

James G. Walker Building
1007-1009 Market Street
San Francisco
ARTICLE 11 CHANGE OF DESIGNATION REPORT

Prepared for
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I. INTRODUCTION

PURPOSE

The purpose of this report, prepared at the request of Leiasa Beckham at Community Arts Stabilization Trust (C.A.S.T.) is to request a reclassification of 1007 Market Street under Article 11 of the Planning Code from a Category V (unrated) building to a Category III resource (Contributing Building) for the purpose of establishing eligibility for Transfer of Development rights.

METHODS

Preparation of this report followed the guidelines in the San Francisco Planning Department's Bulletin 16 and a process and format reviewed in a scoping meeting with Tim Frye on 12 December 2013.

Additional research on the building conducted in order to document eligibility for a Change of Designation included preliminary research to determine existing evaluations, field visits on 9 and 10 January 2014, research on the history of the property in the Assessor-Recorder's Office at City Hall, in the files of San Francisco Architectural Heritage (SFAH), at the San Francisco Building Department, at the San Francisco History Center of the San Francisco Public Library, and online in many sources including ancestry.com, newspaperarchive.com, the Library of Congress website, the website of the San Francisco Public Library for Sanborn maps and the San Francisco Chronicle, the California Digital Newspaper Collection, davidrumsey.com, and internet archive. In addition, photo research was conducted online in the website of the San Francisco Public Library, Calisphere, oldsf.org, and the online archives of California.

For historic contexts, in addition to many of the above sources, research was conducted in my professional library and in communications with Bill Kostura and Gary Goss. Gary located original 1911 blueprints for the building among drawings he salvaged from a great many that had been given by the City of San Francisco Building Department to the Environmental Design Archive at the University of California, and were being thrown out due to a lack of space. These plans are attached to the appendix of this report labeled Plan No. 1, etc.

A draft report was submitted to the Planning Department 15 January 2014. This revised report includes responses to comments made from review by the Planning Department.

II. SUMMARY OF FINDINGS

The evaluation presented below, based on substantial new information discovered for this effort, concludes that 1007 Market Street qualifies for reclassification under sections 1102 and 1106 of Article 11 of the Planning Code as a Category III building. Under section 1102, it is located outside a designated Conservation District; built in 1911, it is more than forty years old; based on its association with James G. Walker, a pioneer businessman in San Francisco, and his daughter, Alice Leslie Walker Kosmopoulos, an early American woman archeologist in Greece, and as an exemplary

representative of the commercial loft or store-and-loft type in its structure, plan, Art Nouveau façade in terra cotta, and glass storefront and vestibule, it is a building of individual importance; and, as a loft building in an area characterized by loft and theater buildings, it is rated Very Good in Relationship to the Environment.

III. PREVIOUS HISTORICAL EVALUATIONS

NATIONAL HISTORIC LANDMARK

Not listed

NATIONAL REGISTER OF HISTORIC PLACES (NRHP)

The building at 1007-1009 Market Street (3703/78) is a contributor to the Market Street Theatre and Loft District (Bloomfield 1985), listed in the National Register of Historic Places 10 April 1986. The nomination form briefly describes the building and summarizes its history, as far as it was known at the time, with information from the SFAH files. The form gives 1007-1009 Market Street the name “The Walker Building.”

The district is significant for its harmonious architectural character inspired by the City Beautiful Movement, as an important retail shopping area, and as the city’s principal center of film and vaudeville theaters. Consisting of thirty buildings, twenty of which are contributors, the predominant building types are theaters and lofts, the latter providing flexible space for retail stores and other businesses that benefitted from heavy pedestrian traffic and access to transit. While there are other building types as well, including hotels, office buildings, and a bank, as a store-and-loft-building 1007-1009 Market is an example of one of the principal characteristic building types of the district.

Located within the fire limits established by the building law, all buildings in the district are of fire resistant construction — steel or reinforced concrete frames and brick or concrete walls with brick, stone, stucco, terra cotta, and sheet metal facades and details. With styles and ornamental details belonging almost exclusively to the tradition of Renaissance and Baroque architecture, the buildings are both related by that tradition and varied by the different aspects of that tradition. Thus, the correct classicism of the Hibernia Bank and the giant order of the Eastern Outfitting Building that recall the civic and institutional buildings of nineteenth century Paris, the three-part compositions and textured brick walls of the Federal Hotel and the Hotel Shaw that refer to the tradition of Renaissance palaces, and the modern skeletal faces of loft buildings with trim in a variety of Renaissance-based styles together produce a district that is both harmonious and varied. The skeletal façade of 1007-1009 Market Street with its trim in the Art Nouveau style, an exuberant turn-of-the-century outgrowth of Renaissance and Baroque design of northern European cities, is an exemplary and essential part of the district.

As there is variety in the stylistic treatment of buildings within the district, there is also variety in size, height, width, and shape. The buildings range in height from one to sixteen stories, and from two to

nine stories among the contributors. This is a principal feature of the lively streetscapes that include, according to the National Register nomination, a “high-low-high-low rhythm among the loft structures on the south side of Market.” (Bloomfield 1986: continuation sheet 19) At two stories between taller buildings, 1007-1009 Market Street is shorter than most but nevertheless an integral contributor to the character of the district.

CALIFORNIA REGISTER OF HISTORICAL RESOURCES (CRHR)

The building at 1007-1009 Market Street is automatically listed in the CRHR because it is a contributing structure in a National Register district. The San Francisco Planning Department website shows that the Market Street Theatre and Loft District was listed on the CRHR 1 January 1998. This would appear to be the result of a separate action, independent of its automatic listing in 1986.

The Historic Resources Inventory Directory of the Office of Historic Preservation gives the building a California Historical Resource Status Code of 1D, meaning a “Contributor to a district or multiple resource property listed in the National Register by the Keeper. Listed in the California Register.”

SAN FRANCISCO CITY LANDMARKS AND OTHER CITY DESIGNATIONS

The building at 1007 Market Street is not a City Landmark, nor is the Market Street Theatre and Loft District designated under Article 10 as a landmark or Article 11 as a Conservation District.

1976 DEPARTMENT OF CITY PLANNING ARCHITECTURAL SURVEY

Not listed.

SAN FRANCISCO ARCHITECTURAL HERITAGE

The building at 1007 Market Street was rated “C” in the Heritage downtown survey published as *Splendid Survivors*. (Corbett 1979: 95) According to the rating system used at that time, points were awarded for various aspects of the building, its history and associations. At the time of the survey the architect was not known, nor was anything known about James G. Walker who built the building or his daughter and subsequent owner Alice Leslie Walker, a renowned classical archeologist. If this information had been known at the time, the building would have been rated higher, probably as a “B” building. A “B” building was considered individually significant whereas a “C” building was considered to be of contextual significance only.

Under the rating system used in *Splendid Survivors*, each building was placed in one of “four summary categories of value,” as defined at the time.

- A. Highest Importance** – individually the most important buildings in downtown San Francisco, distinguished by outstanding qualities of architecture, historical values, and

- relationship to the environment. All A-group buildings are eligible for the National Register, and of highest priority for City Landmark status.
- B. Major Importance** – Buildings which are of individual importance by virtue of architectural, historical, and environmental criteria. These buildings tend to stand out for their overall quality rather than for any particular outstanding characteristics. B-group buildings are eligible for the National Register, and of secondary priority for City Landmark status.
- C. Contextual Importance** – Buildings which are distinguished by their scale, materials, compositional treatment, cornice, and other features. They provide the setting for more important buildings and they add visual richness and character to the downtown area. Many C-group buildings may be eligible for the National Register as part of historic districts.
- D. Minor or No Importance** – Buildings which are insignificant examples of architecture by virtue of original design, or more frequently, insensitive remodeling. This category includes vacant buildings and parking lots. Most D-group buildings are “sites of opportunity.”

In addition, “Buildings which had been built or suffered insensitive exterior remodelings since 1945” were “Not Rated.” (Corbett 1979: 12-13)

HERE TODAY

Not listed.

DOWNTOWN AREA PLAN

The Downtown Area Plan currently classifies 1007-1009 Market Street as “Unrated – Category V,” meaning that it is not presently designated as Significant or Contributory as defined in Article 11, Section 1102(a) of the Planning Code. A recent report to the Planning Department describes the Downtown Area Plan as follows:

Adopted in 1985 as Article 11 of the San Francisco Planning Code, the Downtown Area Plan is a set of objectives and policies created by the San Francisco Planning Department that guide decisions affecting San Francisco’s Downtown. The Downtown Area Plan asserts that past development, as represented by both significant buildings and by areas of established character, must be preserved to provide a physical and material connection to San Francisco’s history. In order to achieve these aims, the Downtown Area Plan has a rating system for historical resources, based upon San Francisco Architectural Heritage’s Survey of Downtown resources, as well as policies for sensitive development in the downtown area. As part of the implementation strategy for these policies, the Planning Department requires the retention of the highest quality buildings and preservation of their significant features. Thus, the Downtown Area Plan identifies Significant and Contributing Buildings as part of its rating system for historical resources. Significant Buildings are those resources with the highest architectural and

environmental importance; buildings whose demolition would constitute an irreplaceable loss to the quality and character of the downtown. Contributing Buildings are those resources that are of secondary importance, or provide context for other historic resources in the downtown. The Downtown Area Plan includes 251 resources listed as Significant Buildings with classifications of Category I and Category II. These resources have the highest level of significance and may be sensitively altered depending on their classification. Contributing Buildings are classified as either Category III or IV and are encouraged to be retained, but not required, as per the Downtown Area Plan.

IV. DESCRIPTION OF THE PROPERTY

OVERVIEW

1007 Market Street is a two-story loft building with a full basement and mezzanine, located on an interior lot on the south side of Market Street west of Sixth Street. It is a steel frame and reinforced concrete structure whose street façade, composed as an enframed window wall, is expressive of its skeletal construction and its interior spaces and uses. It is ornamented with Renaissance and Baroque details including a projecting cornice and an Art Nouveau molding around the windows. Principal changes since it was built are the walk-in store vestibule with glass display cases on the ground level, and the replacement of original windows with aluminum sash windows, probably in the 1960s-1970s.

SETTING

The building at 1007 Market Street is located just west of Sixth Street on the south side of Market (Figure 1) in the area between San Francisco's major retail district and the Civic Center on parcel number 3703/78. Situated within the Market Street Theatre and Loft District, it is in an area that is well documented for its mix of theaters built for film and vaudeville, and its loft buildings built for secondary retail. Most buildings on this block of Market Street were built between 1906 and 1912 with one built in 1924, and two thoroughly remodeled in 1933. Well served by public transit, and with its proximity not only to the theaters but to lodging houses and hotels, there has long been a dense street life in the area, augmented since the 1970s by poor people displaced by clearance for Yerba Buena Center.

Located within the post-1906 fire limits, all buildings in the area are of fire resistant construction — brick, steel, and concrete. Although loft buildings in this area are similar in most ways to loft buildings elsewhere in the city, more attention was paid to the façade designs of these, and better and more expensive materials were used. Whereas lofts elsewhere were typically used for light manufacturing and warehousing, these had to compete for attention with other retail buildings.



Figure 1. View east showing the Walker Building in its context on the south side of Market Street. [No. 15.54.33] January 2014.

