planking and rubbiah from the Maring the area bare or covered with cinders, gravel or concrete. Lum- ber, boxes, wood or similar materials may be retained if they are neatly stored on open racks at least eighteen inches above the ground, and the space beneath kept clean.
-	DRINKING CUPS		The use of common drinking cups is prohibited by law. Provide cups or devices for individual use only. Statutes of Calif. 744.
-	STOREROOM		An adequate, well-ventilated and rat-proofed stoveroom must be provided. Storage of foodstuffs in toilet rooms and dressing rooms is prohibited.
	EQUIPMENT		All shelving, work tables, etc., shall be of metal or other non-absorbent material and to be so constructed as to be easily cleaned. Support shall be of galvanized metal pipe with flanges, or similar non-absorbent material.
	CLEANLINESS OF EQUIPMENT		All squipment: sinks, stoves, hood vents, steam tables, etc., must be kept in a clean and sanitary condition and must be cleaned daily.
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-			+ langet ELLIS D. SOX
*	<u> </u>	seal	Director.
	INSPECTORS' 8 to 8:30 a.m		
			are to comply with these Requirements will result in the non-issuance of a permit to operate.



OFFICIAL TCISCO SAM FR ŧ۵ tral Permit Bureau F. No. 432 Write REFE We Copies CITY AND COUNTY OF SAN FRANCISCO FACALLY 5 COPY DEPART ENTO ISPECTICAL PARTMENT OF PUBLIC WORKS 1959 SEP 14 PM 2:56 CENTRAL PERMIT BUREAU BUILDING BLDG. FORM · NG 27 2 58 Hi 1953 EUILDING INSPECTION APPLICATION FOR PERMIT SIGNS-BILL BOARDS CRYLES CE.F. DEFT. OF CHTTLEND.d. 195. Application is hereby made to the Department of Public Works of the City and County of San Fran-cisco for permission to build in accordance with the plans and specifications submitted herewith and ac-cording to the description and for the purpose hereinafter set forth: ELECTRIC SIGN NON-ELECTRIC SIGN BILL BOAR (1) Location (2) Total Cast S.(3) Number of stories in building. (4) Present use of building. house (5) Type of building (6) If Sign give: Style Ft. Weight. Thickness. (7) PLOT PLAN AND ELEVATION Indicate exactly the location of sign or billboard horizontally and vertically Lightie 9 galu lag shields E ANGLE 18 0 ALL ANGLES 2X2X Loom Lighting Elevator ALL FASTENING PL07 (8) Drawings in duplicate showing methods of attachments must be submitted with this application. No portion of building or structure, or scaffolding used during construction, to be closer than 6'0" to any wire containing more than 750 volts. See Sec. 385, Calif. Penal Code. (9)ORS NEON COMP (10) Contractor License No. State of California License No. City and County of San Francisco Address . (11) I hereby certify and agree that if a permit is issued for the construction described in this applica-tion, all the provisions of the permit, and all the laws and ordinances applicable thereto will be compiled with. I further agree to save San Francisco and its officials and employees harmless from all costs and damages which may accrue from use or occupancy of the sidewalk, street or sidewalk space or from anything else in connection with the work included in the permit. The foregoing covenant shall be binding upon the owner of said property, the applicant, their heirs, successors and assignees. Q R S NEON COMPANY Bostor (12) Owner. 090 Potrero Ave. 10 Phone No Francisco 10, Calif. Address (For contact by Bureau) By are Owner's Authorized Agent to be Owner's Authorized Architect, Engineer or General Contractor

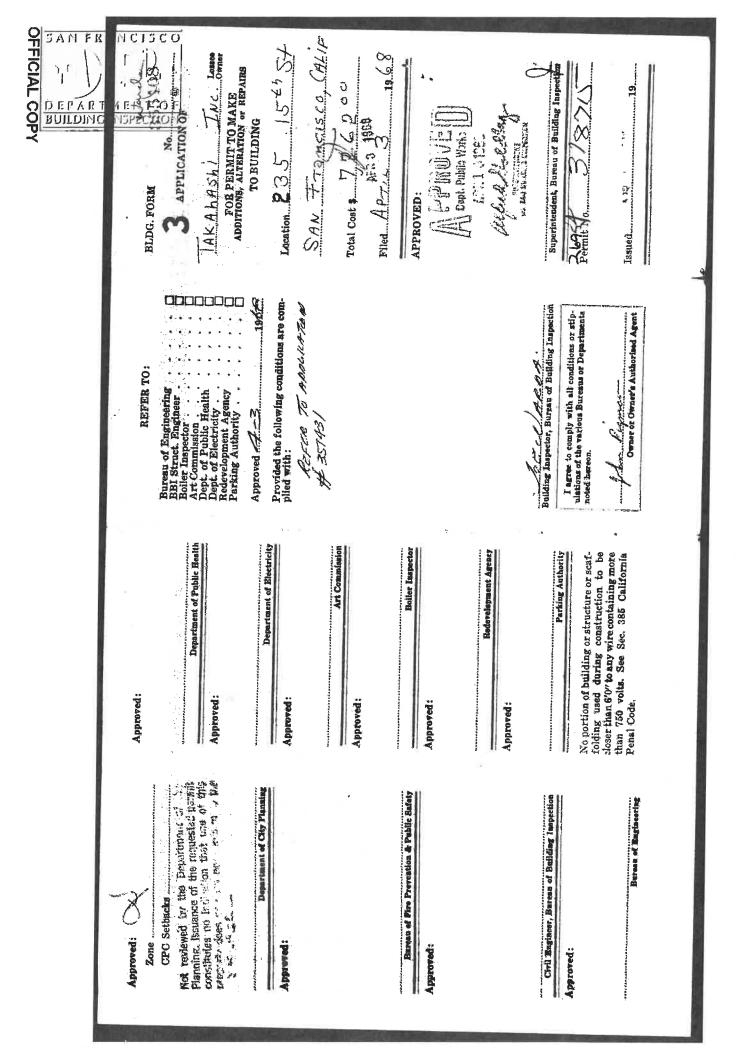
OFFICIAL COPY SAMF 0Owner ADDITIONS, ALITERATIONS or REPAIRS 19 60 Superintendent, Bureau of Building Inspection ſ FOR PERMIT TO MAKE 19. 623 Location 235 15th Street DEPART BUILDIN TO BUILDING PREV BUREAU CONCURSION DATE 1073 See and Robert CS どろ Total Cost \$ -5,000.00 H. R. Bastord \$ 84cc. Filed Nay 24, BLDG, FORM Permit No... Approved: \mathbf{n} Issued ø ٩ i 1) Class " (.)" dears between 196e I agree to comply with all conditions or stipula-tions of the various Burgaus or Departments noted hereon. L. C. Maria Building Inspector, Burcau of Building Inspection Owner's Authorized Agent R ween withing bedy are al was we and me that at a la here a the search where REFER TO: Bureau of Engineering BBI Struct. Engineer Boiler Inspector . . Dept. of Public Health 1 Approved [[[ac] for salver ? Art Commission 33 (c) Services or labor to be performed in return for aid or sustanance only, received from any religious, char-itable or relief organization Workthan's Compensation Insurance Policy or Certificate filed with Central Permit Bureau 0 Department of Public Health Department of Electricity Art Commission (a) No one to be employed \ldots Boiler Inspector No Workman's Compensation Insurance Policy or Certificate on file for reason of exclusion checked: (b) Casual labor only to employed Approved: Approved: Approved: Approved: 1 Bureau of Fire Prevention & Public Safety Structural Epgineer, Bureau Building Inspection aninna Bureau of Engineering 101 Department of City P L'- Sur 61716 const Pos **CPC** Setbacks 4620 Approved: Zone Approved Approved: Approved: Ş 1

N F	CENTRAL PERMIT BUREAU F435 Write in Ink-File Two Copies
1/1	CITY AND COUNTY OF SAN FRANCISCO
RIMEN	DEPARTMENT OF PUBLIC WORKS CENTRAL PERMIT BUREAU
ING INSPE	APPLICATION FOR BUILDING PERMIT
	ADDITIONS, ALTERATIONS OR REPAIRS
	May 24, 19 ⁶⁰ Application is hereby made to the Department of Public Works of San Francisco for permission to build in accordance with the plans and specifications submitted herewith and according to the description and for the purpose hereinafter set forth:
ł	(1) Location 235 15th Street
	(2) Total Cost \$ 5,000.00 (3) No. of stories 1 (4) Basement No.
: : #	Yes or No (5) Present use of building. Warehouse (6) No. of families
:	(7) Proposed use of building Same (8) No. of families
	(9) Type of construction
1.	1, 2, 3, 4, or 5 Building Code Occupancy Classification (11) Any other building on lot
	(12) Does this alteration create an additional floor of occupancy
	(13) Does this alteration create an additional story to the building
	(14) Electrical work to be performed. Yes. Plumbing work to be performed
	Yes or No Yes or No (15) Ground floor area of building
r define de .	(17) Detailed description of work to be done
	Install new loading dock as per plans attached
ų.	******
A	
	 (18) No portion of building or structure or scaffolding used during construction, to be closer than 6'0" to any wire containing more than 750 volts. See Sec. 385, California Penal Code.
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	 (18) No portion of building or structure or scaffolding used during construction, to be closer than 6'0" to any wire containing more than 750 volts. See Sec. 385, California Penal Code. (19) Supervision of construction by
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	 (18) No portion of building or structure or scaffolding used during construction, to be closer than 6'0" to any wire containing more than 750 volts. See Sec. 385, California Penal Code. (19) Supervision of construction by

OFFICIAL COPY SAMFR Ø Ç 4.0 The second se Lessee Owner. ; 19.67 Location 2.35 FIFTEENTN ST Provinsi BEDGARONIC IN OCCURATION OF A 1 FOR FERMIT TO MAKE ADDITIONS, ALTERATION OF REPAIRS All Dept. Public Works PPROVE! 19 FEB2 31963 Superingundent, Bureau of Bullding Insy aque laca D E P A R T BUILDINC BUREAU BUILDING INSPER 4 E N INSPE APPLICATION OF TO BUILDING FEE 23.1868 TAKAHASHI INC. FILA DECEMBER q 51 3 4 APPROVED: Total Cost 5 Permit No. A 415-4 7 HTWAST ¢ 寻走 Issued. HIAL Y 36 4331773 Provided the following conditions are com-10001 EMINING ALL SOLLARDING WING AN 167 De CLE Ruconnell Building Inspection, Bureau of Building Inspection I agree to comply with all conditions or aftp-ulations of the various Bureaus or Departments SUEMIT SPEWELER Provide Type & Plan N & SEPERATE Spainklee 146 Owner or Owner's Auth Approved /2.../2. and and and a set of the <u>6</u> M & OF WWEEE Parking Authority . Redevelopment Agency Dept. of Electricity . 0000 e e 5 00 plied with: N i; r 1 ¢ 94 7 2.52 ţ, : 19.90 1. A. A. \$3 Department of Public Health Department of Electricity Art Commission **Boiler Inspectan** lederelopment Agency **Parking Authority** No portion of building or structure or scalfolding used during construction to be closer than 6'0" to any wire containing more than 750 volts. See Sec. 385 California ************************* Approved: Approved: Approved: Approved: Penal Code Approved Approved <u>_</u>+ 11 ş - 15 ni an R. Birnis June in June ... Zone RUS WE REAL OF CARE Bureau of Fire Prevention & Pablic Safety tress of Reciseoring ting lauper: - He . You E K Sloor X-76 %* T LLAS Civil Engineer, Bureen of Build Tes 2 1- 00000 t_{5} ĩ X-N A * 2-62-1 5 10/01 SFOSCIO 1967 29.0 Succal 00015 Approved: Approved: Approved: · ju Approved -1010

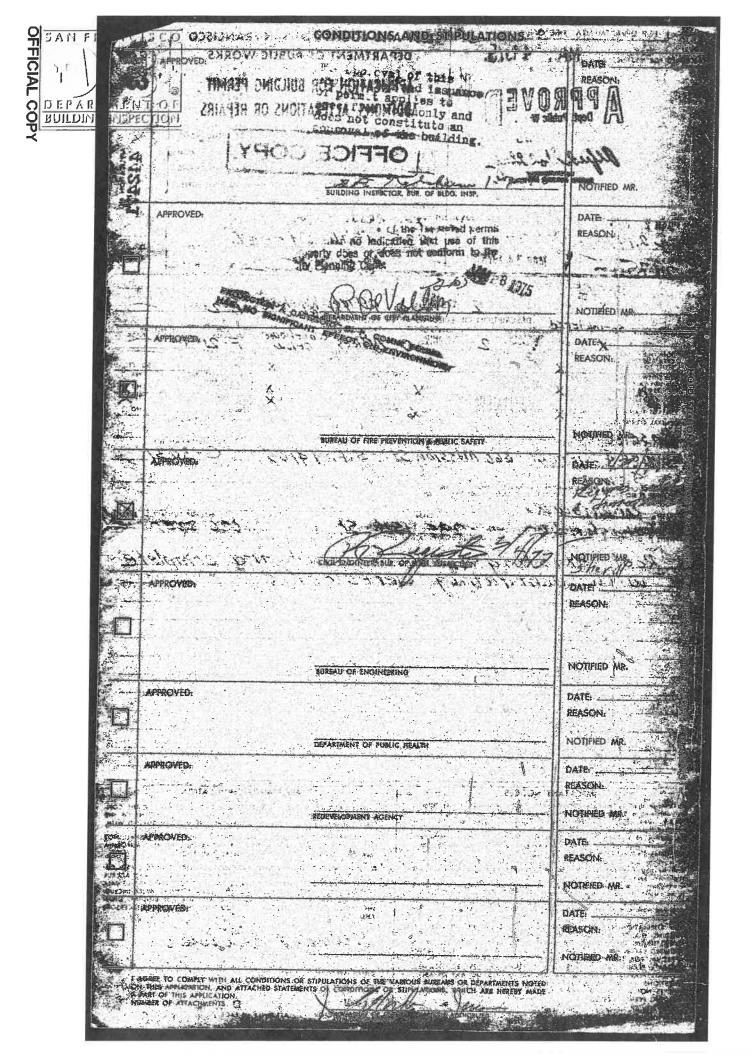
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	(25)	I hereby cation, a complica from all subsidev foregoin	r certify and ag Il the provision with T furthe costs and dami- ndk space or fra- grovenant shal- ri and assignee TAK-A HI Z 35 Z 25 Z 4 C 4 C 4 C 5 C 4 C 4 C 4 C 4 C 4 C 4 C 4 C 4	ree that if a perm is of the permit or agree to save F ages which may a am anything else I ll be binding upon	it is issued for t md all laws and an Francisco ar berus from use n connection with the owner of so	he construction L ordinances at ad its officials i or occupancy o th the work inc ild property, th	described in t plicable there ind employees t the sidewalk, uded in the pe e applicant, th	his appli- to will be harmless of street or rmit. The of eir helrs,	

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SAM AF	FRANCISCO	
'i Depž	SPECIAL INSPECTION	App. # 351431
BUILD	IN ARTIDANDU	Location 235 hiftiget St.
	inspected by a special inspecto required in addition to the reg district building inspector	G of the San Francisco Building Code,
	Welding !	
	The special inspector shall be testing agency, or a certified	a qualified paragn, a cortified inspection agency approved by the ed architect, or registered engineer.
	The special inspector shall con work requiring his employment d work is in progress. Where the by a certificated architect or bility of inspection will be the	tinuously inspect the construction of uring the time such construction of above classes of work are supervised registered engineer, the responsi- at of the architect or engineer and will be as required by such architect
	and shall furnish the superinter	endent in writing the progress of such s, and other information as required, adent with copies of test reports action for which the special instattor
	Mr. LAWIER & SHERRIN	Architect License # (.3/3)
	Address 149 NATEMA	<u>\$7.</u> Phone #
	will be has been ungaged for the purpose on this project.	of special inspection for the work
	As each phase of work requiring special inspection is completed, a report shall be submitted to the Bureau of Bldg. Insp. within 10 days.	Signed <u>Assald & Collision</u> Owner or Cwner's Authorited Agent
	Failure to comply will neces- sitate stopping work until reports of special inspection are submitted and accepted.	agency or special inspector has not as yet been engaged or selec- ted, it is understood that the name of the agency or inspector will be furnished prior to the start of that phase of the work requiring special inspection.
	Attach 1 copy to each permit application.	For special inspection of grad- ing, special inspector must be designated prior to issuance of permit.