The wide sidewalk in front, with its brick paving, granite curbs, and street trees was the product of the 1970s Market Street Development Project. The Path of Gold Streetlights — one of which is on the curb in front of 1007 Market Street — were first installed in 1917 and restored in the 1970s.

SITE

1007 Market Street is located on a rectangular lot fifty feet west of Sixth Street. It is located in the 100-vara survey, extended to this area in 1849 by William Eddy from the 1847 O'Farrell survey. (Figure 2)



Figure 2. Assessor's Parcel Map showing 1007 Market Street. Block 3703, Lot 78. web: San Francisco Planning Department.

The lot has a frontage of twenty-five feet and a depth of eighty-five feet — smaller than many residential lots. It is an interior lot with three sides bordering on other private lots and only its Market Street side on a public thoroughfare.

EXTERIOR STYLE AND ORNAMENTATION

Designed by well-known architects, Cunningham & Politeo, the façade of 1007 Market follows widely used models but is enriched by the quality of design and materials in its details. (Plan No. 1, Figure 3) Like many commercial buildings of this size, in composition it is an enframed window wall. That is, it is not divided into distinct upper and lower sections corresponding to different uses on upper and ground levels. Instead the façade is treated as a single entity, unified by a rich molding that frames the windows of all levels. This composition is associated with the adoption of skeletal steel and concrete structural framing, with which it was no longer necessary to build a solid wall at the front of the building. The enframed window wall allowed for expression of the modern skeletal structure and also for a freer hand in ornamentation of the façade.

Like the majority of downtown San Francisco buildings of the post-earthquake years, the ornamentation of the façade of 1007 Market Street is derived generally from Renaissance and Baroque sources. The design consists of a rich molding that enframes the window wall with solid wall surfaces around the edges and in the spandrel below the second floor (temporarily covered by an art installation, *City of Green*) scored like masonry. (Figure 4) At the top of the wall is a projecting cornice.

Like many buildings designed by Cunningham & Politeo, Architects, the Renaissance-Baroque ornamentation has a distinct character associated with the Art Nouveau style, specifically in the terra cotta molding around the window wall. (Figure 5) This characteristically rich and sinuous ornament was a custom design of the architects in contrast to the details that would be ordered directly from the manufacturer's catalog that were used for most buildings. In contrast to this molding, the galvanized iron cornice is a standard design. (Figure 6)

The storefront was remodeled ca. 1940-1942 (see below). A cantilevered sign was mounted on the west pier of the front at an unknown date, probably the 1970s-1980s. The faces of the sign have been removed. (Figure 7)



Figure 3. View southeast showing street façade. [No. 15.55.31] January 2004.



Figure 4. Detail of upper portion of façade showing flat terra cotta units imitating masonry blocks. [No. 17.21.19] February 2014



Figure 5. Detail of terra cotta molding around windows. [No. 15.56.15] January 2014.



Figure 6. Detail of galvanized iron cornice above windows. [No. 15.56.29] January 2014.



Figure 7. Storefront detail including cantilevered sign added to west pier 1970s-1980s. [No. 17.22.47] February 2014

INTERIOR PLAN

1007 Market Street is, technically, a two-story building. However, with its full basement and complete mezzanine level, it has four functioning floors. As a loft building, it was designed with open floors and the flexibility to partition them as needed, and to change partitioning over time. As originally designed in February 1911, there was a toilet room in the southeast corner of the ground and second floors. While there are no plans to confirm this, it appears that alterations in December 1911, probably to accommodate a prospective tenant, added the mezzanine floor at that time, with another toilet in the southeast corner. A mezzanine, whose potential was not indicated on the original plans, was added rather than a third floor, whose potential was marked on the front elevation drawing of the original plans — this was done with a line near the top of the façade and in a section of the façade with the words “Future 3rd fl.” (Plan No. 5, Plan No. 6, Plan No. 7)

With all four floors in place, there was partitioning of the second (top) floor at one time for a dentist’s office, which has been removed. There is a partition in the center of the mezzanine level that appears to have been an enclosed office within an open work space. The rear of the mezzanine and second floors is partitioned into separate spaces. (Figure 8) It is not known when this was done or for what purpose. (Figures 9, 10, 11, 12)



Figure 8. Interior view southeast of back room on second floor. [No. 16.59.25] January 2014.



Figure 9. Interior view northwest toward street of ground floor. [No. 16.09.59] January 2014.



Figure 10. Interior view south on mezzanine floor showing interior office. [No. 16.24.56] January 2014.



Figure 11. Interior view northwest on mezzanine floor toward windows facing Market Street. [No. 16.25.16] January 2014.



Figure 12. Interior view south of second floor. [No. 17.00.06] January 2014.

When the building was first leased, it functioned with three tenants: a small store at the northwest corner, a large store that occupied the ground floor, basement, and mezzanine, and a dentist's office on the second floor. In the 1930s-1940s, the northwest corner store was removed and the single remaining store on the ground level was remodeled with a walk-in entryway between glass display cases.

The mezzanine and second floors are reached by a stairway along the east wall of the building (Figures 13, 14) and the basement is connected to the ground floor by a stairway from the ground floor store space. There is also a separate stair connecting the ground floor and mezzanine. Original drawings showed provisions for a future elevator under the main stairway, marked "Elevator Pit Floored Over."

To accommodate storage and delivery of merchandise, the basement extended under the sidewalk in a sidewalk vault. (Figure 15) Sidewalk lights (glass lenses set in concrete panels) along the base of the building admitted light to the basement. Provision for a future sidewalk elevator in the northwest corner of the sidewalk vault was marked "S.W. Elevator Pit Floored Over" on the original drawings. Apparently never built, boxes could be sent to the basement via a wood chute in the main store space. The sidewalk lights were removed in the early 1970s because of the Market Street Development Project.



Figure 13. Interior view southeast of main stairway from ground floor landing. [No. 1319] January 2014.



Figure 14. Interior view northwest of main stairway from second floor landing. [No. 1317] January 2014.



Figure 15. Interior view northwest in basement showing concrete sidewalk vault above and cylindrical manhole shaft under sidewalk. [No. 16.06.56] January 2014.

INTERIOR FINISHES

Interior finishes in the building are very simple. Walls above the unfinished basement are stuccoed. Structural beams on the mezzanine level and structural columns and beams on the second floor are stuccoed. The enclosed office on the mezzanine level is a wood paneled structure with multi-light windows. The staircase between the ground level and mezzanine has a wrought iron railing. (Figure 16) The main staircase walls are covered in graffiti applied since 1991. The second floor landing of the main staircase has a wood railing with turned balusters. (Figure 17)



Figure 16. Interior view of secondary stair between ground level and mezzanine. [No. 1328] January 2014.



Figure 17. Interior view northwest of second floor toward Market Street windows, with stair from below. [No. 16.59.44] January 2014.

STRUCTURE AND MATERIALS

1007 Market Street was a “Class-A Fireproof Building” the highest classification of fire resistant construction. Designed by a prominent structural engineer, Maurice C. Couchot, it was a steel frame and reinforced concrete structure. (Plan No. 3, Plan No. 4) The forms of its steel posts, beams, and angle braces are visible in the basement, mezzanine, and second floors. (Figures 18, 19) One steel beam is exposed and visible from the street, a riveted beam between the ground floor and mezzanine. (Original plans showed an “awning box” at this location, presumably mounted on the beam, which has been removed.) The reinforced concrete walls of the building are stuccoed in the upper floors, but marks of the form boards are visible in the basement and the rear exterior wall (Plan No. 2, Figure 20). Floors and roof are also reinforced concrete. (Plan No. 8, Figure 21) Curiously, the sidewalk vault is not reinforced concrete but consists of concrete vaults spanning between steel I-beams. A circular concrete structure under the sidewalk at the street line appears to be a foundation and conduit for a streetlight. (Figure 15) There is also an old metal furnace in the basement. (Figure 22)



Figure 18. Interior view south in basement showing concrete clad steel post-and-beam construction. [No. 16.07.29] January 2014.



Figure 19. Interior view south on mezzanine floor showing concrete clad steel post-and-beam construction. [No. 16.25.40] January 2014.



Figure 20. View west showing rear wall of second floor. [No. 16.57.37]
January 2014.



Figure 21. View southeast of rooftop showing hatch, now covered, skylights, tops of columns, and parapet wall. [No. 16.33.45] January 2014.



Figure 22. Interior view west in basement of furnace and ducts. [No. 16.07.50] January 2014.

While most loft buildings are clad in stucco or brick, 1007 Market is faced in more expensive terra cotta, with a granite base and galvanized iron cornice. (Figure 23) The windows were originally plate glass in galvanized iron frames. The mezzanine level windows were replaced with aluminum frames before 1991 (Smith 2014). The terra cotta façade and the granite base have been painted.



Figure 23. View of upper façade. [No. 15.56.41] January 2014.

STOREFRONT DESIGN

The storefront space for 1007-1009 Market Street — that is, the ground floor area between the intact east and west end piers of the façade that frame the space as part of the enframing of the entire window wall of the building (Figure 24) — is in two parts corresponding to the two numbers of its address, as below:



Figure 24. Ground floor with doorway and storefront. [No. 1322] January 2014

1007 Market Street – Doorway

1007 Market Street is the narrow doorway at the east edge of the storefront space that opens on the stairway to the second floor. (Figure 25) Judging from its materials and details, this doorway has been completely remodeled since the 1970s. In its present configuration, the doorway consists of a small rectangular vestibule recessed about three feet behind the building line. The size of the space is designed so that the door, at the rear of the vestibule, can be opened within the private space of the building without encroaching on the public area of the sidewalk. The solid metal door is set in an aluminum frame and is covered in graffiti and stickers. The door was replaced to meet ADA requirements about 2000. The frame looks similar to the aluminum frame mezzanine windows that appear to have been replaced in the 1970s-1980s. The solid flat east side wall of the vestibule is covered in stickers and graffiti so that the material of that wall is unknown. The west side wall is in two layers, with wood or fiberboard paneling covered by a steel mesh screen. The doorway can be closed by a steel roll-down security gate mounted on the building.



Figure 25. Doorway for 1007 Market Street.
[No. 1323] January 2014

1009 Market Street – Storefront

The storefront at 1009 Market Street is in a symmetrical design with a deep central entrance vestibule between identical glass display cases whose walls are in a zigzag alignment from front to rear. The vestibule is twenty feet deep from the entrance at the building line to the door to the interior. The vestibule is wider at the center than at either end, 7½ feet wide for about 5 feet at either end, and 9½ feet wide for about 10 feet in the center. Thus a window shopper entering through a narrow gap and passing into a longer and wider space in the center experiences a sense of being surrounded by merchandise in the display cases.

In shape, the display cases are angular. Each display case is made of seven sheets of glass with diagonal transitional sheets between the main straight sheets in a zigzag pattern. The sheets of glass are joined seamlessly, without mullions. The design, suggesting bay windows, works both to bring merchandise closer to the shopper and to bring the shopper closer to the merchandise.

The display cases are in two parts: a green marble bulkhead 9 inches high, and plate glass from the bulkhead to the ceiling. The glass is set in metal frames at the top, the bottom, and at the points where it meets the exterior wall of the building on the outside and the door frame on the inside.