O CANER	
SAN FR.	
FICIAL	DENTRAL PERMIT BURBAU FAS
\mathbf{P} ' \mathcal{Y}	Write in Ink-File Two Copies
S DEPART	CITY AND COUNTY OF SAN FRANCISCO
BUILDING	BLDG. FORM
	APPLICATION FOR BUILDING PERMIT ADDITIONS, ALTERATIONS OR REPAIRS
	ARTIL 3
	Application is hereby made to the Department of Public Works of San Francisco for permission to build in accordance with the plans and specifications submitted herewith and according to the descrip 80
	tion and for the purpose hereinarter set forth
	(2) Total Cost (8) (2) No. of Stories. (4) Basement or Cellar. (5) Present Use of building.
	(5) Present Use of building
	(9) Type of construction New Tilde (10)
	(1) Any other building on lot
	(12) Does this alteration create an additional story to the building?
	(12) Does this alteration create a horizontal extension to the building?
	(14) Does this alteration constitute a change of occupancy
	(15) Electrical work to be performed
	yes or no yes or no yes or no 222
	yes or no (13) Sidewalk over sub-sidewalk space to be repaired or altered
	yes or no (19) Will street space be used during construction?
	yes or no (20) Write in description of all work to be performed under this application:
	(Reference to plans is not sufficient)
	A New BUILDING, PLANS HAVE BEEN, APPYOURD BY The PACIFIC FIRE RATING
	BUREAU PUTOMETIC, CPRINKLER
	(21) Supervision of construction by Lee TISCHER Address 491 NATOMA, St
	Tipper Tol Fipper Tol tu Callermia Lipping No. C-16 3049841
	(22) General Contractor NOVE CARE AND AND FTAMCISCO, CPULCE Address 491 NATOMA ST, SAN FTAMCISCO, CPULCE (28) Architect or Engineer California Certificate No.
	(28) Architect or Engineer.
	California Certificate No.
	(for construction)
	(25) I hereby certify and agree that if a permit is issued for the construction described in this appli-
	complied with, if further agree to have service from use or occupancy of the sidewalk, street or in from all costs and damages which may accrue from use or occupancy of the sidewalk, street or in subsidewalk space or from anything else in connection with the work included in the permit. The foregoing covenant shall be binding upon the owner of said property, the applicant, their heirs,
	(26) Owner TAKAHASAI THCOBATATED (Phone. 421-0696) Address 235 15-47 St
	NOT NATING STEE
	By NOR. CAL TIRINGTON Address T. Address T. Contractor. FB Owner's Authorized Agent to be Owner's Anthorized Architect, Engineer or General Contractor. FB CERTIFICATE OF FINAL COMPLETION AND/OR PERMIT OF OCCUPANCY MUST BE OBTAINED ON COMPLETION OF WORK OR ALTERATION INVOLVING AN ENLARGE- OBTAINED ON COMPLETION OF WORK OR ALTERATION INVOLVING AN ENLARGE- MENT OF THE BUILDING OR A CHANNE OF OCCUPANCY PUESUANT TO SEC. 808 AND 809, BAN FRANCISCO BUILDING CODE, BEFORE BUILDING IS OCCUPIED.
	OBTAINED ON COMPLETION OF WORK OR ALTERATION INVOLVING AN ENLARGE-
	AND 809, BAN FRANCISCO BUILDING CODE, BEFORE BUILDING IS OCCUPIED.
	Pursuant to Sec. 306, San Francisco Building Code, the building permit shall be posted on job. Owner is responsible for approved plans and application being kept at building site.

EPAR MENT	and a second sec	MA. 4155	DEPARTME APPLICATIO ADDITIONS, J	UNPY OF SAN FRANCISCO ENT OF PUBLIC WORKS IN FOR BUILDING PERMIT ALTERATIONS OR REPAIRS	36
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OFFICIAL DEPARTMENTAL USE ONLY SAMF **CITY AND COUNTY OF SAN FRANCISCO** FORM. DEPARTMENT OF PUBLIC WORKS ROVED FOR ISSUANCE APR 22 1975 ſ PPROVE Dept. Public Works APPLICATION FOR BUILDING PERMIT (LL) 3 COP MENTOF DEPAR ADDITIONS, ALTERATIONS OR REPAIRS BUILDIN IN SRECTION APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF PUBLIC WORKS Z OISEG. FOR PERMISSION TO BUILD IN ACCORDANCE WITH APPLICATION 13 OF UNO: EURCAL LULLING INSPECTION LANS AND SPECIFICATIONS SUBMITTED HEREWATH AND ACCORDING THE £ TO E DESCRIPTION AND FOR THE PURPOSE HEREINAFT SET FORTH 414 No. Lsland Rude DATE FILED ILING FEE RECEIPT NO. 804 PERMIT NO. alter APR 23 1976 HOA 750,000 1000 DESCRIPTION OF EXISTING BUILDING (9A) NO. OF DWG. UNITS OF STORIES SAI NUMBER OF BASEMENTS AND CELLARS O BUSINESS (4A) TYPE OF CONSTR. (6A) NUMBER OF OCCUP. CLASS 30 40 50 1. 2:13 DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION ONSTR. The L 1 [] 2 [] 3 [] 4 [] 5 OCCUPAN... ATTERATION YES ITO IF YES STATE NOW HEIGHT AF NOW HEIGHT AF NOW HEIGHT AF (4) TYPE OF CONSTR. -AND CELLARS 17) PROPOSED USE BIDG CODE OCCUP CLASS DWG. U DWG. U UIII IFYES STATE DUG CODE 9) NO. OF DWG. UNITS Sacono DOES THIS ALTERATION CREATE ADDITIONAL STORY TO BUILDING? (HA) DOES THIS ALTERATION CREATE & HORIZONTAL EXTENSION TO BUILDING? :10A) YES NO C FLOOR AREAS WILL SIDEWALK OVER SUB-SIDEWALK SPACE BE REPAIRED OR ALTERED? YES (15) WILL BUILDING EXTEND BEYOND PROPERTY LINE? YES LI (16) IS AUTO RUNWAY TO BE CONSTRUCTED OR ALTERED? YES M 171 WILL STREET SPACE BE USED DURING CONSTRUCTION? YESK NO ET NO D ANY OTHER EXISTING BLOG ON LOT? IF YES, SHOW ON PLOT PLAN) YES 201 DOES THIS ALTERATION CONSTITUTE A CHANGE DF OCCUPANCY YES EL (21) ELECTRICAE WORK TO BE PERFORMED? YES X (22) PLUMBING WORK TO BE NO C PERFORMED? YES . NOT NO (23) GENERAL CONTRACTOR CAUE, LICENSE NO. Suite 1100, Emeryville, F. P. Lathrop Construction Co., 1900 Powell St. CA CALIF. CERTIFICATE NO 397-6544 (25) Alexandred Barnardi Construction, 1620 Montgomery S CALIF. CERTIFICATE NO. (35) CONSTRUCTION LENDER (ENTER NAME AND BRANCH DESIGNATION JF ANY IF THERE IS NO KNOWN CONSTRUCTION LENDER, ENTER "UNKNOWN"). ADDRESS Takahashi Trading Co. 235 - 15th St. S.F. 94103 626 PHONE (FOR CONTACT BY BUREAU) [28] WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT). ФŤ 15000 TOTAL APPROX ADDUNC OF BUILDING SPRINKLERED PORTION EXISTING. NEW ADDITION TO BUILDING TO BE SPRINKLERED ALSO SUBMITTING ENVIRONMENTAL EVALUATION FORM WITH PHOTOS STRUCTURAL CALCULATIONS AND SOILS INVESTIGATION iya a sheri IMPORTANT NOTICES APPLICANT'S CERTIFICATION MCCNTARCH INCUTES Na change shall be made in the distoctor of the accupancy or use without first obtaining a Building Permit southarizing such change. See, Sec. 103, 104.8, 1034.8.1, 104.C, 502, 502.1, Son Francisco Building Code and Sec. 104. San Francisca Hausing Code. No portion of building ar structure; or scatfolding used during construction, to be closer than 60° to day wire containing mass than 750 volts. See Sec. 385, Colifornia Penal Code. Pursuant to Sec. 302.4.8; Son Francisco Building Code, the building permit shall be posted on the job The owner is responsible for opproved plans and explication being kept at building site. I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CON-STRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERETO WILL BE COMPLIED WITH. I CERTIFY THAT IN THE PERFORMANCE OF THE ABOVE WORG I SHALL NOT EMPLOY ANY PERSON IN VIOLATION OF THE LABOR CODE OF CALIFORNIA RELATING TO WORKMEN'S COMPENSATION INSURANCE. snow us posted on the job The owner is responsible for opproved plans and application being kept at building site. Grade lines as shown on drawings accompanying this application one oscimated to be cartest. If actual grade lines are not the same as shown sevined drawings statuting cartest grade lines, suite and fills logother with complete delatin of relating walls and wall bostings required must be submitted to this bureau for approved. I FURTHER AGREE TO SAVE SAN FRANCISCO AND ITS OFFICIALS AND EM-PLOYEES HARMLESS FROM ALL COSTS AND DAMAGES WHICH MAY ACCRUE FROM USE OR OCCUPANCY OF THE SIDEWALK, STREET OR SUB-SIDEWALK SPACE OR FROM ANYTHING ELSE IN CONNECTION WITH THE WORK INCLUD. THE OWNER OF SAID PROPERTY, THE APPLICANT, THEIR HERS, SUCCESSORS approval. ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED. BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR FERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED, APPERVAL OF THIS APPLICATIONE DOES, NOT CONSTITUTE AN APPERVAL FOR THE TELECTRICAL WIRING OR PULMBING INSTALLATIONS. A SPPARATE PERMIT FOR THE WIRING AND PULMBING MUST BE OBTAINED. SEPARATE PERMITS ARE REQUIRED IF ANSWER IS "YES" TO ANY OF ABOVE THIS IS NOT A BUILDING PERMIT NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED. Ulla TENATUREO OWNER OR AUTHORIZED AGENT CHECK APPROPRIATE BOX. D OWNER LESSEE LI AGENT WITH POWER OF ATTORNEY to dwellings all insulating materials must have a elegrance of has less their two inches from all electrical wires or equipment. CONTRACTOR [] ATTORNEY IN FACT

OFFICIAL SANF CISCO CONDITIONS AND STIPULATIONS REFER APPROVED. DATE 10. REASON: 《《《法》和政治 《新 1 11-11-1 1-11 COPY MENT OF DEPAR TRISPECTION BUILDIN 5.3 2.10. letter NOTIFIED MR. BUILDING INSPECTOR, BUR. OF BLDG. INSI north APPROVED: DATE: . PROJECT HAS BEEN DETERMINED REASON: COT S 103 NOT TO MAYS A DIGNIFICANO X MAR 15 1976 NOTIFIED MR. DEPARTMENT OF CITY PLANNING APPROVED: 502 FOODDATION ONLY CK DATE: . REASON: HOLD X SECTION 4 41 209-76 RR NOTIFIED MR : BUREAU OF FIRE PREVENTION & PUBLIC SAFETY DATE 411714 APPROVED: Testo on Co. 1, Compression ete REASON. LATEST SPECIAL INSPECTION AND REPORTS 2. C. erite REQUIRED UNDER SECTION 305.A Reised Small SUBSIT RECORTS TO THE BUREAU OF Sr Weld. Orausings not lat 語の DLDG: INSPECTION FOR THE FOLLOWING: Loool 4 X SI 2 th NOTIFIED MR. HASPIN CIVIL ENGINEER, SUR, OF BLDG, INSPECTION DATE: ò APPROVED. ALL REASON: PERSONS a i girê S. C. . 1 NOTIFIED NOTIFIED MR. BUREAU OF ENGINEERING DURINO APPROVED. DATE REASON: PRO NOTIFIED MR. DEPARTMENT OF PUBLIC HEALTH ESSING APPROVED: DATE: ___ REASON NOTIFIED MR. REDEVELOPMENT AGENCY APPROVED. DATE: REASON NOTIFIED MR. APPROVED. DATE: REASON: đΨ NOTIFIED MR. I AGREE TO COMPLY WITH ALL CONDITIONS OR STPULATIONS OF THE WOON THIS APPLICATION, AND ATTACHED STATEMENTS OF ONDITIONS OR A PART OF THIS APPLICATION. NUMBER OF ATTACHMENTS [] THE VARIOUS BUREAUS OR DEPARTMENTS NOTED NSOR STIPULATIONS WHICH ARE THEY BY MADE AU HORIZED



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INOTE: A separate PERMIT OF OCCUPANCY is requ	uined for buildings with a class H occupancy)	
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Location 200 (House Number (Street or Avenue)	(Metes & Bounds if Applicable)	
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Construction The horeinabove described construction is completed and construction.	conforms to Ordinances of the City and County of	
Arricle 3. Chapter 1, Part II of the San Francisco Municipal Co	cupancy is approved in pursuance to Sec. 306.C,	1919 - 19 18 - 19 1919 - 1919 - 1919 - 1919 - 1919 - 1919 - 1919 - 1919 - 1919 - 1919 - 1919 - 1919 - 1919 - 1919 - 1919 - 1919 -
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	BUILDING INSPECTOR

FOR DEPARTMENTAL USE ONLY CITY AND COUNTY OF SAN FRANCISCO OFFICIAL FORM SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS ٦, 1977 EZ MAR 7 **APPLICATION FOR BUILDING PERMIT** -58 ADDITIONS, ALTERATIONS OR REPAIRS COP PR DEPARTMENT OF P OVE - Building BUILDING INSPECTION Dept. Public Works APPLICATION IS HERENY MADE TO THE DEPARTMENT OF PUBLIC WORKS OF SAN FRANCISCO FOR PERMISSION TO BUILD IN RECOVARIE WITH 3 简称141877 APPLICATION NO. THE PLANS AND SPECIFICATIONS Billin Colling TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH SUPERINTENDES (I) STREET ADDRESS OF JOB RHODE IS LAND BUREAU DUILDING LISPECTION HUNG FEE RECEIPT NO 2-24-71 1120 X 000 JH (3) ESTIMATED COST OF JOB 1977 DESCRIPTION OF EXISTING BUILDING (SA) NUMBER OF STORIES OF OCCUPANCY 4AL TYPE OF CONSTR. 1-hr D N TH BASEMENTS (9A) NO. OF DWELLING UNITS: (7A) PRESENT USE A) BLDG. CODE OCCUP. CLASS: 1020304030 WAREHOUSE OFFICE DESCRIPTION OF BUILDING AFTER PROPOSED ALTERATION TYPE OF CONSTR. 1-hr D N NUMBER OF STORIES OF OCCUPANCY. 1(5) NUMBER OF BASEMENTS NO (7) PROPOSED USE: BLDD, CODE OCCUP, CLASS: DWELLING SAME 1020304050 IF YES, STATE NEW HEIGHT AT CENTER LINE OF FRONT: DOES THIS ALTERATION CREATE ADDITIONAL STORY TO BUILDING? YES [] (10) IF YES, STATE NEW GROUND FLOOR AREA; (11A) DOES THIS ALTERATION CREATE DECK OR HORIZ EXTENSION TO BUILDING (11) YES N NO SOLFT WILL SIDEWALK OVER SUB-SIDEWALK SPACE YES [] (15) WILL BUILDING EXTEND BEYOND PROPERTY LINE? YESD (16) IS AUTO RUNWAY TO BE CONSTRUCTED OR ALTERED? YES WILL STREET SPAC BE USED DURING CONSTRUCTION? (17) YES : 8B NOW NOW NO N ANY OTHER EXISTING BLDG. ON LOT? IF YES, SHOW ON PLOT PLANT YESSE DOES THIS ALTERATION CONSITTUTE & CHANGE OF OCCUPANCY? [21] ELECTRICAL WORK TO BE PERFORMEDT PLUMBING WORK TO BE PERFORMED? (17) (20) YESTI YES (22) NOR NdD NOM No F. P. LATHROP CONST. CO. 1900 POWELL ST. 278843/ 133719 W. B. E. CONSTRUCTION 1620 MONTROMERY REUCTION LENDER FENTER NAME AND BRANCH DESIGNATION IS ANY. RE IS NO KNOWN CONSTRUCTION LENDER, ENTER "UNKNOWN"). 397-6544 CONSTRUCTION LEN PHONE (FOR CONTACT BY SUREAU) TAKAHASHI IMPORTS RMED UNDER THIS APPLICATION (REFERENCE TO PLANS IS NOT SUFFICIENT): MAIN BLOG. PERMIT #456162 WAS ISSUED, RICHARD FRANKONI IS REQUIRING ADDITION PERMIT OPENING OUT INTO THE EXISTING BRICK BUILDING SECOND FLOOR AT IMPORTANT NOTICES APPLICANT'S CERTIFICATION Na change shall be made in the charges of the accuptoncy or use without first abtdining a Building Permit authorizing such change. See Sec. 103, 104 B, 104 B, 1, 104 C, 502, 502 T, San Francisco Building Code and Sec. 104, San Francisco Housing Code. Ne patient of Building at structure or scattigling used during construction, to be doser. than 6°C to any wire containing more than 750 yatts. Sao Sec. 385, California Beard Code. I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERETO WILL BE COMPLIED WITH. Penal Code NOTICE TO APPLICANT rena Load. Pariarent to Sec. 302.A.8, San Francisco Building Cade. the building permit shall be pasted on the jab. The owner is responsible for approved plans anti-application being In conformity with the provisions of Section 3800 of the Labor Cade of the State of California, the applicant shall have an file, or file with the Central Permit Surrace, wither Centricate (1) or (1) or (11) and assignated belaw or shall indicate item (17) or (1) or (10) or (11) and which we is applicable. Check one of the following methods of complicate: Instead on the job. The owner is responsible for approved types entrapplication being sear of building viao. Strade lines as shown an drawings accompany of this optice team or assured to be cented. If distant grade lines are not site team or subject drawing chaving carret grade lines, our and filts tegether with complete drawing, or trailed stating walls and wall tealings required must be submitted to this bureau for approval. ANY STRUMINITION REQUIRED HEREIN OR BY CODE MAY, BE APPEALED. BUILDING: NOT TO BE: OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED. APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECENICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE ELECENICAL WIRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE MANSWER IS "YES" TO ANY OF ABOVE QUESTIONS (15) (10) (17) (20) (22) THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS NOT A BUILDING PERMIT. 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	TAGREE TO COMPLY WITH AN CONDITIONS OR STIPLIATIONS OF THE VARIOUS BUREAUS OF DEPARTMENTS NOTED ON THIS APPLICATION, AND ATTACHED STATEMENTS OF CONDITIONS OR STIPLIATIONS, WHICH ARE HEREBY THADE A PART OF THIS APPLICATION, NUMBER OF ATTACHMENTS EST	
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Donn Emmons FAIA Ralph O. Butterfield AIA Larry L. Cannon AIA, AIP assoc.

ARCHITECTS AND PLANNERS

F. P. LATHROP CONSTRUCTION CO.

30 November 1976

F.P. Lathrop Construction Co. Suite 1100 Watergate Tower 1900 Powell Street Emeryville, CA 94608

Attn: Mr. Roy Van Pelt

Re: Takahashi Building San Francisco, CA

Gentlemen:

Jeff Olsen and Ralph Butterfield met with Mr. Richard Frankoni, District Building Inspector, to review the changes that have taken place since the Building Permit was issued. As a result of that meeting, the following items must be incorporated into the job:

Item #1: General Contractor must obtain a separate Building Permit for any openings cut into the old brick building. This would be for the opening at the Second Floor at the ramp.

Item #2: A handrail on one side must be included on the ramp. A simple round oak handrail on brackets will suffice. We will also be required to have a sign on the doors top and bottom entering ramp corridor 202 which states "Utility Ramp -- Not an Exit."

Please submit a quote for the above.

The Inspector is reviewing our revised drawings to see if there are any other problems he may uncover. We think, though, that the matter is cleared up.

Very truly yours, WURSTER, BERNARDI AND EMMONS, INC.

Ralph O. Butterfield Vice President

cc-Martha Suzuki

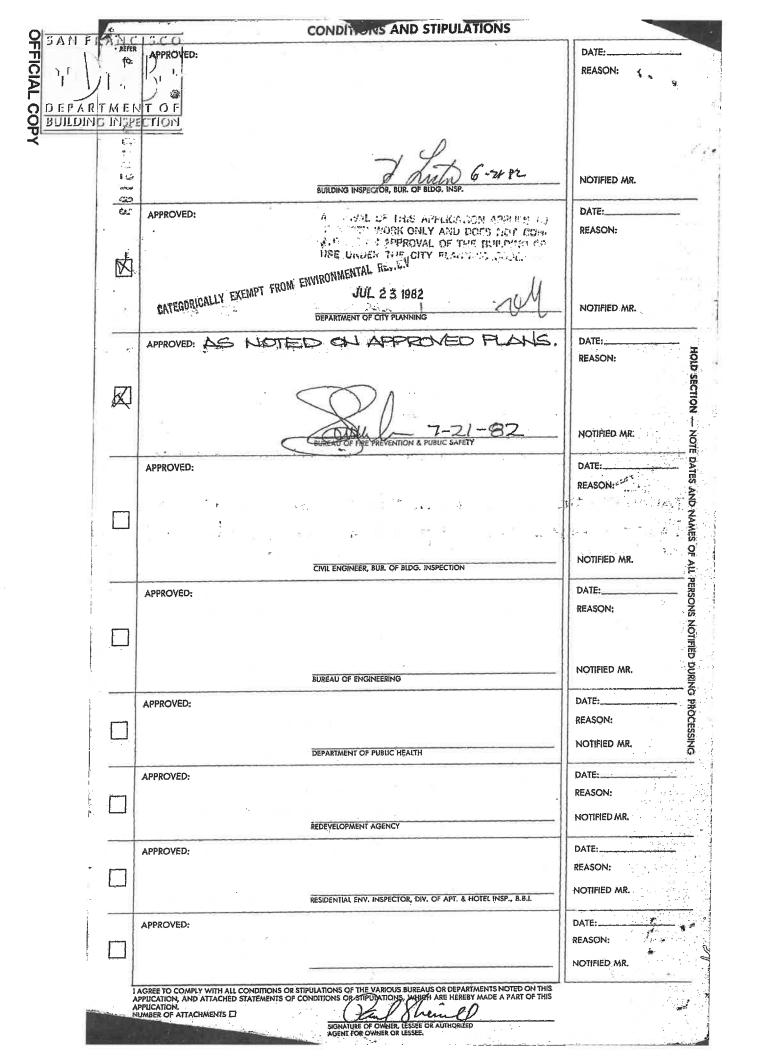
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TAKAHASHI INC. 200 RHO 127) WRITE IN DESCRIPTION OF ALL WORK TO BE PERFORMED UNDER THIS APPLICATION PARTITION RETAIL SPACE and One bathroom.	DE ISLAND SE 431-8300 I REFERENCE TO PLANS IS NOT SUFFICIENTIF provide new entry, office, and
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IMPORTANT NOTICES No change shall be made in the character of the accupancy or use without first obtain a Building Permit authorizing such change. See Sec. 103, 104,B, 104,B, 1, 104,C, 5 502,1, San Francisco Building Code and Sec. 104, San Francisco Housing Code. No portion of building or structure or scaffolding used during construction, to be de than 40° to any wird containing more than 750 volts. See Sec. 385, Califor Penal Code. Pursuant to Sec. 302.A.B, San Francisco Building Code, the building permit shall posted on the job. The owner is responsible for approved plans and application be kept at building site.	MOD AND DRDINARCES HEREID with be Communic with the Communication withe Communication withe Communication withe Communic
Grade times as shown on drawings accompanying this application are assumed to correct. If actual grade lines are not the same as shown revised drawings show carrect grade lines, cuts and fills together with complete details of retaining walls wall footings required must be submitted to this bureau for approval. ANY STIPULATION, REQUIRED HEREIN OR BY CODE MAY BE APPEALED. BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRE APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR T ELECTRICAL WIRING OR PLUMBING INSTALLATIONS. A SPRAATE PERMIT FOR T WIRING AND PLUMBING ON'S TEO DETAINED, SEPARATE PERMIT FOR T	Ing California, the applicant shall have on the, or life with the Central Permit Bureau, eacher and the applicant shall have on the or life with the with the therm (N) or (V) or (V) or (V) or (V) below, whichever is applicable. If however, item (VI) is checked then item (V) must be checked as well. Mark the appropriate method of compliance below: 115 () () Certificate of Consent to Self-Insure issued by the Director of Industrial Relations. ED. () () Certificate of Workman's Compensation Insurance Issued by an admitted insurer. HE () (I) Certificate of Workman's Compensation Insurance Issued by an admitted insurer. KF () (I) Certificate of (I) certified by the Director of (II)
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OWNER ARCHITECT ENGINEER LESSEE AGENT WITH POWER OF ATTORNEY CONTRACTOR ATTORNEY IN FACT	 (X) Vi. Locify as the owner for the agent of the owner) that in the performance of the work for which this Permit is issued, I will employ a contractor who compiles with the workman's compensation in California and who has on file, or prior to the commerce work will file, with the Central Permit P





CERTIFICATION OF AUTHORIZED AGENT

I hereby certify that for the purpose of filing an application for a building or other permit with the Central Permit Bureau, or completion of any form related to the S.F. Building Code, or to City and County ordinances and regulations, or to State laws and codes, I am the agent of the owner and am authorized to sign all documents connected with this application or permit.

I declare under penalty of perjury that the foregoing is true and correct.

Applicant's Signature

BONDY ann

Type or Print Name

C303 Identification (Drivers Lic. No., etc.)

AKAHASHI LNC Owner/Lessee

182 Date



WAIVER OF TIME RESTRICTION ON REQUESTS

FOR ADDITIONAL INFORMATION

I hereby waive all time restrictions relative to submission of additional information. This waiver applies to those provisions of law which limit the City and County of San Francisco's ability to require further information for this project application. These provisions of law include Sections 65943 and 65944 of Chapter 4.5 of Division 1 of Title 7 of the Government Code (Review and Approval of Development Projects).

Applicant's/Owner's Signature Name or

Applicat	ion No.	
660	Mission	
Address		

 SAN FRANCISCO
 Appl. #

 Second Francisco, CA
 94102

LICENSED CONTRACTOR'S STATEMENT

Licensed Contractor's Declaration

Pursuant to the Business and Professions Code Sec. 7031.5, I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Sec. 7000) of Division 3 of the Business and Professions Code, and that my license is in full force and effect.

License	License	Class
Date	Contractor (print)	

(signature)

Owner-Builder Declaration

I hereby affirm that I am exempt from the Contractor's License Law, Business and Professions Code (Sec. 7031.5). (Mark the appropriate box below.)

] I, as owner of the property, or my employees with wages as their sole compensation will do the work, and the structure is not intended or offered for sale (Sec. 7044). I further acknowledge that I understand and agree that in the event that any work is commenced contrary to the representations contained herein, that the Permit herein applied for shall be deemed cancelled. architect

I, as owner am contracting with licensed contractors to construct this project (Sec. 7044). I certify that at the time such contractors are selected I will have them file a copy of this form (Licensed Contractors Declaration) prior to the commencement of any work. I further acknowledge that I understand and agree that, in the event that said contractors fail to file a copy of the Declaration with the Central Permit Bureau, that the Permit herein applied for shall be deemed cancelled.

I am exempt under Business and Professions Code Sec.

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NOTICE: "Any violation of the Bus. & Prof. Code Sec. 7031.5 by any permit applicant shall be subject to a civil penalty of not more than five hundred dollars (\$500)." Bus. & Prof. Code Sec. 7031.5

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SAN FRANCISCO APPLICATION FILING FEE --156741 PLAN CHECKING RECEIPT RECEIVED OF 701918 DING C BUREAU APPLICATION FEE FOR APPLICATION FILING AND CHECKING PLANS. PRESCRIBED BY SAN FRANCISCO BUILDING CODE TED COST OF JOB TUNG FEE REVENUE 7223 WEFF OF WEAR & TOTAL \$ 50.00 4 212 75 #17 (Dibiport) CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT: OF PUBLIC WORKS CENTRAL PERMIT BUREAU FUEL FLAN CHECK PLING PLAN CHECK FEE *.*... สรีสสมธานสม Th ARCHITECTURAL 5% ENERGY ٦ ·...

WAIVER OF TIME RESTRICTION ON REQUESTS

I hereby waive all time restrictions relative to submission of additional information. This waiver applies to those provisions of law which limit the City and County of San Francisco's ability to require further information for this project application. These provisions of law include Sections 65943 and 65944 of Chapter 4.5 of Division 1 of Title 7 of the Government Code (Review and Approval of Development Projects).

Applicant's/Owner's Signature

DETER KASSEL Type or Print Name

Application No.

235 15th IT: S.F.C.A.

CP3-46

OFFICIAL COPY

CENTRAL PERMIT BUREAU 450 MCALLISTER STREET SAN FRANCISCO, CA 94102

App1. #

Address 235 154 ST.

S.F. CA

LICENSED CONTRACTOR'S STATEMENT

Licensed Constractor's Declaration

Pursuant to the Business and Professions Code Sec. 7031.5, I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Sec. 7000) of Division 3 of the Business and Professions Code, and that my license is in full force and effect.

License Number 487971 License Class B

Expiration Date 3-3(-88

CONTRACTOR KASSEL AND ASSOCIATES

Owner-Builder Declaration

I hereby affirm that I am exempt from the Contractor's License Law, Business and Professions Code (Sec. 7031.5). (Mark the appropriate box below.)

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044). I further acknowledge that I understand and agree that in the event that any work is commenced contrary to the representations contained herein, that the Permit herein applied for shall be deemed cancelled.

architect, agent

I, as owner, am contracting with licensed contractors to construct this project (Sec. 7044). I certify that at the time such contractors are selected, I will have them file a copy of this form (Licensed Contractors Declaration) prior to the commencement of any work. I further acknowledge that I understand and agree that, in the event that said contractors fail to file a copy of the Declaration with the Central Permit Bureau, that the Permit herein applied for shall be deemed cancelled.

I am exempt under Business and Professions Code Sec.

Reason			
	FEB 1 3 1987	Architect (PRINT)	
Date		Agent (PRINT)	
		Owner (PRINT)	

(SIGNATURE)

NOTICE: "Any violation of the Bus. & Prof. Code Sec. 7031.5 by any permit applicant shall be subject to a civil penalty of not more than five hundred dollars (\$500)." Bus. & Prof. Code Sec. 7031.5.