The bronze colored metal framing elements (painted except at the bottom of the glass) are designed with classical moldings, most elaborate at the top.

Paving of the vestibule is in black and white tile that appears to be from the 1970s-1980s.

The door at the rear of the vestibule and its rectangular transom and side lights were all replaced in 2010 for ADA compliance.

Because the floor of the display cases has been raised on a wood platform, a strip at the base of the plate glass has been painted to cover what would otherwise be a view of the structure of the platform. The solid interior wall of the west display case is terminated in a decorative molding. A simpler but similar molding in the east display case is located not at the wall but along the edge of what appears to be an air duct; this is an alternation of unknown date.

The storefront can be closed by a roll-down steel security gate mounted on the building.

The storefront is a rare surviving example of a type of storefront designed to attract the attention of pedestrian traffic. (Figure 26, 27, 28)



**Figure 26. View south of storefront. [No. 15.56.54]
January 2014.**



**Figure 27. View southeast into store vestibule.
[No. 15.57.07] January 2014.**



Figure 28. View toward street from store vestibule. [No. 15.57.38] January 2014.

V. HISTORICAL CONTEXTS

NEIGHBORHOOD DEVELOPMENT

1007-1009 Market Street is located in a section of Market Street that first developed with the extension of transit lines in 1860 west of Powell Street. Development of this area increased with the start of construction of the City Hall in the area of what is now the Civic Center beginning in 1871, and boomed with completion of the City Hall in 1898. *The Illustrated Directory* of 1894 shows a diversity of commercial buildings between Fifth and Seventh Streets, including hotels, ranging in height from one to seven stories, and a few vacant lots. West of Seventh Street were large numbers of one story buildings predominantly of wood construction. (Glover 1894) By the time of the 1905 Sanborn map there were more brick buildings and few one-story buildings. The uses of the buildings were similar to those in 1894, with the addition of several theaters in the block west of Seventh Street. There were a few scattered loft buildings at that time, but they were not among the most common types.

The earthquake and fire of 1906 destroyed most buildings in the neighborhood. Along Market Street between Fifth Street on the east and City Hall on the west, only five buildings survived, to varying degrees: the Hale Brothers Department Store at 979-989 Market, the Hibernia Bank at 1 Jones, the Grant Building at 1095-1097 Market Street, and the Empress Theater at 1125 Market Street. Within a block of Market Street along this corridor, the United States Mint at Fifth and Mission Streets, and the United States Post Office and District Court of Appeals at Seventh and Mission Streets also survived.

The buildings that were lost were unreinforced brick buildings damaged or destroyed by the earthquake, and wood and brick buildings incinerated by the fire. Those that survived were mostly

the most recent fire-proofed steel frame structures (and, in other parts of town — reinforced concrete structures). The building law had been revised before the earthquake and fire, extending the “fire limits” — the area within which fire resistant construction was required — out Market Street to Valencia, including this area. There were numerous wood buildings still standing on Market Street at the time of the earthquake and fire that had been built before the fire limits were changed. These could not be replaced in kind, but could only be rebuilt in brick, steel and concrete. Also because stone had performed badly as an exterior facing material in the fire and terra cotta had performed well, even among expensive, prestigious buildings, there was far less stone and far more terra cotta on the facades of buildings in the post-earthquake-fire city.

When the new building law took effect on 5 July 1906 and new construction was allowed to resume, areas outside the fire limits like North Beach, Nob Hill north of Pine Street, Russian Hill, and the Mission were rebuilt extremely quickly in wood. In North Beach, for example, where property owners and neighborhood residents mostly rebuilt the neighborhood themselves in a frenzy of activity, many buildings were under construction at the same time and the neighborhood was largely rebuilt within two years, by 1908. In contrast, the reconstruction of Market Street and other areas within the fire limits was more measured. Although justifiably famous for its rapid reconstruction, it was slower than in the wood districts because of higher costs, more complicated design and construction, labor shortages, and material shortages.

Thus, the area along Market Street between Fifth and Eighth Streets was largely rebuilt by 1912. Among about sixty-five properties in this stretch, about fifty-five were rebuilt by that time. Among the unbuilt or under-built sites in 1912 were large properties that would be developed in the 1920s with major theaters.



Figure 29. View west on Market Street, 1920, showing vicinity of 1007-1009 Market Street located one building to the right of four-story brick building at center of photo. Bancroft Library. web:OAC.

A notable change in the new buildings of the post-earthquake era was the larger number of loft buildings than before. In 1907 alone there were more than ten loft buildings underway or completed on this stretch of Market Street, more than half of all the new buildings in that year. This reflected the development of the area for retail sales, and also provided for flexibility of use at a time of uncertainty. While there were a few theaters, office buildings, and hotels, the neighborhood was dominated by lofts until the 1920s when several large theaters, including some combination office-and-theaters, were built.

1007-1009 Market Street was a characteristic building of its neighborhood in the period of reconstruction after the 1906 earthquake and fire. As a loft building for retail use, it belonged to the predominant building type of the period. Built of fire resistant materials — a structure of steel and reinforce concrete and a façade of granite, terra cotta, glass, and galvanized iron — it was in compliance with the newest building law and also comparable to the best-built buildings in the neighborhood.

CHRONOLOGY OF CONSTRUCTION AND ALTERATIONS

The following chronology is based on many sources, especially published contract notices, building permits at the San Francisco Building Department, plans of the building, and newspaper research.

1860s-1870s Three-story wood building built at 1007 Market Street, probably part of development boom associated with construction of new City Hall. This was a commercial building with a restaurant or store on the ground floor and offices and lodging upstairs. (Figure 30)

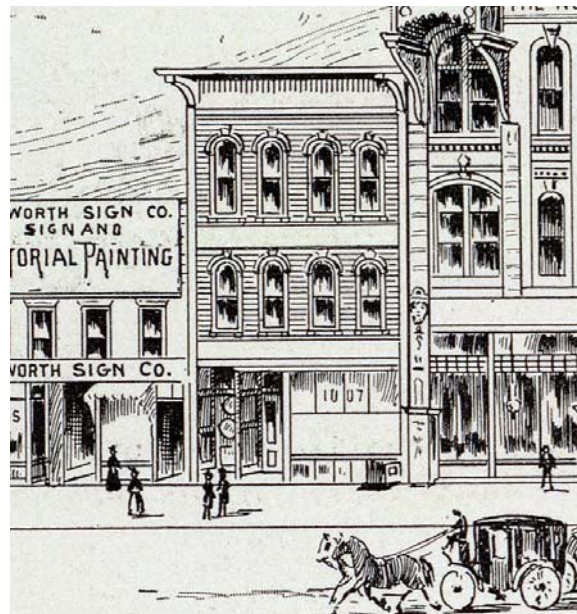


Figure 30. 1007 Market Street, predecessor to current building, and its neighbors in 1894. Glover 1894. web: davidrumsey.com

- 18 April 1906** Building at 1007 Market Street destroyed by fire.
- 1906-1911** Vacant lot
- 10 February 1911** Plans completed: "Bldg for J.G. Walker Company. S.S. Market St. bet. Sixth & Seventh Sts." 8 sheets prepared by Cunningham & Politeo, Architects.
- 4 March 1911** Contract notices for building at 1007 Market Street published in *Building and Industrial News*, for cast iron and steel work by Western Iron Works, and for concrete by Continental Fireproofing Co. (\$33,000). Apart from this, no other materials suppliers or contractors for the building are known.
- 1 June 1911** Publication of Completion Notice on 26 May 1911 for contract with Western Iron Works.
- 26 September 1911** Publication of Completion Notice on 15 September 1911 for contract with Continental Fireproofing Co.
- 19 December 1911** Publication of Contract Notice for Additions and Alterations to 1007 Market Street, for work by Continental Fireproofing Co. (\$3,150). This permit appears to be for construction of the mezzanine floor.
- 20 February 1920** Publication of Completion Notice on 14 February 1912 for contract with Continental Fireproofing Co.
- 1930s** Estimated period of elimination of small store at 1011 Market Street and creation of storefront as it exists today with walk-in vestibule between glass display windows.
- 1945** Permit to "Erect billboard on roof," 10 October 1945.
- 1950** Sanborn Map shows separate store at 1011 Market Street has been consolidated with main ground floor store at 1009 Market Street.



Figure 31. View south on Taylor Street, 1953, showing west edge of 1007-1009 Market Street on left side of photo. San Francisco Public Library: AAB-6493

1960-1964

Design and installation of cantilevered sign over main storefront for San Francisco Luggage Company.

1964-1978

The decorative half-round projections at the top of the cornice, shown in Plan No. 1 and in a 1964 photo (see Figure 32), were removed sometime before 1978 (see Figure 33).



Figure 32. View east on Market Street, 1964, showing east edge of 1007-1009 Market Street on the

right side of photo. San Francisco Public Library:
AAB-6603

- 1969** Permit to: “Move existing front door out to front of lobby” of luggage store.
- 1970** Permit for installation of light fixtures stipulated “2nd floor not to be used for any purpose.”
- 1971** Permit for work required of owner by Market Street Development Project for support of tree planters in subsidewalk space. The Market Street Development Project also required removal of all cantilevered signs, such as the sign installed in 1960-1964.
- 1972** Permit for installation of sign for San Francisco Luggage Co. by Federal Signs. This is probably the sign shown in a 1978 photograph that covers most of the façade. (Figure 33)



Figure 33. The Walker Building street façade with metal screen and sign over windows. Photo by Charles Hall Page & Associates, [No. 12.31.18] 1978.

- 1973** Permit for alterations to entry at 1007 Market Street for use by Hot Sam Pretzel.
- 1978-1980** The sign that covered the façade, shown in Figure 33, was removed during this period.

- 1989** After a fire: Permit for “repair framing, plaster, sheetrock, painting, & flooring on 1st level only - to be put back to existing. No structural changes. Mostly cosmetic.” \$85,000.
- 1989** New 2x4 drop ceiling (location unknown).
- 1993** Reroofing.
- 2011** Temporary art work, *City of Green*, installed on façade between mezzanine and second floor levels.

OWNERSHIP CHRONOLOGY

The property at 1007 Market Street was owned by only two families — the Walkers and the Einspruch’s — from the time the current building was built in 1911 until it was purchased for artists in 2000. Prior to that time its ownership is only partly known.

James G. Walker purchased the property from George A. Campbell on 19 September 1890. On 24 May 1907, James G. Walker as an individual sold the property to the James G. Walker Company, a corporation. After Walker’s death in 1914, it stayed in the control of his family until 1963, first in the ownership of his widow, Josephine E. Walker, until her death in 1940. Josephine E. Walker left the property to her three children, Josephine Duley Mitchell, James G. Walker, Jr., and Alice Leslie Kosmopoulos who left it to their descendants.

At the time the family sold it in 1963, the property was held in a trust whose trustees were Elizabeth’s son, Leslie B. Duley and James, Jr.'s widow, Amy G.L. Walker.

The Walker family sold the property to Jennie Einspruch on 1 April 1963. After she died the property passed to her son, Henry L. Einspruch, on 22 September 1978.

Henry Einspruch sold the property to the Walker Building LLC for use by a non-profit arts organization, “The Luggage Store,” in 2000. In 2013 it was sold to Community Arts Stabilization Trust (C.A.S.T.) as part of a plan to protect its use by artists.

PROPERTY OWNERS

George A. Campbell

The earliest known owner of the property was George A. Campbell, born in San Francisco about 1859 to Irish immigrant parents. Campbell’s father, Alexander prospered in the real estate business and George worked as a clerk and bookkeeper in a variety of downtown San Francisco businesses in the 1880s. In 1888 and 1889, George lived at 1007 Market Street, indicating that he owned the property at that time.

On 19 September 1890, the *Daily Alta California* reported that George A. Campbell sold the property to James G. Walker. The timing of this sale may have been related to George's marriage a month later to Louisa G. Kraus and their subsequent purchase of a house at 510 Valencia Street. After Louisa died at 29 on 5 March 1893 and George died at about 36 on 6 July 1895, the house on Valencia Street reverted back to George's father and brother. George was a member of the Native Sons of the Golden West.

The building that Campbell bought and later sold to Walker appeared in the 1893 Sanborn map and in an 1894 illustrated directory. (Glover 1894) From the appearance of the building with its round arched windows, plain façade, and simple cornice, it was probably build in the 1860s or 1870s. It was a three-story wood building with a store or restaurant on the ground floor and offices and lodging upstairs. This building was built in that stretch of Market Street whose development was stimulated by construction of the new City Hall beginning in 1871.

James G. Walker

James Greig Walker (Figure 34), usually referred to as James G. Walker, bought the property at 1007 Market Street and left it to his descendants who owned it until 1963.



Figure 34. James G. Walker. *San Francisco Chronicle* 15 December 1914, p. 11. web: San Francisco Public Library.

Walker was born in Scotland on 25 December 1836. According to newspaper obituaries, “He went to Canada in 1857, and the following year to Nebraska. He remained there until 1859, when he went to Montana and engaged in mercantile pursuits as an associate of former Senator W.A. Clark” with whom he became life-long friends. Senator William A. Clark was described by Mark Twain in a widely quoted essay:

He is as rotten a human being as can be found anywhere under the flag; he is a shame to the American nation, and no one has helped to send him to the Senate who did not know that his proper place was the penitentiary, with a ball and chain on his legs. To my mind he is the most disgusting creature that the republic has produced since Tweed’s time. (Twain 1907)

Walker “arrived in San Francisco during the late sixties and engaged in the mercantile and transportation business.” (*San Francisco Chronicle* 15 December 1914; *San Francisco Examiner* 15 December 1914) From 1871 to 1896, Walker was listed in San Francisco directories working in the wholesale liquor business: “importers and wholesale liquor dealers.” Beginning as an employee he became a partner and later sole proprietor of a business at 224 Front Street (near California) that went by various names. In 1886, the partnership of G.B. Gilman and James G. Walker ended with Gilman taking that part of the business located in Louisville, Kentucky and Walker taking the San Francisco location. After that time the business was known as James G. Walker & Company.

During his years in the liquor business, Walker made some investments in real estate. Indeed, real estate was his first work in San Francisco — the 1869 directory listed his occupation as “real estate.” In 1887 he sold two lots in Alameda. In 1890 he bought lots on 25th Avenue and Ellis Street as well as 1007 Market Street in San Francisco, and built a building on the Ellis Street lot designed by prominent architect, T.J. Welsh. In that year he owned a lodging house at 109 Powell Street that made the news in an article entitled “A Pitiabale Case,” in which he evicted a poor woman “for non-payment of rent.” (*San Francisco Chronicle* 3 June 1890) In 1894 he bought a lot on Turk Street near Leavenworth and another on Powell north of Ellis. In 1895 he received a \$20,000 loan from Hibernia Savings and Loan to build on the Powell Street lot.

After he retired from the liquor business in 1897, “having made a considerable fortune” (*San Francisco Chronicle* 15 December 1914), he lived on the income from his real estate and made few new investments until after the earthquake and fire of 1906. Beginning in 1903, he was listed in the city directory as a “capitalist.” Although the disaster destroyed profitable buildings and the income from them, Walker did not rebuild on what appear to be his two most valuable properties, at 133 Powell Street and 1007 Market Street, for several years. In 1910, he hired architects Cunningham and Politeo to design a two-story brick and steel building at 133 Powell Street (Figure 35) and in 1911 hired the same architects to design 1007 Market Street.



Figure 35. 133 Powell Street. View north. [No. 13.30.20] February 2014.

In 1873, Walker married Josephine Eugena Kinney, “daughter of Robert C. Kinney, a pioneer Oregonian.” (*San Francisco Chronicle* 15 December 1914) They had five children, three of whom survived: Josephine, James, Jr., and Alice Leslie Walker. Before the youngest, Alice, was born, they built a house at 2016 Franklin Street. This was a two-story wood house designed by notable architects Curlett & Cuthbertson. Costing \$10,000 and located in a fashionable neighborhood — the Haas-Lilienthal house (for a family also in the wholesale liquor business) would be built across the street at 2007 Franklin two years later — the house represented the success and social status of James G. Walker and his family. The 1906 fire stopped just east of the house, where the family continued to live.

Walker was an active member of the Masons and the Bohemian Club who became ill at the Bohemian Club at lunch and died at home the same day. Walker’s wife, Josephine was a member of the California Club, a leading advocate of women’s suffrage, and the Laurel Hill Club. In 1912, she appeared on the front page of the *Call* with “Prominent members of the Hellenic Ladies Relief Society of San Francisco.” (*San Francisco Call* 22 October 1912)

After Walker retired from the liquor business in 1897, he “shortly after made a tour of the world.” He was described as “a student of archeology and . . . an authority on Persian, Egyptian, and Oriental history” (*San Francisco Chronicle* 15 December 1914) — this information must have been given to the newspaper by his daughter Alice Leslie who was the only family member with him when he died, the others traveling in Oregon and Los Angeles.

After James G. Walker’s death in 1914, his widow Josephine lived on the income from his estate, including the building at 1007 Market Street. By the 1920 census, she had left the family house and live at the Hotel Monroe. Josephine died in San Francisco in 1940.

Walker Family Descendants

James G. Walker’s estate supported his widow, his three children, and his grandchildren. A review of his will, on file with the San Francisco courts at 400 McAllister Street, may show the mechanism for

this support. At the time the family sold the property in 1963, 1007 Market Street was held in a trust whose trustees, in addition to bank representatives, were representatives of two of his children's families: James G. Walker, Jr.'s widow, Amy G.L. Walker, and his daughter Josephine's son, Leslie B. Dulley. By that time Alice Leslie Walker, her husband, and son had all died.

Josephine Walker Mitchell Dulley, the oldest child of James G. and Josephine E. Walker, was first married to W.C. Dulley, with whom she had four children, one in New York when she was 18, two in Brazil, and one in California.

Before her children were grown she had a second marriage to William E. Mitchell, a Los Angeles lawyer. Josephine's son, Leslie B. Dulley, who was born in Brazil and worked as an accountant and bookkeeper at the San Francisco Art Institute, became a trustee overseeing 1007 Market Street.

James G. Walker, Jr. (1882-1960) was married to Amy G. Littlehale (1886-1970). By 1930, when he was 47 years old, James was retired from his law practice and he and Amy were engaged in the management of property owned by the two of them. In 1958, Amy described herself as a newspaper reporter. By 1961, after her husband's death, Amy was a trustee for 1007 Market Street, which the family sold in 1963. After her death in 1970, there was a "bitter and protracted series of disputes concerning administration of the estate of Amy Walker" among her four children. (Pearson 1974) While these disputes may have included property that originated in the estate of James G. Walker, Sr., they did not include 1007 Market Street which had already been sold.

Alice Leslie Walker Kosmopoulos

The third child of James G. Walker and Josephine E. Walker is treated separately from her siblings because of her significant accomplishments and the relationship of those accomplishments to her father's estate, including 1007 Market Street. (Figure 36)



Figure 36. Alice Leslie Walker, 1906.
Vassar College yearbook. web:
ancestry.com

Alice Leslie Walker (1885-1954) was a distinguished student at the Anna Head School in Berkeley and then at Vassar College in Poughkeepsie, New York where she graduated Phi Beta Kappa and with honors in 1906. She traveled to Brazil in 1906 and returned to Vassar for a master's degree, completed in 1908. Then she returned to the Bay Area where she studied for a Ph.D. in Archeology at the University of California, completed in 1917. Simultaneously with her graduate studies in California, in 1909 she "was appointed Fellow in Archeology of the American School of Classical Studies at Athens," a position that she held until 1914. She would remain associated with the school until 1938. (Lavezzi n.d.) In the course of these studies and travels, she learned French, German, Portuguese, Latin, ancient Greek, and modern Greek. (*Oakland Tribune* 20 August 1911)

Working with another young woman, Hetty Goldman, who would become the first woman appointed to the Institute for Advanced Study at Princeton, Walker soon made significant discoveries at Corinth and other sites, especially for the period from prehistoric times to the Byzantine era. Soon, Walker and Goldman, on their own initiative that was met with skepticism, became "the first American women to lead an excavation under the auspices of the school, indeed simply the first women to lead an excavation in mainland Greece." (Lavezzi n.d.) This work involved directing a crew of twenty-five Greek workmen who were unaccustomed to receiving orders from women, over a period of many months in tasks that required both hard physical labor and delicacy. Walker quickly established good relationships in Greece and a reputation for the quality of her work which led to thirty years of research and field work in Greece. Today she is remembered as a pioneer among women archeologists. A Brown University website describes the details of her career including health problems and difficulties with new administrators in Greece that resulted in her leaving in 1939, her work still unfinished. (Lavezzi n.d.)

In 1924, Alice Leslie Walker married Giorgios A. Kosmopoulos (born 1877) who had been foreman on her major excavations. In 1925 they had a son, Elias James Walker Kosmopoulos. When the Kosmopoulos family returned to the Bay Area where Alice's mother was still living, they lived first at the Claremont Hotel in Berkeley and Elias attended school. After Josephine E. Walker's death in 1940, they moved to Santa Barbara where Alice worked on publishing her research. Elias died in 1947 and Alice died in 1954, both in Santa Barbara.

Alice's work and her life owed much to her father. His characterization as an amateur archeologist and an expert on ancient history may have inspired her. When her son was born eleven years after her father's death, she named her son for her father. More tangibly, her father's estate provided an income that not only allowed her to work for significant periods with no other support, it also allowed her to play a crucial role in support of the American School of Classical Studies at Athens and of Greek archeology more broadly. While her first work in 1909 was undertaken before 1007 Market Street was built, its completion in 1911 provided a steady income, along with other property, that lasted for her entire life. An example of the long-lasting production of income by the estate is shown in a 1920s newspaper article: "A ten-year lease whose rental will amount to \$455,000 has just been closed . . . for the account of the James G. Walker Company on the property [at 133] Powell Street, . . . improved with a two-story and basement brick building." (*San Francisco Chronicle*

7 February 1920) While this article refers to the other of the estate's two principal buildings, it provides a rough measure of the income also provided by 1007 Market Street in those years, 1007 Market being about one-third the floor area.