REV. CPB-38/84

CERTIFICATION OF AUTHORIZED AGENT

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I hereby certify that for the purpose of filing an application for a building or other permit with the Central Permit Bureau, or completion of any form related to the S.F. Building Code, or to City and County ordin-ances and regulations, or to state laws and codes, I am the agent of the owner and am authorized to sign all documents connected with this application or permit.

I declare under penalty of perjury that the forgoing is true and correct.

Applicant's Signature

PETER KASSEI Type or Print Name

487971 Co Identification CONTRACTORS LIC / (Drivers Lic. No., etc.)

TAKAHASHE Owner/Lesse TNC

2-13-87 Date

CPB-37/35

OFFICIAL COPY

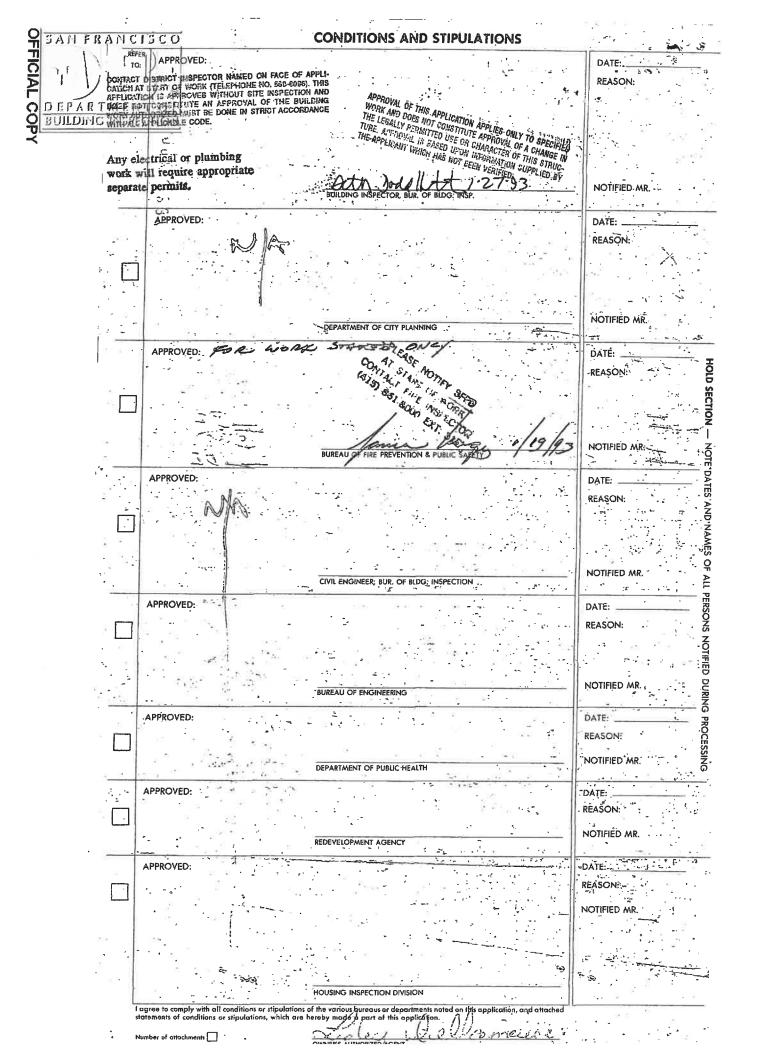


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abtaining a Building Permit authorizing such change. See San Francisco By Code and San Francisco Housing Code. Na partian of building or structure or scaffolding used during construction, to be than 6'0" to any wire containing mare than 750 volts. See Sec. 385, Cali Penal Code.	ilding indemnify and hald harmless the City and County of San Francisco from and against any and all daims, demands and actions for damages resulting from operations under this permit, regardless of negligence of the City and County of San Francisco and to assume the defense of the City and County of San Francisco against all such claims, demands and actions. formia in conformity with the provisions of Section 3800 of the Labor Code of the State of California, the applicant shall have on file, or file with the Bore of the California, the applicant shall have on file, or file with the Bore of the State of
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APPLICATION FILING FEE --C DATE 12.3 244994 PLAN CHECKING RECEIPT RECEIVED OF BUILDING APPLICATION NUMBERS BUREAU APPLICATION In 222 33 . U FEE FOR APPLICATION FILING AND CHECKING PLANS, PRESCRIBED BY SAN FRANCISCO BUILDING CODE ESTIMATED COST OF JOB EXPEDITER REVENUE 7899 PLAN CHECK FEE REVENUE 7226 FILING FEE 7223 DEMOLITION NOTICE FEE 1212 SIGNS NEW CONST. ALTERATION ţÔ 700. 105 ち Ø ş CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF PUBLIC WORKS CENTRAL PERMIT BUREAU FIRE FEE 7299 DCP FEE 7081 FULL PLAN CHECK FILING T 1 Ò 14 PLAN CHECK FEE 8% STRUCTURAL ς 7% ARCHITECTURAL F 5% ENERGY 9003-01 (8/87)

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DEPARSAN FRANCISCO, 1CA 94102

SAN FRANCISCO

OFFICIAL

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A. J. J	
Address	

LICENSED CONTRACTOR'S STATEMENT

Licensed Contractor's Declaration

Pursuant to the Business and Professions Code Sec. 7031.5, I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Sec. 7000) of Division 3. of the Business and Professions Code, and that my license is in full force and effect.

License Number 25/24/	License Class C-16
Expiration Date 9/96	Contractor PRIBUSS BIHGINEERIHG
	PRINT / //
38 - 22	destay whella
	SIGNATURE

Owner-Builder Declaration

I hereby affirm that I am exempt from the Contractor's License Law, Business and Professions Code (Sec. 7031.5): (Mark the appropriate box below.)

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044). I further acknowledge that I understand and agree that in the event that any work is commenced contrary to the representations contained herein, that the Permit herein applied for shall be deemed cancelled.

architect, agent

I, as owner, am contracting with licensed contractors to construct this project (Sec. 7044). I certify that at the time such contractors are selected, I will have them file a copy of this form (Licensed Contractors Declaration) prior to the commencement of any work. I further acknowledge that I understand and agree that, in the event that said contractors fail to file a copy of the Declaration with the Central Permit Bureau, that the Permit herein applied for shall be deemed cancelled.

I am exempt under Business and Professions Code Sec.______ Reason_______Architect (PRINT)______ Date______Agent (PRINT)______

(SIGNATURE)

Owner (PRINT)

NOTICE: "Any violation of the Bus. & Prof. Code Sec. 7031.5 by any permit applicant shall be subject to a civil penalty of not more than five hundred dollars (\$500)." Bus. & Prof. Code Sec. 7031.5.

REV. CPB-38/84



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CERTIFICATION OF AUTHORIZED AGENT

I hereby certify that for the purpose of filing an application for a building or other permit with the Central Permit Bureau, or completion of any form related to the S.F. Building Code, or to City and County ordinances and regulations, or to state laws and codes, I am the agent of the owner and am authorized to sign all documents connected with this application or permit.

I declare under penalty of perjury that the forgoing is true and correct.

Applicant's Signature

HICH Print OT 1.3.55

Identification (Drivers Lic. No., etc.)

..... 19Z 2)

Date



16

BUSINESS TAX RECISTRATION CERT.

I, as owner or his authorized agent, affirm that the owner or lessee of this job size has a valid Business Tax Registration Certificate on file in the San Franciso Tax Collectors Office which contains the following information:

NAME :	TA	KAHA	ISH1			
DBA:						
PLACE (OF BUSINESS:	200	ZHODE	ISLAND	ST.,	SALL FRALLCISCO
BTRC 4						

I, as owner or lessee or his authorized agent of the proposed job site address:

am exempt from the Business Tax Registration Certificate requirement because:

__/ This is my residence

The apartment building consists of ledd than four units.

Ocher: Please explain:

Signacura: Alafa Marnicea Dace: 12/22/02

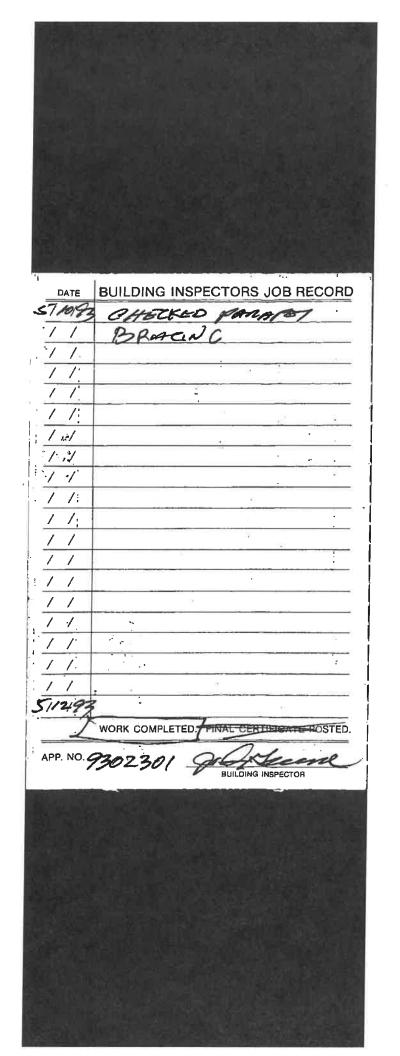


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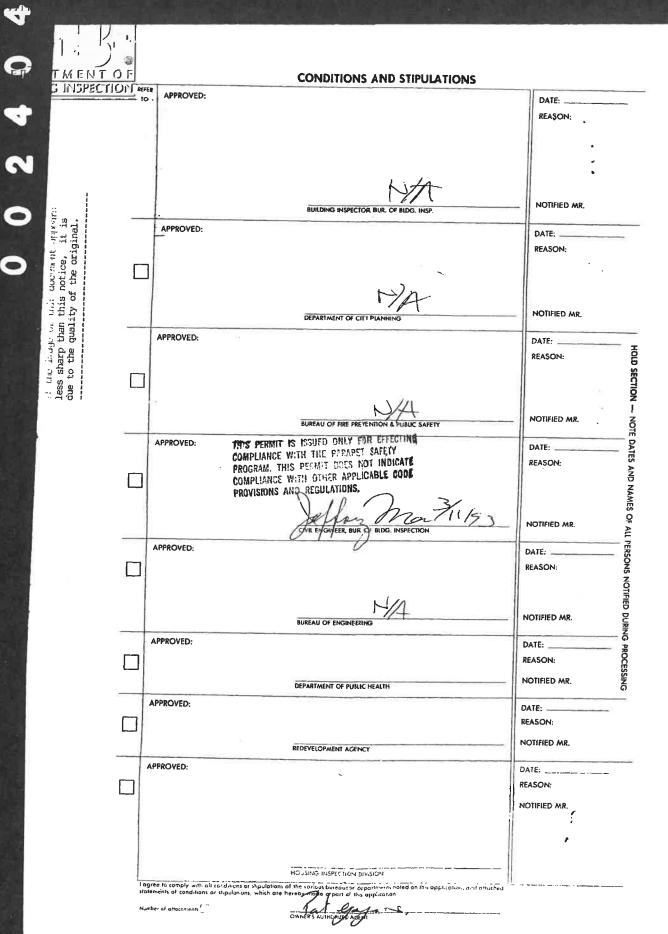
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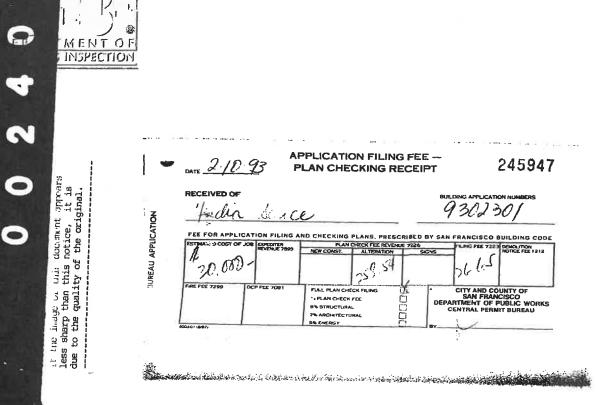
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BUSINESS TAX REGISTRATION CERT.

I, as owner or his authorized agent, affirm that the owner or lessee of this job sice has a valid Business Tax Registration Cartificate on file in the San Franciso Tax Collectors Office which contains the following information:

NAME :						
DBA: TAKA	HASHI			_	·	
PLACE OF BUSINESS:	200	2HODE	ISLAND	ST.	S.E.	
BTRC 4:	UNKNO	ow N				

I, as owner or lessee or his auchorized agent of the proposed job site address:

am exampt from the Business Tax Registration Certificate requirement because:

This is my residence

The apartment building consists of ledd than four units.



Other: Please explain:

Signature: Dace: 92

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CENTRAL PERMIT BUREAU 450 McALLISTER STREET SAN FRANCISCO, CA 94102

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Appl. # Address

LICENSED CONTRACTOR'S STATEMENT

Licensed Contractor's Declaration

Pursuant to the Business and Professions Code Sec. 7031.5, I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Sec. 7000) of Division 3 of the Business and Professions Code, and that my license is in full force and effect.

License Class 81 License Number

8-93 Expiration Date

Contractor FERDIA SERVICE PRINT_ NATH

Owner-Builder Declaration

I hereby affirm that I am exempt from the Contractor's License Law, Business and Professions Code (Sec. 7031.5). (Mark the appropriate box below.)

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044). I further acknowledge that I understand and agree that in the event that any work is commenced contrary to the representations contained herein, that the Permit herein applied for shall be deemed cancelled.

architect, agent

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am exempt under Bu	siness and Professions Code Sec.
Reason	
	Architect (PRINT)
Date	Agent (PRINT)
	Owner (PRINT)
	(SIGNATURE) / WHAT CURPH

NOTICE: "Any violation of the Bus. & Prof. Code Sec. 7031 by any permit applicant shall be subject to a civil penalty of not more than five hundred dollars (\$500)." Bus. & Prof. Code Sec. 7031.5.

REV. CPB-38/84



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CERTIFICATION OF AUTHORIZED AGENT

I hereby certify that for the purpose of filing an application for a building or other permit with the Central Permit Bureau, or completion of any form related to the S.F. Building Code, or to City and County ordin-ances and regulations, or to state laws and codes, I am the agent of the owner and am authorized to sign all documents connected with this application or permit.

I declars under penalty of perjury that the forgoing is true and correct.

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TERRY CAYNOR Type or Print Name

C 5962831 Identification (Drivers Lic. No., etc.)