In his biography of Alice Leslie Walker that appears in the Brown University website, *Breaking Ground: Women in Old World Archeology*, John C. Lavezzi writes repeatedly of the role of her family's money in her own work and in support of others. In 1922-1923, for example, the annual report of the American School acknowledged matching donations to grants from the Carnegie Corporation and John D. Rockefeller with large gifts including one from Alice Leslie Walker.

Einspruch Family

On 1 April 1963, Jennie Einspruch (1898-1975) purchased 1007 Market Street from a trust associated with the estate of James G. Walker. Jennie was the widow of Solomon Einspruch. They met in New York a few years after each had emigrated, Solomon from Poland and Jennie from Austria. In New York they lived in a Jewish ghetto on the lower east side and Solomon was employed as a blocker or header of men's hats. They came to San Francisco about 1925. Solomon died in 1953. Nothing is known about the Einspruch's work in California except that they had a plumbing and salvage business in Marysville in the 1950s.

After Jennie died in 1975, the building passed to their son, Henry Leon Einspruch (1919-1998). Prior to World War II, Henry was a bookkeeper and cashier. He lived for many years in El Cerrito.

The Luggage Store Gallery

In 2000, Henry Einspruch sold the property to the Walker Building LLC on favorable terms for the purpose of its use by arts organizations. The Walker Building LLC was established to facilitate the eventual purchase of the building by the Luggage Store (aka 509 Cultural Center) or Luggage Store Gallery. (Figure 37)

The Luggage Store, according to its website, "is a non-profit artist run multidisciplinary arts organization founded in 1987." The organization began "as an all volunteer collective (17 members), predominantly of residents from the former Aarti Cooperative Hotel at Ellis and Leavenworth, in 1987." The mission of the organization "is to build community by organizing multidisciplinary arts programming accessible to and reflective of the Bay Area's residents . . ." The website states: "To implement our mission, we organize exhibitions, performing arts events, arts education and public art programs . . ." These activities are housed at 1007 Market Street and at other sites.



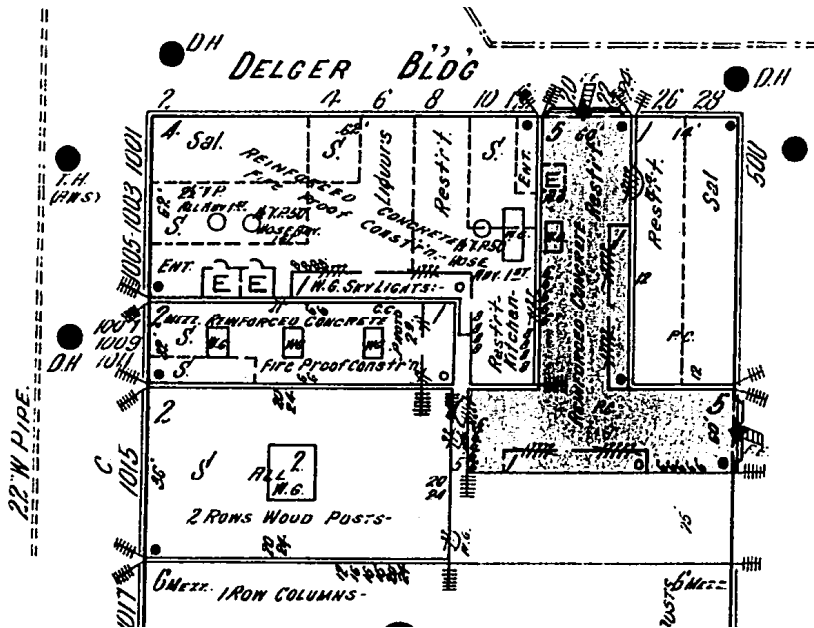
Figure 37. View southeast of door to main stairway.
[No. 1323] January 2014.

Community Arts Stabilization Trust (C.A.S.T.)

In 2013, the building was purchased by C.A.S.T., “an instrument of the Kenneth Rainin Foundation that will, over 7 to 10 years, sell [the property] back to the non-profit Luggage Store Gallery . . . with a deed restriction attached that mandates that the building must always be . . . control[ed] by a non-profit arts organization.” (Smith 2014)

HISTORY OF USE

The J.G. Walker Company building at 1007 Market Street was designed for flexibility of use. When it opened, the *San Francisco Call* reported that “the entire ground floor of the building” had been leased “to ‘Cherry’s’, a clothing company, for a period of five years” — except for the northeast corner of the ground floor which was leased to John F. Kealey’s post card business at 1011 Market Street. The space for this business was shown on the 1913 Sanborn map. (Figure 38) Cherry’s lease would have included the basement and mezzanine as well as the ground floor. This was the second Cherry’s store, in addition to one in the Mission district, both offering “credit” to customers. At the same time, the top floor was leased to a dentist. The total value of these three five-year leases was \$46,000. (*San Francisco Call* 3 December 1911)



community. The basement and mezzanine are used by administrative staff. The second floor is an art gallery.

STOREFRONT HISTORY

The original plans for the building do not include a design for the storefront, indicating that the storefront would not be designed until tenants were found and that it would be designed for the specific business or businesses who leased the space. The first ground floor tenants were Cherry's, a clothing company, at 1009 Market Street in the center and John F. Kealey's postcard business at 1011 Market Street on the west side. The 1913 Sanborn map shows the division of store spaces on the ground floor with 1011 Market Street occupying a small rectangular space at the northwest corner and with 1009 Market Street in the rest of the store space, a much larger area stretching to the rear of the building.

No photographs or other evidence has been found that shows the storefront until the 1950s, by which time it had been remodeled and appeared as it does today. The exact time of this remodeling is unknown, but different kinds of evidence, some of it apparently in conflict, narrows the window when the remodeling would most likely have taken place.

In its structure, materials, and style, the storefront appears to date from the period between 1934 when the FHA loan program was enacted (see *Storefront Remodeling in San Francisco*, below) and 1942 when government wartime restrictions on building materials took effect. The storefront is similar to many in materials and style shown in architecture journals and photographs from the late 1930s to the early 1940s. The scale of the remodel and its elements — the marble bulkhead, angled glass display cases, and symmetry of design — are all features characteristic of the period.

Because the California Phonograph Company and its co-tenant, the California Appliance Company, occupied the space from 1919 to 1940, and because a new tenant, the Warfield Luggage Company, moved in in 1943, it seems likely that the space was remodeled between 1940 and 1943. Because of wartime restrictions, this window can be narrowed to 1940-1942. Unlike the storefront in 1911 which appears to have been designed for specific tenants, this storefront may have been remodeled — as were others at the time — by the building owner to attract tenants.

Contradicting this analysis, the Exhibit Furniture Company was listed at 1011 Market Street from 1945 to 1948, implying that the small retail store space at that address still existed separate from 1009 Market Street. Because Exhibit Furniture was not listed after 1948 and the Sanborn map of 1950 no longer showed 1011 Market Street as a separate space, from this evidence it appears that the storefront remodeling took place between 1948 and 1950. (Figure 39) No permits are available to resolve this issue.

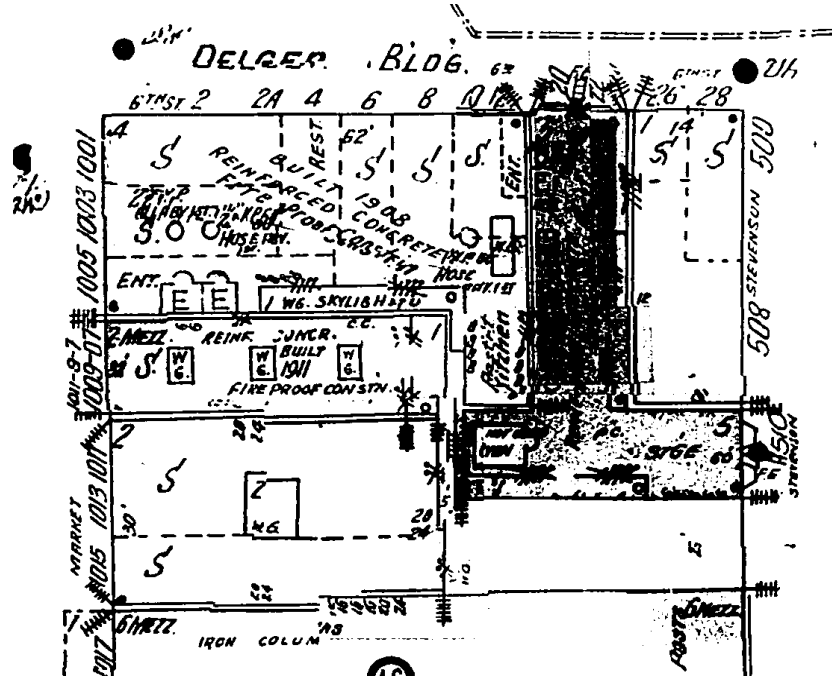


Figure 39. Sanborn Map 1950. Library of Congress Collection from website of San Francisco Public Library.

A possible explanation for this conflicting evidence is that Exhibit Furniture was a co-tenant in a single retail space with Warfield Luggage, but used a separate address. It was common in that period for luggage and furniture to be sold in the same business.

Because the style of storefront remodeling was very different after the war than before, it seems unlikely that the storefront took the form that it did in 1945 or later. Although a definitive date for the storefront remodeling has not been established, the most likely date was 1940-1942.

DESIGNERS

Cunningham & Politeo, Architects

Cunningham and Politeo, architects of 1007 Market Street, was a partnership of Harry L. Cunningham and Matthew V. Politeo formed in 1901, the year the state architectural licensing law went into effect and both members of the firm obtained their licenses. The partnership lasted until Cunningham's death in 1919. Politeo continued to practice until his retirement in 1925.

Cunningham was born in 1867 in Calcutta, the son of Capt. M. Cunningham, and came to San Francisco as a child. He got his architectural training as a draftsman in the office of John J. Clark and worked for a few years with his brother Gerald in the firm of Cunningham Brothers. He died in 1919.

Politeo trained in the office of William H. Lillie in Alameda. In 1901 he worked for Cunningham Brothers before becoming partners with Harry Cunningham.

Cunningham & Politeo are best known for their commercial architecture after the earthquake and fire of 1906, for their characteristic and distinctive use of Art Nouveau designs, and as early theater architects. Among their best-known buildings are the Hotel Stewart (1907) at 347 Geary, the Bancroft Building (1908) at 725 Market, and the Shroth Building (1908) at 234 Stockton facing Union Square. Among theaters, they designed the Alcazar, the Imperial, the Market Street Cinema, and 333 Geary Street (now Lefty O'Doul's) theaters in San Francisco and the T&D Theater in Oakland. In addition to 1007 Market Street, they also designed 133 Powell for J.G. Walker, formerly well-known as the site of Bernstein's Fish Grotto.

Among the few San Francisco architectural firms that designed in the Art Nouveau style, Cunningham & Politeo is among those most strongly associated with it. Others associated with the style were Charles J. Rousseau, Houghton Sawyer, James Francis Dunn, and George Schastey. Unlike European prototypes for the style, with a few exceptions, most San Francisco-area Art Nouveau buildings had some Art Nouveau details within overall designs that also had more conventional Renaissance and Baroque features — whereas elsewhere, entire buildings in the style were characterized by sinuous lines and organic shapes and references.

In California, instead of a distinct style, the Art Nouveau was generally an inflection by details in an overall design that might also have strong elements of Renaissance or Baroque architecture, especially in work typically associated with the Ecole des Beaux Arts, or the Arts and Crafts Movement, or the work of Louis Sullivan and Frank Lloyd Wright.

The work of Cunningham & Politeo was often referred to in the press as Art Nouveau. According to the obituary of Harry L. Cunningham in the *Architect and Engineer*, the work of the firm “included the designing of a number of prominent San Francisco and Oakland structures, most of them in the Art Nouveau style.” (*Architect and Engineer* 1920: 113) Among these were the Arcadia Dance pavilion and the T&D Theater in Oakland, the Techau Tavern, the Imperial Theater at 1077 Market Street, and the Alcazar Theater at 260 O'Farrell in San Francisco, all remodeled or demolished. Among their Art Nouveau buildings that survive are the Bancroft Building at 725-731 Market Street (upper level details only), the Hotel Stewart at 347-373 Geary Street, a theater that was long ago converted to a restaurant for Lefty O'Doul's at 333 Geary Street, 1007-1009 Market Street, and 133 Powell Street (also built for James G. Walker).

Maurice C. Couchot, Engineer

Maurice Couchot who worked on several buildings with Cunningham & Politeo, initialed the engineering drawings for 1007 Market Street, and was the designer of the steel frame and reinforced concrete structure of the building.

Couchot was born and educated as an engineer in France. He came to California early in his career and practiced in San Francisco until his death in 1933. He worked with many of the best regarded architects and engineers of his time including Michael M. O'Shaughnessy, City Engineer, as a partner

with architect Kenneth Mac Donald, and with Bernard Maybeck as the structural engineer for the Palace of Fine Arts at the Panama-Pacific International Exposition.

Couchot was active in assessing the damage to structures after the earthquake and fire of 1906. He was “one of the early advocates of reinforced concrete construction,” based on his 1906 observations. (*Architect and Engineer* 1933)

LOFT BUILDINGS

The term “loft” referred to a type of space long before it applied to a particular type of building. By the eighteenth century it designated an unfinished space in a building used for storage or work. (Lounsbury 1994: 216) It came into more common usage in the mid-nineteenth century in New York and other seaport cities for flexible storage and work space along the waterfronts, in two related types: industrial lofts and commercial lofts. Both were stacks of roughly finished open floors that were flexible in how they were used. They could be rented to a single manufacturing establishment or each floor could be rented to a different tenant. They could be subdivided by partitions or the partitions of a previous tenant could be torn out. They were designed for heavy loads and to be lit by natural light through large windows. Whole districts of loft buildings up to eight stories high developed with cast iron construction that provided both strength and large window areas. (Bradley 1999; Willis 2010) Buildings of this type are best-known in New York and St. Louis, but they were also built in San Francisco in the 1860s -1870s.

One of those types, the commercial “store and loft” had a ground floor commercial business, often a saloon, and lofts above, from one to many stories. These lofts were typically narrow, often twenty-five to thirty feet wide. In New York in the twentieth century, many lofts were built straight up for twenty stories or more and were part of the impetus for the New York zoning law of 1916.

The other type, the industrial loft, was wider and accommodated heavy machinery to produce power and for manufacturing. Factories and large warehouses were often located in industrial lofts.

While the loft building was a national and international building type, it had its own history in San Francisco. As elsewhere, lofts were common along the waterfront, primarily for storage and light manufacturing. Industrial lofts were built further inland on rail spurs for heavy manufacturing and warehouses. Commercial lofts were built mostly south of Market Street but also north of Market and along Market Street. As many San Francisco building permits classify them, most were a “store and loft,” with ground floor retail space and flexible upper level space. One notable concentration of the buildings was on the blocks of Second Street south of Market Street.

Before 1906 there were many store-and-loft buildings in San Francisco’s retail area and adjacent areas south of Market. After the earthquake, many more were built, largely because of their flexibility and the uncertainty of the times.

Commercial lofts could be designed by construction companies or engineers, and many were, especially south of Market. In retail and office areas, however, many were designed by architects including those with prestigious firms. This was the case when the desirability of the building and its potential rental income were related to the attractiveness of the building. A few notable examples from the post 1906 era: the Roullier Building at 49 Kearny (Albert Pissis, Architect), the Wilson Building at 993 Market (Henry Schulze), the Eastern Outfitting Co. Building at 1019 Market (George A. Applegarth), the Eleanore Green Building at 51 Grant Avenue (C.A. Maussdorfer), the Chamberlain Building at 442 Post (Arthur Brown, Jr.), the Heineman Building at 130 Bush (MacDonald and Applegarth), and 564 Commercial (Wright, Rushforth, and Cahill). (illustrated in Corbett 1979: passim.)

1007 Market Street is an exemplary part of this tradition. Designed by a well-respected architecture firm and notable engineer, it embodies the commercial “store and loft” for a competitive retail location with its Class A steel frame and reinforced concrete structure and its distinctive Art Nouveau façade.

STOREFRONT REMODELING IN SAN FRANCISCO

The history of storefront remodeling is as old as the history of stores. In the years since 1007-1009 Market Street was built in 1911, storefronts were typically remodeled with changes in tenants and to revitalize old stores and promote sales. To stimulate investment and consumer spending during the Depression, the Federal Housing Act of 1934 “provided government-insured, low-interest private loans for the modernization of existing storefronts.” (Brown 2010: 51)

Unemployed and underemployed architects promoted remodeling in journal articles: “There are a great many buildings now vacant that need to be revamped before they may be considered tenantable. It is surprising how much can be done to improve an old structure for so little outlay . . .” (Jones 1934: 33) The federal program was augmented by local programs and campaigns. (Foulkes 1934) A major reason promoted for remodeling was the provision of jobs and the increased value of the property: “Improvements Triple Income of Property” (Garren 1936: 35)

With the rapid increase in remodeling in the late 1930s, systems for remodeling were manufactured and promoted by a variety of companies. A 1937 advertisement by the Ferro-Porcelain Building Company of Oakland promoted its system illustrated by an example at 18th and Mission Streets in San Francisco. (Ferro-Porcelain Building Company 1937) The Kawneer Company of Berkeley advertised a system using “aluminum, bronze, and other non-ferrous metal” for storefronts. (Kawneer Company 1940) United States Steel advertised stainless steel storefronts (United States Steel 1941).

Among those and other systems, whose varied materials produced a variety of appearances, the Zouri company of Berkeley advertised a system that was similar to the storefront at 1009 Market Street. (Zouri Store Fronts 1938) Zouri emphasized its system of “extruded sash” in “alumilited aluminum and bronze” and a special system “to hold glass safely” in moldings that “are

harmoniously designed.” The Zouri ad was illustrated with a photograph of a storefront similar to 1009 Market, with a symmetrical design, deep vestibule, and display cases on either side with angular sides.

Another storefront that was similar to 1009 Market Street, except for its use of terra cotta, was illustrated in an ad for Gladding McBean in 1935 for a Joseph Magnin store in San Francisco. This storefront had a symmetrical design, recessed vestibule, and angular display cases above a simple bulkhead. (Gladding McBean & Co. 1935)

Many buildings on Market Street and elsewhere in San Francisco were remodeled using these and other systems between 1934 and 1942 when most construction stopped due to wartime restrictions. Online photographs from the collection of the San Francisco Public Library show many storefront remodelings in this period, including the Sommer and Kaufman store at 838 Market Street in 1935, a store in the St. Francis Theater Building at 949-961 Market Street in 1937, Lerner Shops west of Fourth Street in 1941 (with angular glass display cases similar to 1009 Market Street), and Merrill’s Drugs in 1943 on Market near Sixth Street. Among those shown in the San Francisco Public Library collection, including the examples cited, none survive. Among remodeled storefronts from the 1930s-1940s that do survive is Layne’s Jewelers next door at 1005 Market Street.

The remodeling of storefronts continued after the war. Although aspects of this period were similar, there were distinct differences in style — a tendency toward asymmetry, larger scaled remodeling and use of different materials such as brick and stucco to name a few. Advertisements from suppliers promoted new materials and designs. Numerous books were published for architects and retailers, including at least one published in California — *Modern Store Design* in 1946. (Burke and Kober 1946) There were also many remodelings in San Francisco in this era, few of which survive downtown.

VII. EVALUATION

ARTICLE 11

This report re-evaluates 1007-1009 Market Street under Article 11 of the Planning Code for the purpose of establishing its eligibility for Transfer of Development Rights (TDR). The following evaluation is based on *Section 1102. Standards for Designation of Buildings* and *Section 1106. Procedures of Change of Designation and Designation of Additional Significant and Contributory Buildings*. The building is presently designated a Category V building, meaning it is unrated.

As a point of comparison, the only other commercial buildings known to have been built for James G. Walker, at 133 Powell Street, also designed by Cunningham & Politeo, architects, is currently listed as a Category IV (contributory) building despite the recent (since 2000) remodeling of its storefronts and the loss of a significant feature, the protruding ship front of Bernstein’s Fish Grotto.

The following evaluation demonstrates the eligibility of 1007-1009 Market Street as a Category III building.

Section 1102. Standards for Designation of Buildings

Under Section 1102(a) of the Planning Code, Category III – Contributory buildings are buildings in the C-3 Districts that meet four standards, addressed below.

Standard 1, Are located outside a designated Conservation District

1007-1009 Market Street is located within the C-3-G District and is outside any designated Conservation District.

Standard 2, Are at least 40 years old.

1007-1009 Market Street was built in 1911 and is more than 40 years old. The principal alteration to the building, the storefront, was remodeled before 1950 and is also more than 40 years old.

Standard 3, Are judged to be buildings of Individual Importance

In its statement of Findings and Purposes, Article 11 makes very general reference to buildings with “a special architectural, historical, and aesthetic value” and to “their aesthetic, cultural, historic and economic value.” [Section 1101(a)] Article 11 does not otherwise define or refer to any criteria of “individual importance,” either in the text of the planning code, in the “Preservation of the Past” section of the General Plan which is referred to in Article 11, or in the most relevant of the Planning Department’s Preservation Bulletins, *Bulletin No. 10: Historic and Conservation Districts in San Francisco*.

In the absence of any criteria, the Planning Department has adopted a convention of reference to frameworks of significance without naming them. These frameworks are the Kalman Methodology and the California Register of Historic Resources (CRHR). The Kalman Methodology applies most directly to Standard 3 [1102(a)(3)] and Standard 4 [1102(a)(4)] and is discussed here. The CRHR applies more directly to other aspects of the evaluation and is addressed in a following section.