Takahasmi Owner/Lessee

2-10-93 Date

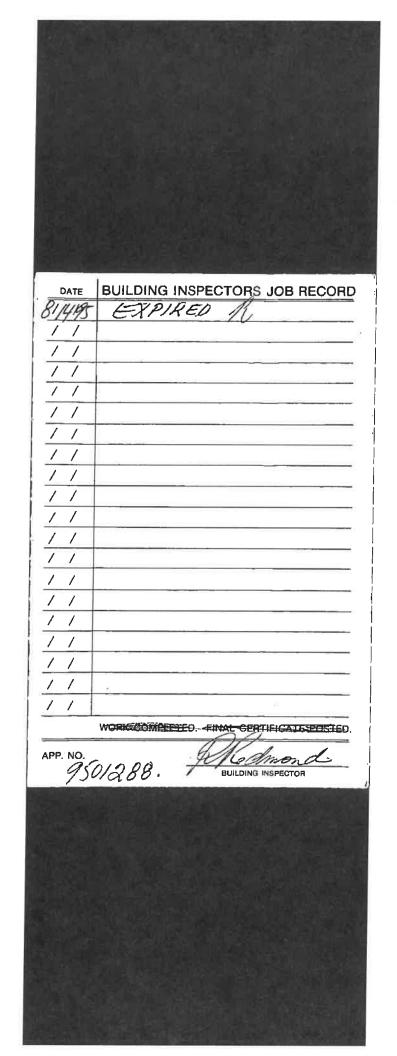
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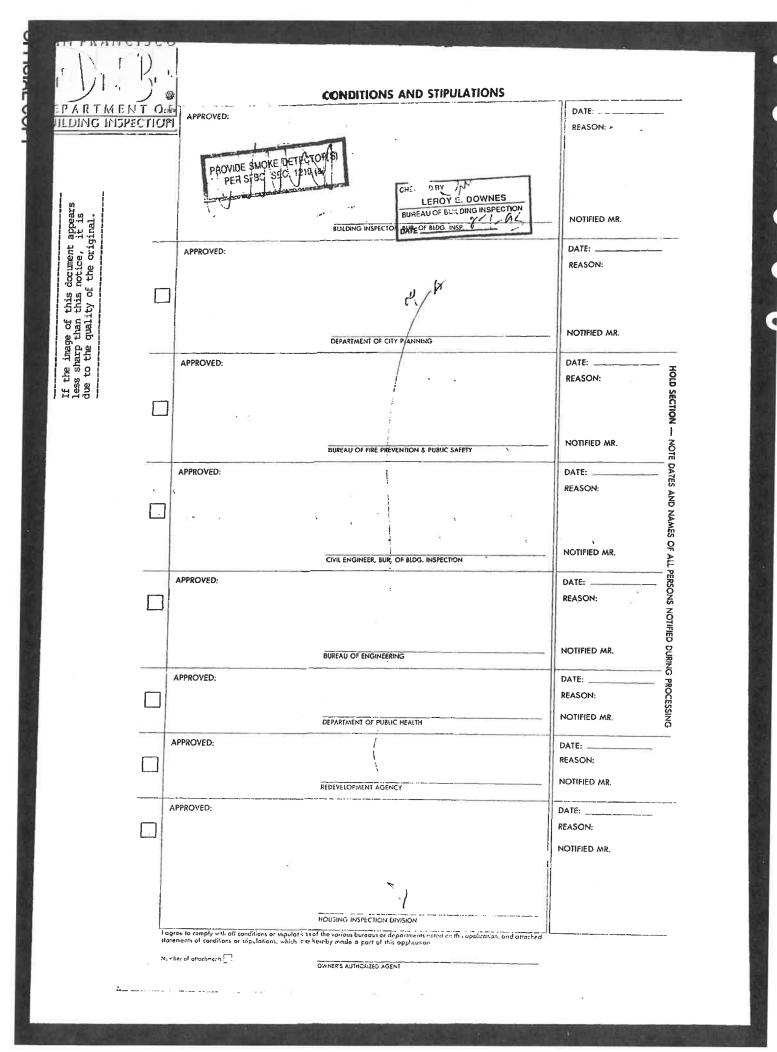
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	USA Roofing Co, 812 Washington St, Colma, CA, 94015 822-3939 #410361 8/31/95	
	(15) OWNEE -LESSEE (CROSS OUT ONE) ADDRESS 20 PHONE (FOR CONTACT BY BUREAU) Takahshi Trading Corporation, 200 Rhode Island St, San Francisco, CA.,431-8300	
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	Re-roof, tear off, tar and gravel roof.	
	1 #28 roofing base mats.	
	2 #11 fiberglass mat and hot tar and gravel as finished.	
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	IMPORTANT NOTICES NOTICE TO APPLICANT	
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If th less due t CENTRAL PERMIT BUREAU 1660 MISSION STREET SAN FRANCISCO, CA 94103

Appl.#	Jou Phale	Estand	st
	GF Ch		

LICENSED CONTRACTOR'S STATEMENT

Licensed Contractor's Declaration

Pursuant to the Business and Professions Code Sec. 7031.5, I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Sec. 7000) of Division 3 of the business and Professions Code, and that my license is in full force and effect.

411	C361 Licens	e Class B C 3f
License Number	105	THE MACILLES
Expiration Date	Contra	PRINT
		Mimaleda
	r	SIGNATURE

Owner-Builder Declaration

I hereby affirm under penalty of perjury that I am exempt from the Contractor's License Law, Business and Professions Code (Sec. 7031.5). (Mark the appropriate box below.)

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 704). I further acknowledge that I understand and agree that in the event that any work is commenced contrary to the representations contained herein, that the Permit herein applied for shall be deemed suspended.

architect, agent

I, as owner of the property, am exclusively contracting with licensed contractors to construct this project (Sec. 7044). I certify that at the time such contractors are selected, I will have them file a copy of this form (Licensed Contractor's Declaration) prior to the commencement of any work. I further acknowledge that I understand and agree that, in the event that said contractors fail to file a copy of the Declaration with the Central Permit Bureau, that the Permit herein applied for shall be deemed suspended.

I am exempt under Business and Professions Code Sec.

Reason	
	 Architect (PRINT)
Date	 Agent (PRINT)
	 Owner (PRINT)
	(SIGNATURE)

NOTICE: *Any violation of the Bus. & Prof. Code Sec. 7031.5 by any permit applicant shall be subject to a civil penalty of not more than five hundred dollars (\$500).* Bus. & Prof. Code Sec. 7031.5

REV. CPB-6/94

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CERTIFICATION NE AUTHORIZED AGENT

I hereby certify that for the purpose of filing an application for a building or other permit with the Central Permit Bureau, of Completion of any form related to the S.F. Building Cods, or to City and County ordinances and regulations, or to state laws and codes, I am the agent of the owner and am authorized to sign all documents connected with this application or permit.

I declare under penalty of perjury that the forgoing is true and correct.

Applicant's Signature

Thomas Woo

Type or Print Name

N6695560

Identification (Drivers Lic. No., etc.)

Takahashi Trading Corporation

Owner/Lessee D 2-1. S

Date

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CPB-37/85



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	OWNER NAME						TELEPHONE	
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NOTES:

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PERMIT INSPECTION RECORD DEPARTMENT OF PUBLIC WORKS CITY AND COUNTY OF SAN FRANCISCO BUILDING INSPECTION JOB CARD

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BUILDING INSPECTORS JOB RECORD DATE 1501 1. 7 1 1 1 1 1 1 65 10403 dull 77 Ι s' ١, 1 / 52. 1 1, 1 1 1 1 1 1 Ι 1 a WORK COMPLETED. RINAL CERTIFICATE POSTED. 03 lecha 20 BUILDING INSPECTOR

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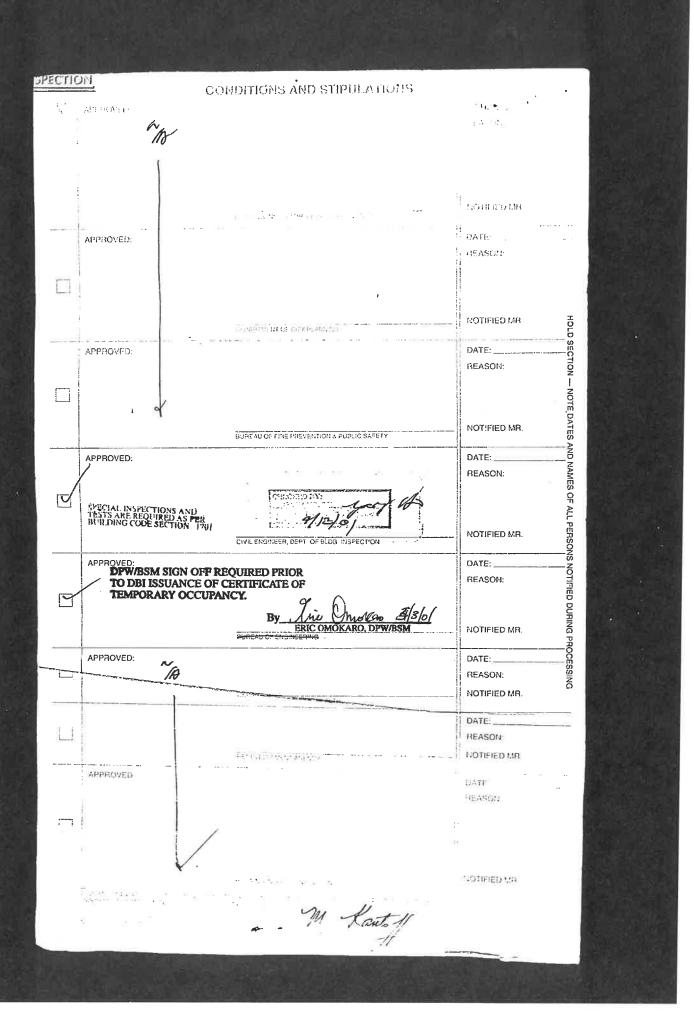


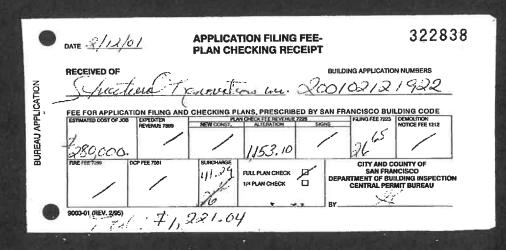
Department of B	y of San Francisco Building Inspection INPLETION AND OCCUPANCY
LOCATION: 200 RHODE SLAND AKA 2 (number) (street)	(blőck and lot)
Permit Application No: <u>20010212/922</u> Type of Construct	ion: Stories: Dwelling Units:
	o. of Guestrooms: with cooking facilities:
Description of Construction:SEISML	- STRENGHTENING
(3	PETIAL PROCEDURE)
To the best of our knowledge, the construction described above has been completed an to the Ordinances of the City and County of San Francisco and to the Laws of the Stat to Section 109 of the San Francisco Building Code.	
Any change in the use or occupancy of these premises—or any change to the building o City and County of San Francisco and, thereby, would invalidate this <i>Certificate of Fin</i> premises and shall be available at all times. Another copy of this <i>Certificate</i> should be	nal Completion and Occupancy. A copy of this Certificate shall be maintained on the
Before making any changes to the structure in the future, please contact the Departme wish to make and will assist you in making the change in accordance with the <i>Municip</i>	
Approved: 200 Bureau of Fire Prevention	This certificate issued on: 2 - 11 200.3
by:(Signature) (Printed Name)	andi
Approved: 200 Department of Public Health	FRANK OHIU, Director of Building Inspection by: Aluck Kelmond, Building Inspector
by:(Signature) (Printed Name)	by:, Housing Inspector (Signatures) (Printed Names)
Coples: White (original to microfilm); Blue (to property owner); Yellow (to Building Inspector); Pink (to Hot	using Inspector) 9003-M-36 (Rev. 9/80)

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	ACCORDING TO THE DESCRIPTION AND FOR THE STAND
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Dote to porton of building or structure or soaffolding used during construction, to be closer that	demands and actions for damages resulting from operations under this permit, regardless of necticence of the City and County of San Francisco, and to assume the defense of the City and
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CENTRAL PERMIT BUREAU 1660 MISSION STREET SAN FRANCISCO, CA 94103

Appl. # Address	191	235-15they

LICENSED CONTRACTOR'S STATEMENT

Licensed Contractor's Declaration

Pursuant to the Business and Professions Code Sec. 7031.5, I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Sec. 7000) of Division 3 of the Business and Professions Code, and that my license is in full force and effect.

<u>753820</u> License Class <u>B</u> <u>G/3/7201</u> Contractor <u>174VisCH words Power vol</u>'m Euc PRINT License Number Expiration Date _

Owner-Builder Declaration

I hereby affirm under penalty of perjury that I am exempt from the Contractor's License Law, Business and Professions Code (Sec. 7031.5). (Mark the appropriate box below.)

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044). I further acknowledge that I understand and agree that in the event that any work is commenced contrary to the representations contained herein, that the Permit herein applied for shall be deemed suspended.

architect, agent

I, as owner of the property, am exclusively contracting with licensed contractors to construct this project (Sec. 7044). I certify that at the time such contractors are selected, I will have them file a copy of this form (Licensed Contractor's Declaration) prior to the commencement of any work. I further acknowledge that I understand and agree that, in the event that said contractors fail to file a copy of the Declaration with the Central Permit Bureau, that the Permit herein applied for shall be deemed suspended.

Tam exempt under Business and Professions Code Sec.

Reason ____

Date ____

Architect (PRINT) _____ Agent (PRINT) Atvidua Rivera Low Fue ______ Owner (PRINT) TAVA WVL Triling (0)

(SIGNATURE) - (11) 30 4/1

NOTICE: "Any violation of the Bus, & Prof. Code Sec. 7031.5 by any permit applicant shall be subject to a civil penalty of not more than five hundred dollars (\$500)." Bus, & Prof. Code Sec. 7031.5. REV. CPB-1/95

CERTIFICATION OF AUTHORIZED AGENT

I hereby certify that for the purpose of filing an application for a building or other permit with the Central permit Bureau, or completion of any form related to the S.F. building Code, or to City and County ordinances and regulation, or to state laws and codes, I am the agent of the owner and am authorized to sign all documents connected with this application or permit.

I declare under penalty of perjury that the foregoing is true and correct.

<u>Thomas G. Brown</u> Applicant's Signature <u>Applicant's Signature</u> Type or Print Name <u>PO415 GBO</u> Identification (Drivers Lic.No., etc.) <u>Takabarta Trating' Conpensition</u> Property Owner Lessee

- 2/12/2000); Date

CPB-37/85



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PERMIT INSPECTION RECORD DEPARTMENT OF PUBLIC WORKS CITY AND COUNTY OF SAN FRANCISCO BUILDING INSPECTION JOB CARD

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FORM OFFICIAL SAM FRANCISCO APPROVED Building Insp. REROOFING INR 5 6 Dept PLEASE CALL THE BUILDING INSPECTION DIVISION, BUILDING INSPECTION 21 202 FOR ISSUANCE 20 COP 558-6096, FOR A FINAL INSPECTION APPOINTMENT. NEW 2 OR REPLACEMENT SHEATHING AND SKYLIGHTS L 2002 REQUIRE A SEPARATE BUILDING PERMIT. APPLICATION NUMBER 002032-72 APPLECATION FOR BUILDING PERMIT $\{0,1,2^{n}\}$. 4 CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF BUILDING INSPECTION ADDITIONS, ALTERATIONS OR REPAIRS APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILD IN ACCORDANCE WITH THE PLANS AND SPECIFICATIONS SUBMITTED HEREWITH AND ACCORDING TO THE DESCRIPTION AND FOR THE PURPOSE DEPENDENTED SET Ş FORM 3 OTHER AGENCIES REVIEW REQUIRED Additiv APPROVAL REOD FORM 8 A OVER-THE COUNTER ISSUANCE APPROVAL NUMBER: HEREINAFTER SET FORTH: NUMBER OF PLAN SETS V DO NOT WRITE ABOVE THIS LINE V DATE HE HO FILING FEE RECEIPT NO. 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The permittee(s) by acceptance of the permit, agree(s) to indemnify and hold harmless the Gby and County of San Francisco from and against my and at claim, demands and actions for demages multilling from operations under this permit, regardless of negligence of the Gby an County of San Francisco, and to assume the defense of the Gby an County of San Francisco against all the defense of the Gby and the second secon No change shall be made in the character of the occupancy or use without first obtaining a Building Permit authorizing such change. See San Francisco Building Code and San Francisco Housing No portion of building or structure or scattolding used during construction, to be any wire containing more than 750 volts See Sec 385, Catifornia Penal Code. In conformity with the provisions of Section 3800 of the Labor Code of the State of Celifornie, the applicant shall have coverage under (I), or (II) designated below or shall indicate item (II), or (V), or (V), whichever is applicable. If however bare (V) is checked item (V) must be checked as well. Abort the appropriate mithod of compliance below. ant to San Francisco Building Code, the building parmit shall be posted on the job. The r is responsible for approved plans and application being kept at building site. Grade lines as above on cleavings accompanying it is application are assumed to be correct schul grade lines are not the same as shown revised drawings showing correct grade lines, and Bis together with complete details of retaining wells and well footings required must be submitted to this department for approval. y attim under penalty of perjury one of the following decl I have and will maintain a certificate of constant to self-insure for worker's compensation, as provided by Section 3700 of the Labor Code, for the performance the work for which this permit is issued. () ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED. BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN RECURED. 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I surther advanced age that I understand that will be the sevent they is a subject to the workset' compensation provisions of the Labor Code of California ar comply forthwith with the provisions of the Labor Code, that the per-herein applied for shall be doemed evolution. 0 in dwallings all in CHECK APPROPRATE BOX I certify as the owner for the agent for the owner) that in the performance of the match that berns is issued, I will employ a contractor who complies with the wo performance of California and who, prior to the commencement of any v performance. () APPLICANT'S CERTIFICATION INFREEN CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PRIMIT AND ALL LAWS AND ORDINANCES THERETO WILL BE COMPLIED WITH. 26 02 9003-03 (REV. 1/02)

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	agree to comply with all conditions or stipulations of the various bureaus or department noted on this application, and attached atements of conditions or stipulations, which are hereby made a part of this application.	
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SAM FRANCISC	DEPARTMENT OF BUILDI	NG INSPECT	ION	đ.,
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0101:0000	CENTRAL PERMIT BUREAU 1660 MISSION STREET SAN FRANCISCO, CA 94103	Appl. # Address		· · · ·

LICENSED CONTRACTOR'S STATEMENT

Licensed Contractor's Declaration

Pursuant to the Business and Professions Code Sec. 7031.5, I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Sec. 7000) of Division 3 of the Business and Professions Code, and that my license is in full force and effect.