The Kalman Methodology (Harold Kalman. 1978. *The Evaluation of Historic Buildings, A Manual*. Ottawa: Environment Canada Park Service) was the basis for the evaluations in the survey by the Foundation for San Francisco’s Architectural Heritage (now San Francisco Architectural Heritage) which was published in 1979 as *Splendid Survivors: San Francisco’s Downtown Architectural Heritage*. This survey “resulted in the creation of the City’s Downtown Plan and Article 11 of the Planning Code.” (San Francisco Planning Department. 2003. *Preservation Bulletin No. 14: 3*). The 251 buildings identified in Article 11 in Categories I and II, were evaluated by using the Kalman system as presented in *Splendid Survivors*. This “methodology used 13 criteria to evaluate a cultural resource, under four broad areas: architecture, history, environment, and integrity.” (San Francisco Planning Department. 2003. *Preservation Bulletin No. 17: 5*)

Under each area, numbered scores were assigned on a scale of Excellent, Very Good, Good, and Fair/Poor. Scores from the four areas for each building were totaled and grouped together in categories of value: A, Highest Importance; B, Major Importance; C, Contextual Importance; and D,

Minor or No Importance. Much of the language and the categories of significance used in Article 11 are taken directly from Kalman, including the terms “Excellent” and “Very Good.”

The terms “individual importance” is used in defining “B” buildings — those of Major Importance. “B” buildings are “Buildings which are of individual importance by virtue of architectural, historical, and environmental criteria. These buildings tend to stand out for their overall quality rather than for any particular outstanding characteristics.” (Corbett 1979: 12-13)

Thus, in the absence of any specific stated criteria of “individual importance” and in view of the relationship of Article 11 to the Kalman Methodology and *Splendid Survivors*, buildings of individual importance may be presumed to be those which, “by virtue of architectural, historical, and environmental criteria . . . tend to stand out for their overall quality rather than for any particular outstanding characteristics.” In other words, buildings of individual importance are buildings that are important in a general sense that may combine considerations of architecture, history, and environment.

Applying this approach to 1007-1009 Market Street today, the Kalman Methodology would produce a higher rating than it did in 1979 because of new information that has become available. In *Splendid Survivors*, the building was rated “C,” in part because its handsome façade was obscured by a large sign, in part because its previously unknown architect has been identified, and in part because its significant history of ownership — previously unknown — has been discovered. Since the sign has been removed, a prominent architectural and engineering team has been identified as the designers, and the history of its ownership has been found, the same rating system would produce a “B” building, a building of individual importance.”

Since Article 11 does not explicitly refer to the Kalman Methodology or *Splendid Survivors*, these same findings can be expressed without reference to the rating system that they use, as follows:

1007-1009 Market Street is a Building of Individual Importance because of its architectural, historical and environmental value.

Architecturally, it is a notable representative of an important San Francisco building type — the commercial loft or store-and-loft type — in its steel and reinforced-concrete structure and its open floor plan. Considered a “fireproof” building, it represents the response of the city in its revised building laws, and the better understanding and practice of architects, engineers, and builders in building structures resistant to earthquakes and fires. It is also important for the design and materials of its façade, which is original to the building, and of its storefront, a remodeling from about 1940. The original 1911 façade is an enframed window wall in composition, with Art Nouveau trim in terra cotta. As such, it is a high-end example of a store-and-loft building façade with the best and most expensive materials. Its storefront, with its symmetrical design, deep central entrance vestibule, and glass display cases, is a notable example of a type of storefront that was once common and is now rare and which represents a period of economic striving and optimism at the end of the Depression.

Historically, the building is characteristic of the best efforts of the period of reconstruction of the downtown district after the 1906 earthquake and fire.

It's designers, Cunningham & Politeo, architects, and Maurice C. Couchot, engineer, were distinguished members of their respective professions. Cunningham & Politeo were noted for their work in the Art Nouveau style, a simultaneously harmonious and conspicuous contribution to San Francisco and Bay Area architecture. The value of this building as an example of the style is enhanced by the loss of many others including buildings designed by Cunningham & Politeo and by other architects. The engineer, Couchot, as an "early advocate of reinforced concrete construction," was significant for his contribution to one of the most important and influential engineering developments in San Francisco — the adoption of reinforced concrete as a safer way of building against fire and earthquake dangers, representing a commitment to San Francisco's future on the part of property owners. It is also of interest for its association with the owner of the property, James G. Walker, for whom it was built. Walker was a Scottish-born businessman who prospered in the wholesale liquor business in the 1870s-1890s, and subsequently a "capitalist" who managed his real estate investments to provide a substantial estate for his family upon his death in 1914. Among his heirs, his daughter Alice Leslie Walker Kosmopoulos, who was an owner of this building until her death in 1954, was a pioneer among American women archeologists, responsible for the excavation at Corinth and other Greek sites. The income from this building provided support for Alice Kosmopoulos and other American archeologists for thirty years, an unlikely association for any San Francisco building.

Environmentally, the scale and detail of the building make a significant contribution to the group of buildings within which it sits. The role of the building among its neighbors is recognized in the National Register listing of the Market Street Theater and Loft District, in which it is a contributing structure. A characteristic of the district is the varied size and scale of its members, from one to sixteen stories. At two stories, between a five-story building and a two-story building next to a five-story building, it is not the same height as its neighbors but is part of a historical pattern of varied development, which is a significant feature of the National Register district of which it is a part.

In style, it is compatible with its neighbors, not because it is identical to them but because it is a variation of a dominant style. On the one hand it is associated with common patterns as a loft building with an enframed window wall composition, and with its standard cornice derived from Renaissance and Baroque sources. On the other hand, with its conspicuous Art Nouveau trim around the enframed window wall, it is a distinctive variation on those comment patterns. With this simultaneous harmony and variety, rooted in the Renaissance and Baroque, the building is a characteristic contributor to the district and the neighborhood.

Standard 4: Are rated either Very Good in Architectural Design or Excellent or Very Good in Relationship to the Environment

As discussed above, Section 4 is taken directly from the Kalman Methodology and *Splendid Survivors*. In the Heritage survey which was the basis for *Splendid Survivors*, the Evaluation Sheet (on file at San Francisco Architectural Heritage) was marked with an evaluation of "Good" for Architectural

Design. On a site visit, the outside evaluators commented on the “handsome trim” around the windows, as a result of which the Construction rating was raised from “Good” to “Very Good” for “excellent terra cotta detail.” However, the Design rating was not changed. The original Environment rating, for continuity with the environment was Very Good, based on the relation of the scale and detail of the building to the street.

Thus, in the terms of the Kalman Methodology and *Splendid Survivors*, 1007-1009 Market Street already meets Standard 4 — it is rated Very Good in Relationship to the Environment.

Again, because Article 11 does not explicitly refer to the Kalman Methodology or *Splendid Survivors*, these findings can be expressed without reference to their rating system. Repeating the same argument presented under Standard 3, above:

1007-1009 Market Street is rated Very Good in Relationship to the Environment. As a contributor to the Market Street Theater and Loft District, listed in the National Register, it is compatible with and supportive of a notable ensemble of historic buildings. As a loft building in a district characterized in substantial part by its loft buildings, it is a strong contributor to the group. As a two-story building in a district whose significant historic character is recognized for the varied sizes of its buildings, from one to sixteen stories, it is a strong contributor to the group. As a building whose façade is an enframed window wall in composition, with a cornice derived from Renaissance and Baroque sources, and Art Nouveau trim around the window, it is a harmonious variation of the dominant stylistic character of its neighbors and a strong contributor to the group.

Section 1106. Change of Designation: Designation of Individual Buildings

Section 1106 of Article 11 presents “Procedures for Change of Designation and Designation of Additional Significant and Contributory Buildings.” These procedures involve a series of steps beginning with initiation of the Change of Designation. This is followed by referral to the Historic Preservation Commission (HPC) and review by the Planning Department, Action by the HPC, and Designation by the Board of Supervisors.

Among six grounds for Change of Designation, one is relevant to the reconsideration of 1007 Market Street:

The designation of a building may be changed if . . . 6) the discovery of new factual information (for example, information about the history of the building) makes the building eligible for a rating as a Building of Individual or Contextual Importance and, therefore, eligible to be designated as a Significant or Contributory Building. [section 1106(h)]

When 1007 Market Street was classified as a Category V building under Article 11 in 1986, based largely on the survey published in *Splendid Survivors*, little historic research had been done on the building —only the outlines of its history were known. Since that time additional research was done on the building by Gary Goss, by Anne Bloomfield in preparing the Market Street Theatre and Loft

District NRHP nomination form in 1985 (recorded again by Bloomfield on a DPR 523 form prepared for the Mid-Market Redevelopment Project in 1997), and for this report in 2014.

As a result of this research, substantial new information is known about the building. In summary, it is now known that the building was designed by the prominent architectural firm of Cunningham & Politeo with structural design by a leading engineer, Maurice C. Couchot. It was built for James G. Walker.

This new information demonstrates that 1007 Market Street is a building of contextual importance and qualifies as a Category III building under Article 11.

Period of Significance

Although Article 11 does not mention a Period of Significance, the Planning Department requires its identification as a step toward assessment of integrity. The Period of Significance is identified here based on the guidelines commonly used for the CRHR and the National Register (NRHP) *National Register Bulletin 16A: How to Complete the National Registration Form*. (p. 42).

1007-1009 Market Street has two periods of significance. For the significance of the building as a whole in architecture, it is significant for the period 1911, the year it was built. It is also significant for the year of the design of the storefront, estimated to be 1940-1942.

Integrity

Although Article 11 does not mention integrity as a factor in the Designation of Buildings, it was one of the thirteen criteria in the Kalman Methodology and in *Splendid Survivors*. As presented in *Splendid Survivors*, integrity was rated on the same scale as the other criteria. However, for consistency with other Change of Designation Reports recently prepared for the Planning Department, integrity is determined here in relation to the Seven Aspects of Integrity, commonly used for the CRHR and the NRHP, as presented in *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation* (p. 44-49).

1007-1009 Market Street possesses integrity among the seven aspects of integrity for the Period of Significance 1911 and 1940-1942, as follows:

Location: The building is in its original location.

Design: The design of the building is intact except for the replacement of mezzanine level windows with aluminum frame windows, replacement of the door to the store at the back of the vestibule, and replacement of the original door to the stairway. Also there is a temporary artwork, *City of Green*, between the mezzanine and second floor windows, installed in May 2011 — removal time not scheduled — and an unused cantilevered sign on the west pier of the façade. The terra cotta façade and granite base have been painted.

Setting: Located in the Market Street Theatre and Loft District, its setting is largely intact.

Materials: Minor loss of materials in the replacement of mezzanine windows, in the replacement of the front door and the door to the store, and in the removal of details on the crest of the cornice.

Workmanship: The most significant evidence of workmanship, in the terra cotta joints in the façade and the exposed formwork on reinforced concrete basement walls, is intact.

Feeling: With most of its fabric intact, 1007 Market Street retains substantial integrity of feeling.

Association: Integrity of association with its historic use as a store and loft building is conveyed in its high degree of overall integrity.

Character-Defining Features

The character defining features of 1007 Market Street in association with its two periods of significance are:

Features Subject to Review Under Article 11:

- rectangular plan
- rectangular, two-story (plus mezzanine) block massing of the building
- enframed window wall composition of façade
- cladding of façade including
 - granite panels at base
 - galvanized iron cornice
 - terra cotta between based and cornice with flat units imitating masonry blocks on wall surface and rich organic forms of Art Nouveau trim around central window wall; also flat units and a simple cornice and between mezzanine and second floor windows
- galvanized iron window framing in the second floor
- ground floor storefront with recessed central entrance vestibule between faceted glass display cases. Includes marble bulkhead, stainless steel window framing, glass. (Does not include vestibule paving or door with transom and sidelights into store from inside of recessed vestibule.)
- flat roof with three skylights and parapet walls on each side
- structural fabric of steel and reinforced concrete,
- generally open loft spaces

Interior Features with Limited Review Under Article 11 Note: according to Planning Code Section 1110(g)(3), interior features are not subject to Article 11 unless proposed interior alterations may result in any visual or material impact to the exterior of the building.