License Number <u> </u>	License Class <u>C 39</u>
Expiration Date 4/02	Contractor BRYAN KANG
×.	Con Cont
	SKGNATURE

Owner-Builder Declaration

I hereby affirm under penalty of perjury that I am exempt from the Contractor's License Law, Business and Professions Code (Sec. 7031.5). (Mark the appropriate box below).

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044). I further acknowledge that I understand and agree that in the event that any work is commenced contrary to the representations contained herein, that the Permit herein applied for shall be deemed suspended. architect, agent

I, as owner of the property, am exclusively contracting with licensed contractors to construct this project (Sec. 7044). I certify that at the time such contractors are selected, I will have them file a copy of this form (Licensed Contractor's Declaration) prior to the commencement of any work. I further acknowledge that I understand and agree that, in the event that said contractors fail to file a copy of the Declaration with the Central Permit Bureau, that the Permit herein applied for shall be deemed suspended.

I am exempt under Business and Professions Code Sec.

Date

_____ Architect (PRINT) ______ ____ Agent (PRINT) ______ ____ Owner (PRINT) ______ (SIGNATURE) ______

NOTICE: "Any violation of the Bus. & Prof. Code Sec. 7031.5 by any permit applicant shall be subject to a civil penalty of not more than five hundred dollars (\$500)." Bus. & Prof. Code Sec. 7031.5. Revised 09/05/01



DEPARTMENT OF BUILDING INSPECTION

OFCity and County of San Francisco ^{ON}1660 Mission Street, San Francisco, California 94103-2414

CERTIFICATION OF AUTHORIZED AGENT

I hereby certify that for the purpose of filing an application for a building or other permit with the Central Permit Bureau, or completion of any form related to the San Francisco Building Code, or to City and County ordinances and regulations, or to state laws and · codes, I am the agent of the owner and am authorized to sign all documents connected with this application or permit.

I declare under penalty of perjury that the foregoing is true and correct.

Applicant's Signatu

Type or Print Name

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Identification (Drivers License Number, etc.)

Property Owner/Lessee

3/27/02 Date

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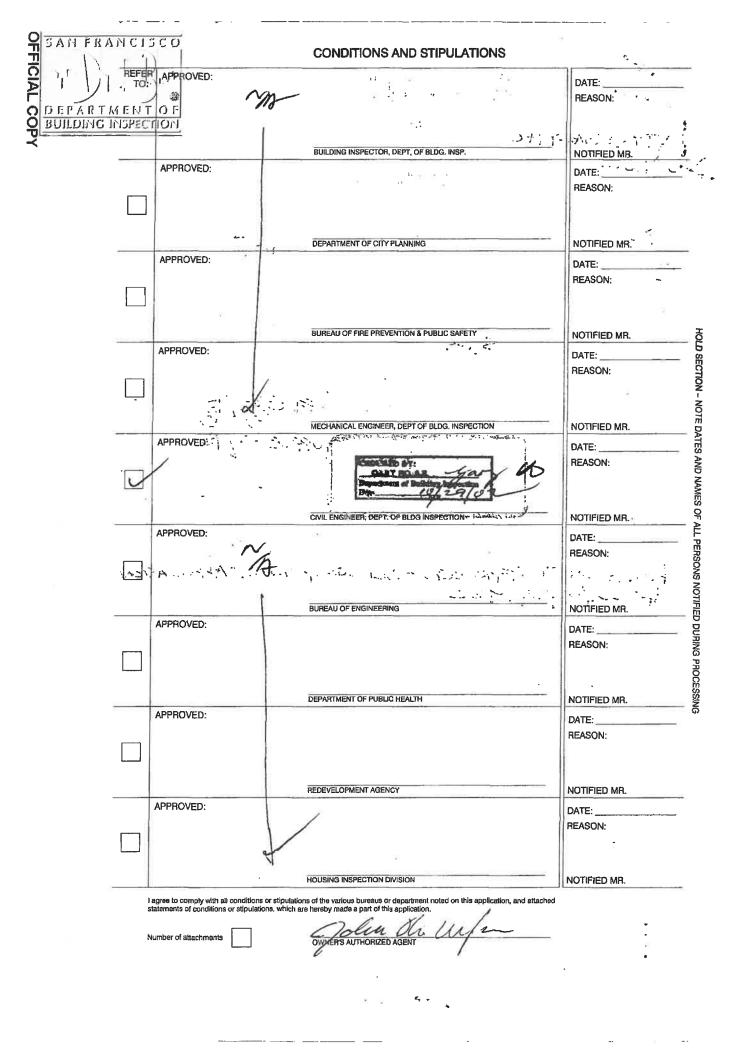
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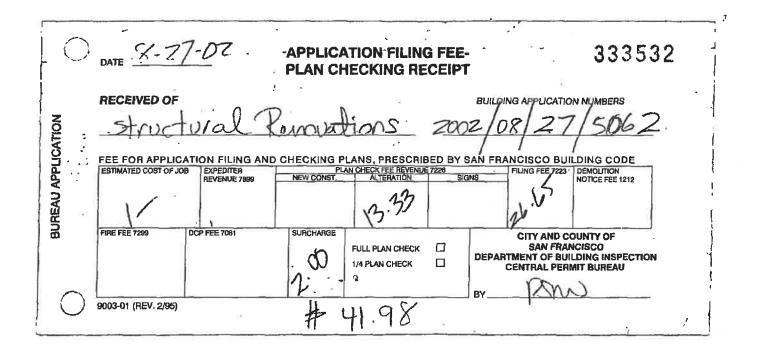
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FORM OFFICIAL SAM FRANCISCO APPROVED FOR ISSUM PPROVE OCT 3 Dept. of Building Insp Ø COP DEPARTHERADY [19] 2002 BUILDING INSPECTION FIT NOV 0 1 2002 ATTN GARTHO 10 DIRECTOR APPLICATION FOR BUILDING PERMIT NUMBER DEPARTMENT OF BUILDING INSPECTION ADDITIONS, ALTERATIONS OR REPAIRS APPLICATION IS HEREBY MADE TO THE DEPARTMENT OF BUILDING INSPECTION OF SAN FRANCISCO FOR PERMISSION TO BUILDIN ACCORDANCE WITH THE PLANS AND STEPPING TO THE DESCRIPTION AND FOR THE PURPOSE HEREINAFTER SET FORTH. FORM 3 COTHER AGENCIES REVIEW REQUIRED OSHA APPROVAL REQ'D APPROVAL NUMBER: FORM 8 OVER-THE COUNTER ISSUANCE NUMBER OF PLAN SETS ▼ DO NOT WRITE ABOVE THIS LINE ▼ DATE FILED FILING FEE RECEIPT NO. (1) STREET ADDRESS OF JOB BLOCK & LOT 8 2 26/02 33 street TED COST OF JOB (28) REVISED COST: 41 JO PERMIT ND SUED 980 515 17 02 han LA DATE G. BY: INFORMATION TO BE FURNISHED BY ALL APPLICANTS LEGAL DESCRIPTION OF EXISTING BUILDING (5A) NO. OF STORIES OF OCCUPANCY: (9A) NO. 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See San Francisco Building Code and San Francisco Housing Code. No portion of building ar structure or scaffolding used during construction, to be cla any wire containing more than 750 valts See Sec 385, California Penal Code. In conformity with the provisions of Section 3800 of the Labor Code of the State of California, the applicant shall have coverage under (I), or (II) designated below or shall indicate item (III), or (IV), or (V), whichever is applicable. If however item (V) is checked item (IV) must be checked as well. Mark the appropriate method of compliance below. Pursuant to San Francisco Building Code, the building permit shall be posted on the job. The owner is responsible for approved plans and application being kept at building site. Grade lines as shown on drawings accompanying this application are assumed to be correct. If actual grade lines are not the same as shown revised drawings showing correct grade lines, cuts and this together with complete dottes of retaining walls and wall foclings required must be submitted to this department for approval. I hereby affirm under panalty of perjury one of the following declarations: I have and will maintain a certificate of consent to self-insure for worker's compensation, as provided by Section 3700 of the Labor Code, for the performance the work for which this permit is issued. I. ANY STIPULATION REQUIRED HEREIN OR BY CODE MAY BE APPEALED. BUILDING NOT TO BE OCCUPIED UNTIL CERTIFICATE OF FINAL COMPLETION IS POSTED ON THE BUILDING OR PERMIT OF OCCUPANCY GRANTED, WHEN REQUIRED. ntain workars' compensation insurance, as required by Section 3700 of the performance of the work for which this permit is lissued. My workers' rance come in any performance race. I have and will maintain we Labor Code, for the perfor compensation insurance g APPROVAL OF THIS APPLICATION DOES NOT CONSTITUTE AN APPROVAL FOR THE ELECTRICAL WRING OR PLUMBING INSTALLATIONS. A SEPARATE PERMIT FOR THE WIRING AND PLUMBING NUST BE OBSTANCED. SEPARATE PERMITS ARE RECUIRED IF ANSWER IS "YES" TO ANY OF ABOVE DUESTIONS (10) (11) (12) (13) (22) OR (24). Carrier Policy Number ________ 71-2-00 Whit 0003173 THIS IS NOT A BUILDING PERMIT. NO WORK SHALL BE STARTED UNTIL A BUILDING PERMIT IS ISSUED. £) N. I certify that in the performance of the work for which this permit is issued. I shall not employ any person in any manners or as to become subject to the workers' compensation laws of California. I further actionwideging that I understand that in the avent that I should become subject to the workers' compensation provisions of the Labor Code of California and fail to comply forthwith with the provisions of Section 3800 of the Labor Code, that the permit herein applied for shall be deemed revoked. () In dwellings all insulating materials must have a clearance of not i electrical wires or equipment. CHECK APPROPRIATE BOX OWNER ARCHITECT LESSEE AGENT CONTRACTOR SENSITIES I certify as the owner (or the agent for the owner) that in the perform which this permit is issued, I will employ a contractor who complies compensation taws of California and who, prior to the commencem ()V. APPLICANT'S CERTIFICATION I HEREBY CERTIFY AND AGREE THAT IF A PERMIT IS ISSUED FOR THE CONSTRUCTION DESCRIBED IN THIS APPLICATION, ALL THE PROVISIONS OF THE PERMIT AND ALL LAWS AND ORDINANCES THERETO WILL BE COMPLIED WITH. Sin 9003-03 (REV. 1/02) ORIGINAL









DEPARTMENT OF BUILDING INSPECTION

Or City and County of San Francisco 1011660 Mission Street, San Francisco, California 94103-2414

CERTIFICATION OF AUTHORIZED AGENT

I hereby certify that for the purpose of filing an application for a building or other permit with the Central Permit Bureau, or completion of any form related to the San Francisco Building Code, or to City and County ordinances and regulations, or to state laws and codes, I am the agent of the owner and am authorized to sign all documents connected with this application or permit.

I declare under penalty of perjury that the foregoing is true and correct.

Type or Print Nar

Identification (Drivers License Number, etc.)

takahadhi trading Corporation Property Owner/Lessee

CPB-37/85

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	City & County of San Francisco		
	1660 Mission Street, San Franci	sco, Californ	ia 94103-2414
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have been seen as a second sec	SAN FRANCISCO, CA 94103		- 10 ⁻

LICENSED CONTRACTOR'S STATEMENT

Licensed Contractor's Declaration

Pursuant to the Business and Professions Code Sec. 7031.5, I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Sec. 7000) of Division 3 of the Business and Professions Code, and that my license is in full force and effect.

License Number <u>B753820</u>	License Class <u>B</u>
Expiration Date	Contractor Gtrucky Renovation Inc.
	PRINT
	SIGNATURE

Owner-Builder Declaration

I hereby affirm under penalty of perjury that I am exempt from the Contractor's License Law, Business and Professions Code (Sec. 7031.5). (Mark the appropriate box below).

I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044). I further acknowledge that I understand and agree that in the event that any work is commenced contrary to the representations contained herein, that the Permit herein applied for shall be deemed suspended. architect, agent

I, as owner of the property, am exclusively contracting with licensed contractors to construct this project (Sec. 7044). I certify that at the time such contractors are selected, I will have them file a copy of this form (Licensed Contractor's Declaration) prior to the commencement of any work. I further acknowledge that I understand and agree that, in the event that said contractors fail to file a copy of the Declaration with the Central Permit Bureau, that the Permit herein applied for shall be deemed suspended.

I am exempt under Business and Professions Code Sec.

Reason	Ξ.
	Sec.

Date ____

_____ Agent (PRINT) _____

_____ Owner (PRINT) ______

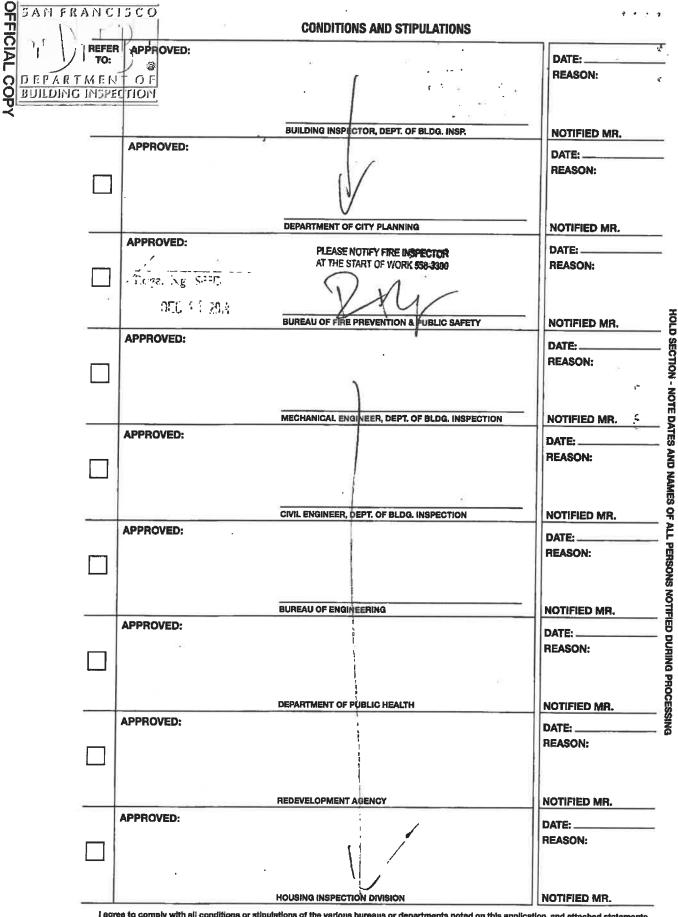
(SIGNATURE) _____

Architect (PRINT) _____

NOTICE: "Any violation of the Bus. & Prof. Code Sec. 7031.5 by any permit applicant shall be subject to a civil penalty of not more than five hundred dollars (\$500)." Bus. & Prof. Code Sec. 7031.5. Revised 09/05/01

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	OR ALTERED? (14) GENERAL CONTRACTOR	NO OF CONSTRUCTION?	- 1		RK TO BE FORMED? PHQNE	ND PERFORMED?	EXPIRATION DA	ND MO
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4	sufficitizing such charige. See San Francisc No portion of building or structure or scalic	r Building Code and San Prancisco Hous ding used during construction is to be o	ing Code,	neuring	RMLESS CLASSE. The permittae(s) by red County of San Francisco from and from operations under this permit, re-	against any and all cisins, deman cardiess of negligence of the City s	da and sctiona for dar not County of San Fra	nagea noison, and in
	containing more than 750 volts. See Sec 38 Paravant to San Francisco Bullding Code, th responsible for appreved piens and applicat	e building permit shafi be posted on the	job. The owner is	to conform	he defense of the City and County of 2 mily with the provisions of Section 38 ker's compensation coverage under (1	00 of the Labor Code of the State o	f California, me apolie	ant draft
6	Arade Unes as shown on drawings accompa ince are not the same as shown, revised dra	aying this application are assumed in b wings showing correct grade lines, out	and fills, and complete	Whicheve	r la applicable. Il however form (V) is f compliance below.	; or (ii) assignment beams, or stati checked, harn (IV) must be checked	ndicets trem (ti), (iv), d as well. Mark the e	or (V), ppropriata
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т	HIS IS NOT A BUILDING PERMIT. NO WORK S n dwellings, all insulating maturals must be			() W.	Policy Humber Value La C	C 42019737		
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	APPLICA	NT'S CERTIFICATION			I certify as the owner (or the agent to this pendit is issued, I will employ a of California and who, prior to the co	contractor who compiles with the s	voricer's compensation	n lawa
A	HEREBY CERTIFY AND AGREE THAT IP A PEI PPLICATION, ALL THE PROVISIONS OF THE I OMPLIED WITH.				with the Central Permit Byreau	· · · ·	1.1-	
RE	V 08/13			Signature of	Applicant or Agent	a 17	Onto 11 -2012	<u>+</u>

OFFICE COPY



I agree to comply with all conditions or stipulations of the various bureaus or departments noted on this application, and attached statements of conditions or stipulations, which are hereby made a part of this application.

Number of attachments



NUT COUNT OF

Edwin M. Lee, Mayor Tom C. Hui, S.E., C.B.O., Director

LICENSED CONTRACTOR'S STATEMENT

Department of Building Inspection

Permit Application No. Job Address:

Licensed Contractor's Declaration

Pursuant to the Business and Professions Code Sec. 7031.5, I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Sec. 7000) of Division 3 of the Business and Professions Code, and that my license is in full force and effect.

License Number 977249
License Class <u>C-10 C-7</u>
Expiration Date 09 30 2014
Contractor
Hayato Nin
SIGNATURE

NOTE: "Any violation of the Bus. & Prof. Code Sec 7031.5 by any permit applicant shall be subject to a civil penalty of not more than five hundred dollars (\$500)" Bus. & Prof. Code Sec. 7031.5. Revised 04/30/2010

1660 Mission Street – San Francisco CA 94103 Office (415) 558-6088 – Fax (415) 558-6401 Website: <u>www.sfdbi.org</u>

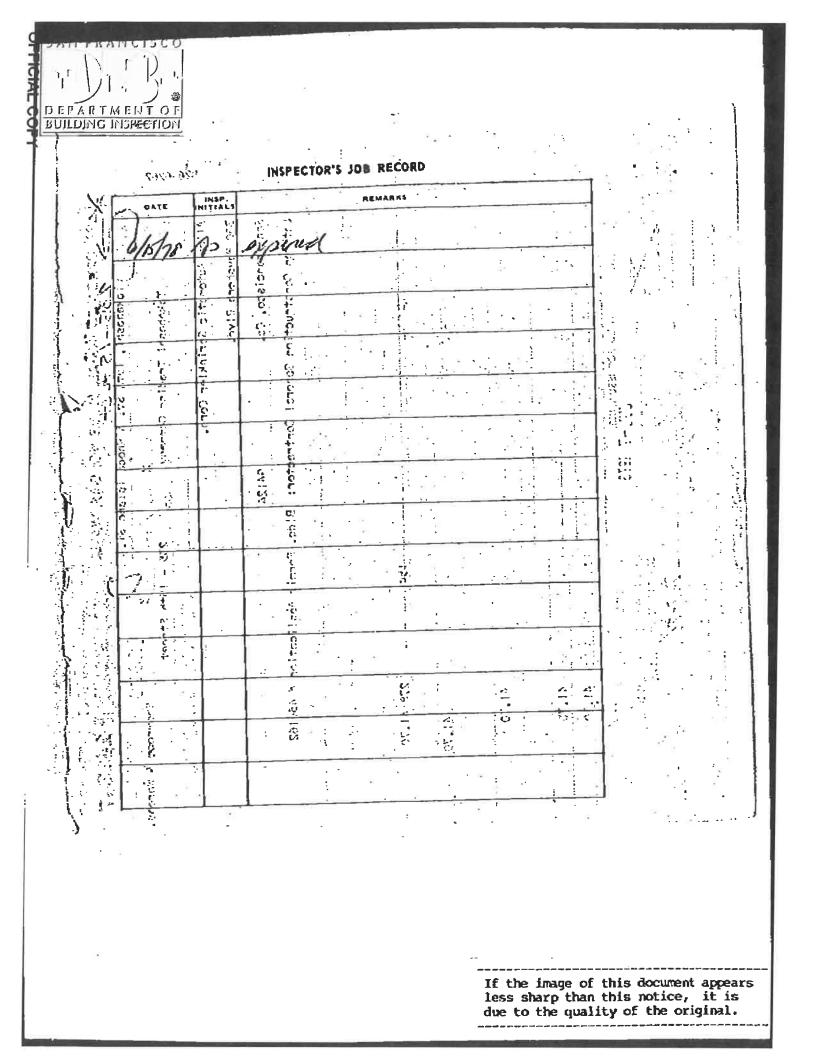
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2 SAN FRANCISCO FIC COP DEPARTMENT OF BUILDING INSPECTION PERMIT NO. PERMIT NO. 68468 4983 CITY AND COUNTY OF SAN FRANCISCO DEPARIMENT OF PUBLIC WORKS BUFEAU OF BUILDING INSFECTION FUMBING DIVISION APPLICATION/PERMIT TO INSTALL PLUMBING, GAS, WATER ... 108 ADDRESS 235-1572 STREET SF-CR 91.03 861-6402 AMENDMENT TO: NEW ALT IN STORIES WARE HOUSE VAUD STATE CONTRACTOR'S BLDG. USE_ OWNER OF BLDG. THEATHASTHE CB IKENSE # 309330 PHONE 200 RADE ISLAND ST CLASS C-36 EXP. O SE 92102 ADDRESS UIMBING PLEASE TYPE DITMIA NAME DATE: **OR PRINT** ADDRESS REQUESTED INSP. DATE: 9.A.E C\$ LEGIBLY CID • : TEL NO. Ø * NOT VALID FOR PERMIT IF ANY EMPLOYEE DESCENDS INTO EXCAVATION DEEPER THAN 5 **JOTAL FEES** PRESS HARD A PLUMARIG NO. AT SHORT NO. AT 'B' GAS FER SHOWIS SHORTS ATE TYPE AMOUNT PERMIT GAS FERMIT FEE TOILETS Θ RE-MASPECTION 1ST GAS OUTLET FA. LINE WASH EASIN'S PLUM LING 'A' 2 1675 ADD'& GAS OUTLETS BATH SUSS THE ADDRESS GAS 18 WATER HEATER SHOWERS PRINTED AT WATER ·C SHOKS WARAS AIR FURNACE '0' SEWER WASH TRATS MISC. GAS AFPILANCE LEFT MUST 2 PENALTY GAS RANGE DRAINS (ALL KINDS) SHOW CLEARLY EXTRA CHAFGE FEE LEADERS (ALL EPHOS) TOTAL a 163 RE-INSPECTION AUTO, DISH WASHER THROUGH A PD. AT FIL TOTAL GAS FEE GARLAGE DISPOSAL EXTRA CHGS. WINDOW AUTO, CLOTHES WASHER EX. CHG. FEE AUSC. ANTURES 'C' WATER ENVELOPE . WATER LINES 1-4 OUTLETS DEPENDE FOUNTAIN SERVICE BAL. DUE URMAIS ADD'L WATER OUTLETS fit OVERPAID AUTO, SUMP INJECTOR SPERMILERS FIRE AMOUNT RECEIVED GREASE INTERCEPTOR URRIGATION 16,20 EXTER CHARGE FEE SOLAR PANELS VALID FOR ISSUANCE: EXIRA CHARGE FEE VALID FOR ISSUANCE: TOTAL FILLINGING FIX-TURES @ **RE-INSPECTION** DATE TITIR 10 TOGOATE TOTAL WATER FEE PERMIT FEE TOTAL FLUMBONG FEE 'D' SEWER CHER MUNICE USSICION () 17 ROUGH IN ONLY CH IT FULLASE AG I SEWER REPAIR OR PLEASE MAKE CHECK PAYABLE TO: NOT VALID UNLESS DEPARTMENT OF PUBLIC WORKS STREET SIDE DATED AND SIGNED CENTRAL PERMIT BUREAU NOTE: SEE BACK OF GREEN COPY FOR CERTIFICATION 450 Mc AUUSTER STREET ROOM 104 SAN FRANCISCO, CA 94102 BY OF COMPLIANCE WITH CALIF. STATE LABOR CODE CHIEF PLUMBING SECTION 3800. **INSPECTOR** INSPECTOR'S REPORT - ---- ---- ..

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OFFICIAL SAN FRANCISCO 1 20P DEPARTMENT OF BUILDING INSPECTION Bit to issue D' CATT ALD COURSE OF SAN FRANKISCO PERMI NO. APPLICATION TO INSTALL PLUMBING, GAS, WATER DEPARTMENT OF PUBLIC WORKS 42254 UREAU OF BUILDING INSPECTION 00 Rhode Isla AUNIERS DIVISION . ENT 10 JOB ADDRESS. 1976 S NO. OF STORIES ٩ CLASS OF BOG. OWNER OF SIDG. ADORESS PHONE CONSTRUCTION LENDER JENTER NAME AND MANCH 5 DESIGNATION IF ANY. IF THERE IS NO KNOWN CON-CONTRACTOR'S OF UNATING FORTRACTOR STRUCTION LENDER, ENTER "UNKNOWN": MECHANRAL VPERS UNKHOW. 919 - 30 Núc Š 2 IIP CODE E ADDRESS OF CONSTRUCTION LENDER: Cor ii: 94524 ow Day Stand Pipe (Dato. 10/19/70 1-11.19 'C' Water Plumbing '8' Gas 🗍 WAL NOTIFY WHEN READY NO, AL FLEIG SHOL HO, AT NO. AT SHOT ILLUMS SHORTS RA T FΕÉ HÓUS RATE SHOTIS FEE FRING FUE FEE, WATER IPIES \$ 500 GAS CONTYERSION \$ 1.5 <u>R</u> i. KOLETS .. 1 ł 3.5 WASH BASUN ¢ 119.00 WARM AR FURNICE 1 .S ADOL WATE OULEIS S I. C ENTRA CHARGE FEE BATH TLAS S 3.52 GAS PERMIT FEE S I.S. IST GAS OUTLET EA UNI SHOWERS SPEINTLERS SPALS O S .SO ADOL GAS OUNES S 4.00 REWISPECTION FORAL WATER FEE WASH BEATS S LE EXILA CHANGE FEE 35 1 S 2.3 WARE HEATER DRASHS MIL CHOSE 3.50 5 S 2.30 GAS BANGE IEACEAS (ALL ISMOS) 4 AUTO, DISH WASHER 3 7.5 SHORAGE HEATER FOTAL FLES SHORES AT FRING GARBAGE DOPOSAL \$ 7.5 #ISTANTANEOUS HEATE AUIO CLOTHES WASHER \$ 2.50 MISC GAS ATTUNCE RUVING 1 AT 78.00 LOG HE INSPECTION GREASE INTERCEPTOR GAS 181 DERALING FOUNDAIN IOTAL GADTLE WATER 3.50 -0-URINALS Swel 10:00 E D' STEAM COHOLINSON 1 TOTALS Б AUTO SUNP FRECIÓR ٢. JOB TOTAL 30 MGC FRIUNES EXILA CHARGE FEE 10.0 Ĉа 80.50 SOLAL FLUWEING FOR 21 BANSES VAUD SAN + AMT. REC'D. @ FIUNG TUTES @ SL. COL 73. 04 73 G. ton DEPARTMENT, OF PUBLIC WORKS AFFEONED PERMIT FEE \$3.50 3.50 CATE CENTRAL PERMIT BUREAU PE INSPECTION @ \$ 4 00 TOTAL FILWERIG FEE -76 TOL HU BOULING BOMCION 11 27.20 # 1781 13/10 Rt # 27.20 # 1781 SHOTE CHATGES FAID. 585 OI T -INSPECTOR'S REPORT 1A.

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## London N. Breed, Mayor Tom C. Hui, S.E., C.B.O., Director

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**200 RHODE ISLAN** 

**ELECTRICAL PERMIT** PERMIT# F201809045660

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Permit Issued date:	00/04/2018 01.50.55 DM					

Printed on: 07/08/2019 08:28:09 AM         Job Address 200 RHODE ISLAND ST       Biock/Lot/Structure Nun 3336/001/0       Unit District 6         Occupancy Residential       Floor/Suite       Valuation 80:00         Owner Name HENRI & TOMOYE TAKAHASHI BYPAS       Phone       Phone2       Homeowner permit approved by         Contractor Company Name STINGRAY SECURITY SYSTEMS INC Address 2575 LIVE OAK TR       License HAYWARD       Class 842797       License Exp Date Business Lioft 31-JUL-20       Mobile Phone# (510)504-3807         Applicant/Occupant Name       Phone ()       Phone ()       Office Phone# (510)504-3807       Mobile Phone# (510)504-3807         Applicant/Occupant Name       Phone ()       Phone ()       Phone ()       Phone ()       Phone# ()         EID Use Only:       Building Appln. No:       Phone ()       Plumbing permit No:         APPLICANT'S DESCRIPTION OF WORK:       Page 201412114995.       Date Paid Receipt       Amount People S2015       S108.10         Surcharge \$0,00       Total Fees \$381.30       Total Paid \$381.30       Balance due \$0.00       S0.00         Inspection Activity Description Activity Code Addity Oate       Applicant/ Code Activity Code Actity Code Actity Code Activity Code Activity Code Activity	Job Address 200 RHODE ISLAND ST       Biock/Lot/Structure Num 3936/001/0       Unit 6       District 6         Occupancy Residential       Floor/Suite       Valuation \$0.00         Owner Name HENRI & TOMOYE TAKAHASHI BYPAS       Phone       Phone2       Homeowner permit approved by         Contractor Company Name STINGRAY SECURITY SYSTEMS INC       B42797       C10       31-JUL-20       1092271         Address 2575 LIVE OAK TR       City HAYWARD       State       Zip Code       Office Phone#       Mobile Phone#         Applicant/Occupant Name       Eitoense       Class       License Exp Date Business Lic#         STINGRAY SECURITY SYSTEMS INC       B42797       C10       31-JUL-20       1092271         Address 2575 LIVE OAK TR       City HAYWARD       State       Zip Code       Office Phone#       Mobile Phone#         ( ) -       EID Use Only:       Building Appln. No:       Plumbing permit No:         Applicant/Occupant Name       Phone       ( ) -       State       20215       State       20215       State       State       20215       State       State       20215       State       State       State       20215       State       State       20215       State       State       State       20215       State       State       20215	OLASTAMENIA ALOUD	11		r ennit	1550eu uate. 09/04/2	018 01:50:55 PM
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() -         EID Use Only:       Building Appln. No:       Plumbing permit No:         APPLICANT'S DESCRIPTION OF WORK:         RENEW PERMIT #E201412114995.         INSPECTOR'S COMMENT:         Fees         Fees       Plumbing permit No:         INST_FW_CDEV       04-SEP-18       290215       \$223.20         ADDL_TEST_HR       04-SEP-18       290215       \$158.10         Surcharge       \$0.00       Total Fees       \$381.30       Balance due       \$0.00         Inspection Activity Description       Activity Code       Activity Code       Description Inspection Record       \$00/17/2018       Mario Ortiz       301       COMPLETE       FINAL APPROVED FOR INSTALLATION OF SPRINKLER MONITORING SYSTEM ORIGINALLY UNDER EP E201412114995.         D9/13/2018       Mario Ortiz       112       CORRECTION Replace LFNMC with metallic raceway per SFEC 760. Replace MC exposed below 8' with approved wiring method.         D9/13/2018       Mario Ortiz       112       CORRECTION CORRECTION Reproved wiring method.       Exposed below 8' with approved wiring method.         D9/13/2018       Mario Ortiz       112       CORRECTION CORRECTION CORRECTION Reportion.       Replace LFNMC with approved wiring method.	EID Use Only:       Building Appln. No:       Plumbing permit No:         APPLICANT'S DESCRIPTION OF WORK:       RENEW PERMIT #E201412114995.         INSPECTOR'S COMMENT:       Fees         Fees       Date Paid       Receipt         Amount       Fee Type       Date Paid       Receipt         Surcharge       0.00       Total Fees       \$381.30       Total Paid       \$381.30         Surcharge       \$0.00       Total Fees       \$381.30       Total Paid       \$381.30       Balance due       \$0.00         nspection       Activity Code       Inspector       Code       Description       Activity Code         6tivity Date       Inspector       Code       Description       Inspection Record         9/17/2018       Mario Ortiz       301       COMPLETE       FINAL APPROVED FOR INSTALLATION OF SPRINKLER MONITORING SYSTEM ORIGINALLY UNDER EP E2014121149935.         3/13/2018       Mario Ortiz       112       CORRECTION REQUIRED       Required exposed below 8' with approved wiring method.         0/13/2018       Mario Ortiz       112       CORRECTION REQUIRED       Fong duration inspection.						-
APPLICANT'S DESCRIPTION OF WORK:         RENEW PERMIT #E201412114995.         INSPECTOR'S COMMENT:         Fees         Fees       Date Paid       Receipt       Amount         INST_FW_CDEV       04-SEP-18       290215       \$223.20       ADDL_TEST_HR       04-SEP-18       290215       \$158.10         Surcharge       \$0.00       Total Fees       \$381.30       Total Paid       \$381.30       Balance due       \$0.00         Inspection Activity Description         Activity Date       Inspector       Code       Description       Inspection Record         09/17/2018       Mario Ortiz       301       COMPLETE       FINAL APPROVED FOR INSTALLATION OF SPRINKLER         09/13/2018       Mario Ortiz       112       CORRECTION REQUIRED       Replace LFNMC with metallic raceway per SFEC 760. Replace MC exposed below 8' with approved wiring method.         09/13/2018       Mario Ortiz       112       CORRECTION       Replace LFNMC with approved wiring method.	APPLICANT'S DESCRIPTION OF WORK:         RENEW PERMIT #E201412114995.         INSPECTOR'S COMMENT:         Fees       Fee Type       Date Paid       Receipt       Amount         INST_FW_CDEV       04-SEP-18       290215       \$223.20       ADDL_TEST_HR       04-SEP-18       290215       \$158.10         Surcharge       \$0.00       Total Fees       \$381.30       Total Paid       \$381.30       Balance due       \$0.00         nspection Activity Description         Activity Code         ctivity Date       Inspection Record         9/17/2018       Mario Ortiz       301       COMPLETE       FINAL APPROVED FOR INSTALLATION OF SPRINKLER         MONITORING SYSTEM ORIGINALLY UNDER EP       E201412114995.       E201412114995.         3/13/2018       Mario Ortiz       112       CORRECTION       Replace LFNMC with metallic raceway per SFEC 760. Replace MC         a/13/2018       Mario Ortiz       112       CORRECTION       Replace LFNMC with approved wiring method.         a/13/2018       Mario Ortiz       112       CORRECTION       Required         a/13/2018       Mario Ortiz       112       CORRECTION       Required         a/13/2018       Mario Ortiz       112       CORRECTION	Applicant/Occupant Name					
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Gity and Gounty of San Francisco Department of Building Inspection

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1660 Mission Street - San Francisco CA 94103 Office (415) 558-6570 - FAX (415) 558-6397 - www.sfgov.org/dbi

	Contraction of the second seco	MPASION			ALL OF	Permit	Tom C ELECT PERMIT#	:. Hui, S.I RICA <i>E2014</i>	ed, Mayor E., C.B.O., Dired L PERM 12114995 2014 01:53:11	7
ŀ	×						Printed on:	07/09/201	9 08:26:30 AM	
	Job Address 200 RHODE ISL	AND ST			<b>ck/Lo</b> 86/001	t/Structure Num I/O	Unit [	District		
	Occupancy C	ommercial		Floor/Suite			Valuation	\$0.00		
	Owner Name TOMOYE N TAK	AHASHI MA	RITAL TRU		Phone	Phon	e2 Home	eowner pern	nit approved by	
	Contractor Comp JOHNSON CON SOLUTIONS LLC	TROLS SEC	URITY	License 977249		Class C7 C10	30-SI	EP-20	e Business Lic# 0310431	
	Address 3801 BAY CENT		^{City} HAYWARD		State CA	Zip Code 94545-0000	Office Phone# (510)921-3		Mobile Phone# (510)363-2465	I
	Applicant/Occupant N	lame				Phone				
						() -				
	EID Use Only:		В	uilding Appln. No	»: 201	412113566	Plumbin	g permit No	<b>)</b> :	
	APPLICANT'S D	ESCRIPTIO	N OF WORK	ζ:			3.			
	REPLACING SPF	RINKLER MC		PANEL						
	INSPECTOR'S C	OMMENT:								
	Fees Fee Type	Date Paid	Receipt	Amount	F	ee Type	Date Paid	Receipt	Amount	
	INST_FW_CDEV	11-DEC-14	219813	\$223.00		CH_SRCH	11-DEC-14	219813	\$7.62	
	ADDLINSP	11-DEC-14	219813	\$158.00						

**Total Fees** 

404

404

311

110

\$388.62

Activity Code

PHONE CALL

PHONE CALL

OFFICE EXPIRE

WITNESS TEST

PROGRESS

INSPECTION CANCELED -ENROUTE

WITNESS TEST

PROGRESS

OFFICE COMMENT /

OFFICE COMMENT /

Code Description

Surcharge

Activity Date

09/17/2018

08/29/2018

06/27/2018

08/11/2015

08/11/2015

\$0.00

Inspection Activity Description

Inspector

Mario Ortiz

Mario Ortiz

Mario Ortiz

08/11/2015 Nicholas Russell 110

Nicholas Russell

Nicholas Russell 108

JOHNSON CONTROLS SECURITY Floor/Suite:

E201412114995

200 RHODE ISLAN

**Total Paid** 

Inspection Record

FINAL OUT THIS EP

EXPIRED - LETTER SENT

LONG DURATION INSPECTION

LONG DURATION INSPECTION

CANCELLED SAME DAY. NOT READY.

\$388.62

Balance due

THIS SCOPE OF WORK FINALED UNDER EP # E201809045660

CONTRACTOR CALLED AND WILL OBTAIN A NEW EP TO

\$0.00

Contraction of the second seco		AND COUNTROL THE COUNTROL THE COUNTROL THE FORMER THE F	London N. Bree Tom C. Hui, S.E ELECTRICA PERMIT# E20090 Issued date: 05/11/2	L PERMIT 5119464	E200903119404
Job Address 235 15TH AV		Block/Lot/Structure Nurr 1418/006/0	Printed on: 07/09/2019 Unit <b>District</b> 1		
Occupancy Residential Owner Name TOVE NELSON		3RD FLOOR Phone Phor ( )310-1279	Valuation \$4,000.0		235 15TH AV
Contractor Company Name S & W ELECTRIC INC. Address 1663 34TH AV	Licer 614 City SAN FRANCISCO		License Exp Date 30-APR-21 Office Phone# (415)504-6893	Business Lic# 0394408 Mobile Phone# (415)990-9135	
Applicant/Occupant Name EID Use Only:	Building Appln.	Phone ( ) -	Plumbing permit No:		
APPLICANT'S DESCRIPTIC 3RD FLOOR: 10 LIGHTS, 4 MICROWAVE, 1 RANGE; SI PLUGS FOR CONDO CONV INSPECTOR'S COMMENT:	SWITCHES, 20 RECEP ERVICE NO. & SIZE; 2	/ 100 A; FEEDERS NO			S & W ELECTRIC
FeesDate PaidBLDG_REV_FEE11-MAY-09Surcharge \$0.00To	Receipt         Amount           124416         \$1.00           btal Fees         \$301.00	Fee Type RES_OUTL Total Paid <b>\$301.0</b>	Date Paid Receipt 11-MAY-09 124416 00 Balance due	Amount \$300.00 <b>\$0.00</b>	IC INC.
02/10/2010 Gerald McDermot	Activity Code Code Description 301 COMPLETE 101 PROGRESS	RECEPTACLES, 1 FAI DISPOSAL, 1 MICROV / 100 A; FEEDERS NO PLUGS FOR CONDO ( 200 A OK FOR ROUGH OF 3	VAVE, 1 RANGE; ŠER D. & SIZE: # 2/0 ; ADD CONVERSTION. REPA RD FLOOR: 10 LIGHT	GARBAGE /ICE NO. & SIZE; 2 SWITCHES, ILCE SERVICE TO S, 4 SWITCHES, 20	Floor/Suite:3RD
05/18/2009 Ron Allen		RECEPTACLES, 1 FAN DISPOSAL, 1 MICROW / 100 A; FEEDERS NC PLUGS FOR CONDO ( CONTRACTOR CALLE	VAVE, 1 RANGE; SER\ D. & SIZE: # 2/0 ; ADD CONVERSTION.		FLOOR

E200905119464

235 15TH AV

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## London N. Breed, Mayor Tom C. Hui, S.E., C.B.O., Director **ELECTRICAL PERMIT**

OFFICIALCO	City and County of Department of Bu ermit-Issued By: DEPARTMENT USTOMER COPY	ilding Insp , '. /LAURENT O F	cisco ection		A CONTRACT OF CONTRACT	OUNT OR SALE			TRICA	L PERMIT	E200902236977
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	Occupancy Res	idential		Floor/Suite	2ND, 31	RD		Valuatio	n <b>\$4,000</b> .0	00	235
	Owner Name				Phone		Phone	2 Hor	meowner perm	it approved by	15TH
	BARRETT KERRY	L & JEFFRI	EY		(415)596	8-7447					AH AH
	Contractor Company S & W ELECTRIC			Lice 614		Class C10			ense Exp Date APR-21	Business Lic# 0394408	]
	Address 1663 34TH AV		City SAN FRAN	ICISCO	State CA	Zip Code 94122-		Office Phon (415)504		Mobile Phone# (415)990-9135	
	Applicant/Occupant Nam	10				Phone					-
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	EID Use Only:			Building Appln	. No:			Plumb	oing permit No	:	_s
	APPLICANT'S DES	SCRIPTION	I OF WOR	к:							¢ ≷
	2ND, 3RD: CONDC 30 RECEPTACLES	CONVER:	SION, REF	PLACE SER	RVICE, A	DD PLU	GS, GFI	S, 200 AM	PS, 10 LIGI	HTS, 6 SWITCHES,	
	INSPECTOR'S COM	MMENT:									
_	<b>Fees</b> Fee Type	Date Paid	Receipt	Amount	F	ее Туре		Date Paid	Receipt	Amount	]ຕິ
		23-FEB-09	121125	\$240.00		.DG_REV	_FEE	23-FEB-09		\$1.00	N N
3	Surcharge <b>\$0.00</b>	Tota	al Fees	\$241.00	Tota	l Paid	\$241.00	) E	Balance due	\$0.00	
	nspection Activity I ctivity Date Inspector	•	1 Activi ode Desci	ty Code ription	Inspecti	on Recol	rd				
02	2/10/2010 Gerald M	cDermot ³⁰	1 COMPL	ETE	SERVIC	E, ADD	PLUGS			N, REPLACE LIGHTS, 6	Ţ
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October 28, 2021

San Francisco Historic Preservation Commission 1660 Missions Street San Francisco, CA 94103

RE: Takahashi Trading Company

Dear San Francisco Historic Preservation Commissioners:

I am writing today on behalf of the Japantown Task Force in strong support of the initiation of the Takahashi Trading Company (200 Rhode Island) as a San Francisco Landmark. Currently only two buildings with Japanese-American associations are designated as San Francisco Landmarks; the Kinmon Gakuen and the Japanese YWCA/Issei Women's Building. If designated, the Takahashi Trading Company would be only the third City Landmark with a Japanese-American association, and the first located outside of Japantown.

The Takahashi family's story is emblematic of the hardships which Japanese-Americans faced at the time. Uprooted from their home in San Francisco Henri and Tomoye Takahashi were sent to concentration camps in the early 1940s. After returning from the camps, in 1945 after purchasing a building on Post Street they were once again displaced due to redevelopment which demolished homes and businesses throughout Japantown and the Western Addition.

For decades, the Takahashi Trading Company served as importers of high-quality goods from Japan. With numerous retail outlets, they were able to put beautifully designed products into the homes of many Americans, helping to diminish anti-Japanese sentiment that was prevalent following World War Two. The Takahashi Foundation, established in 1985, continues to support a myriad of arts and educational organizations that help showcase Japanese culture to a broad audience.

The Japantown Task Force recognizes the important role the Takahashi family played in supporting San Francisco's Japanese-American community. Landmarking this building would help ensure the stories and memories of these community leaders are retained into the future. Once again as the historic landmarking process moves forward with the Commission and the Planning Department, I offer full support for this designation.

Sincerely,

Steve Nakajo, Japantown Task Force

Ave xh

cc: Jonas Ionin, Director of Commission Affairs, San Francisco Planning Department Alex Westhoff, Senior Preservation Planner, San Francisco Planning Department Shamann Walton, San Francisco District 10 Supervisor Erica Major, Assistant Clerk, San Francisco Board of Supervisors