- interior office on the mezzanine floor
- stairways along the east wall

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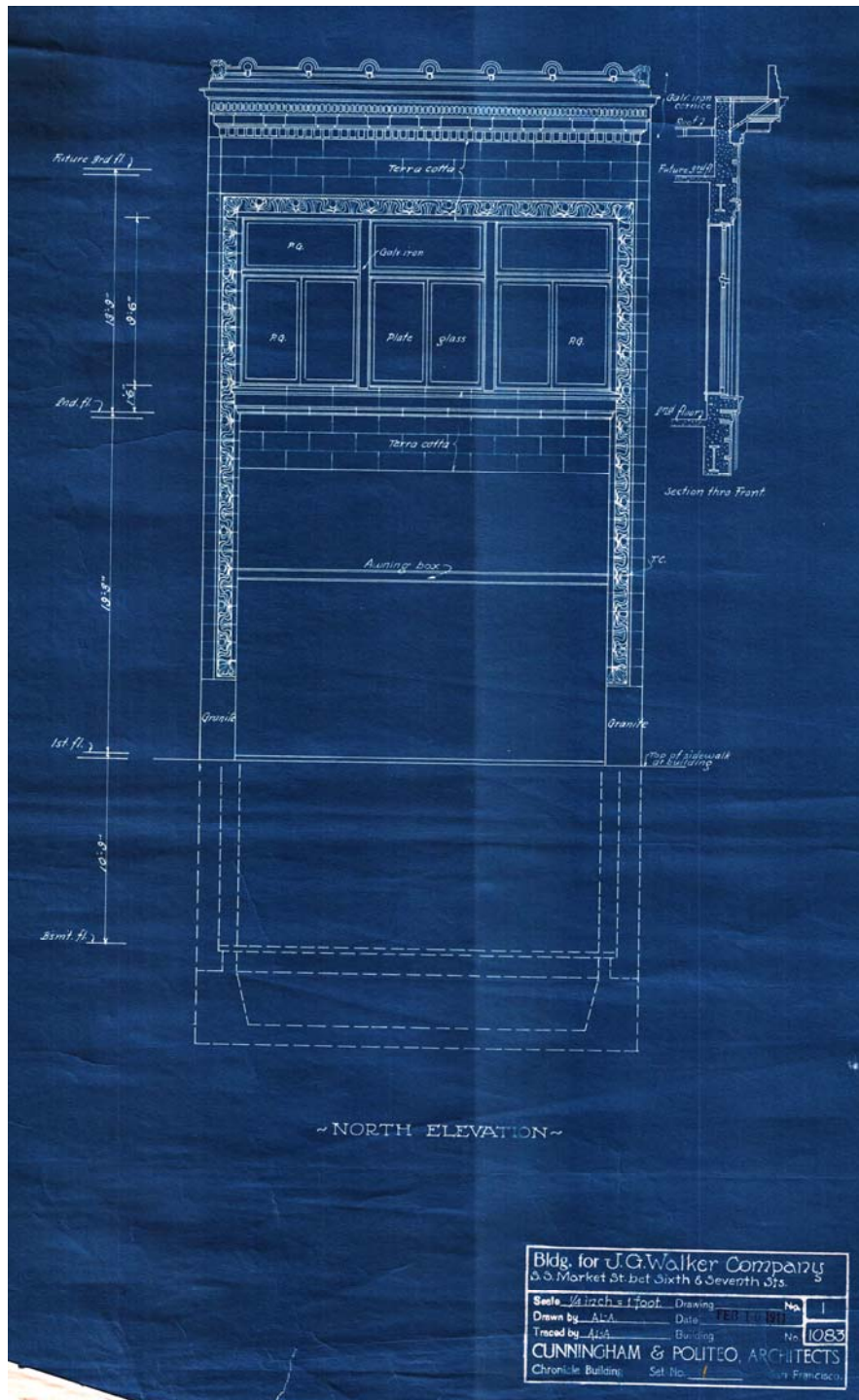
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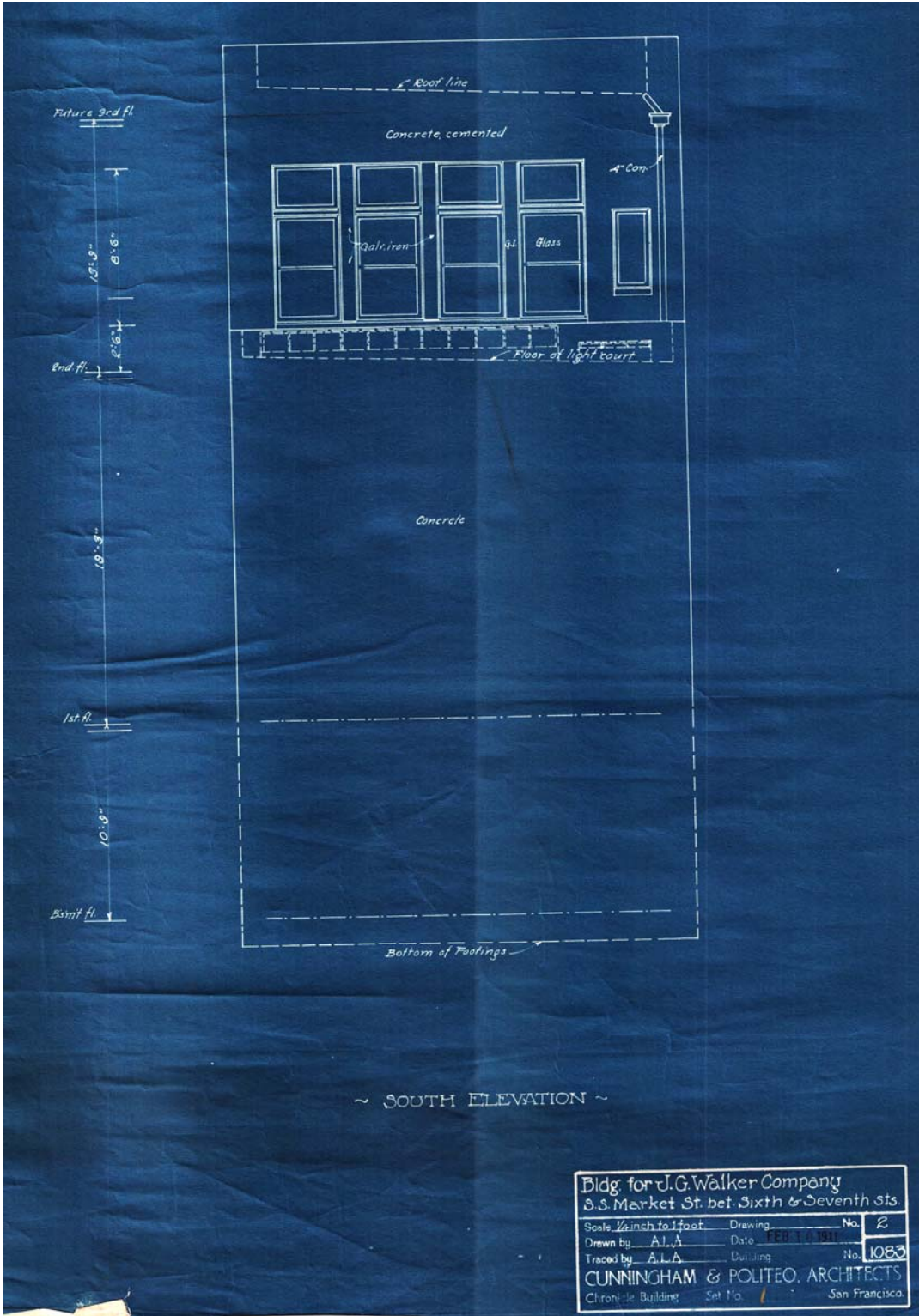
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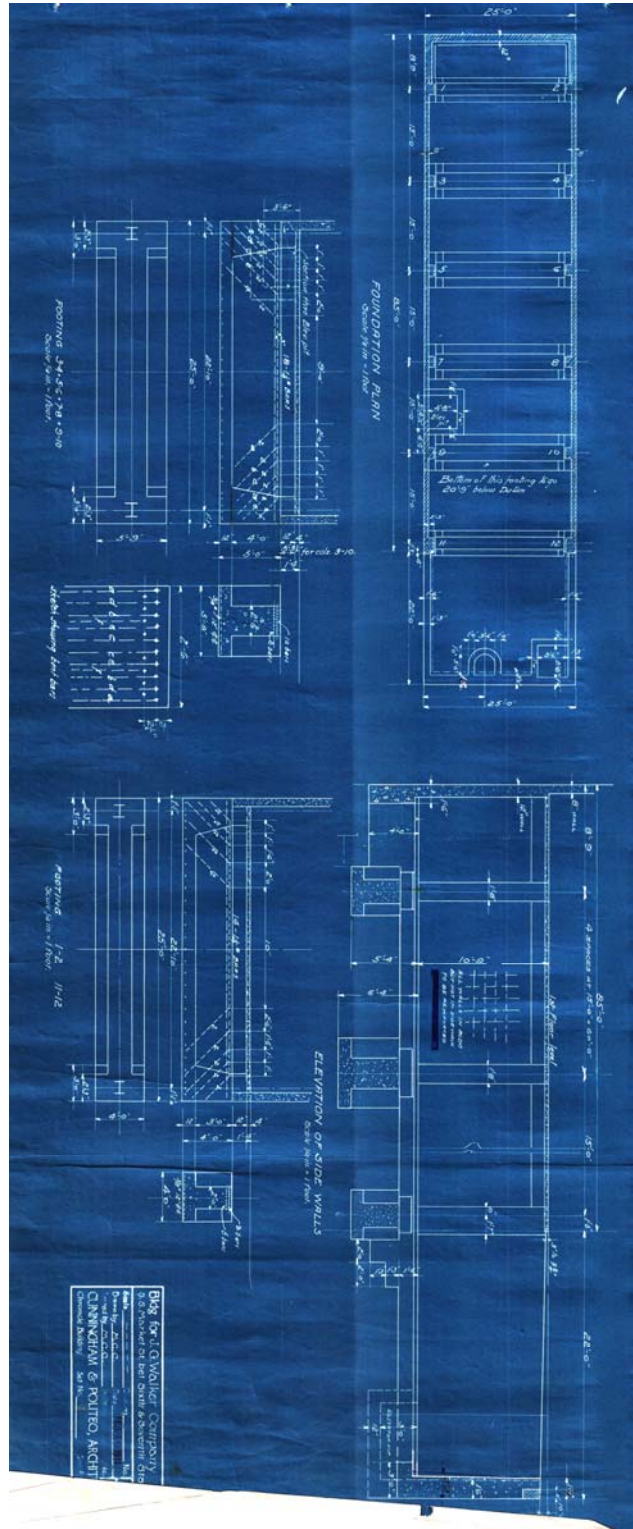
APPENDIX



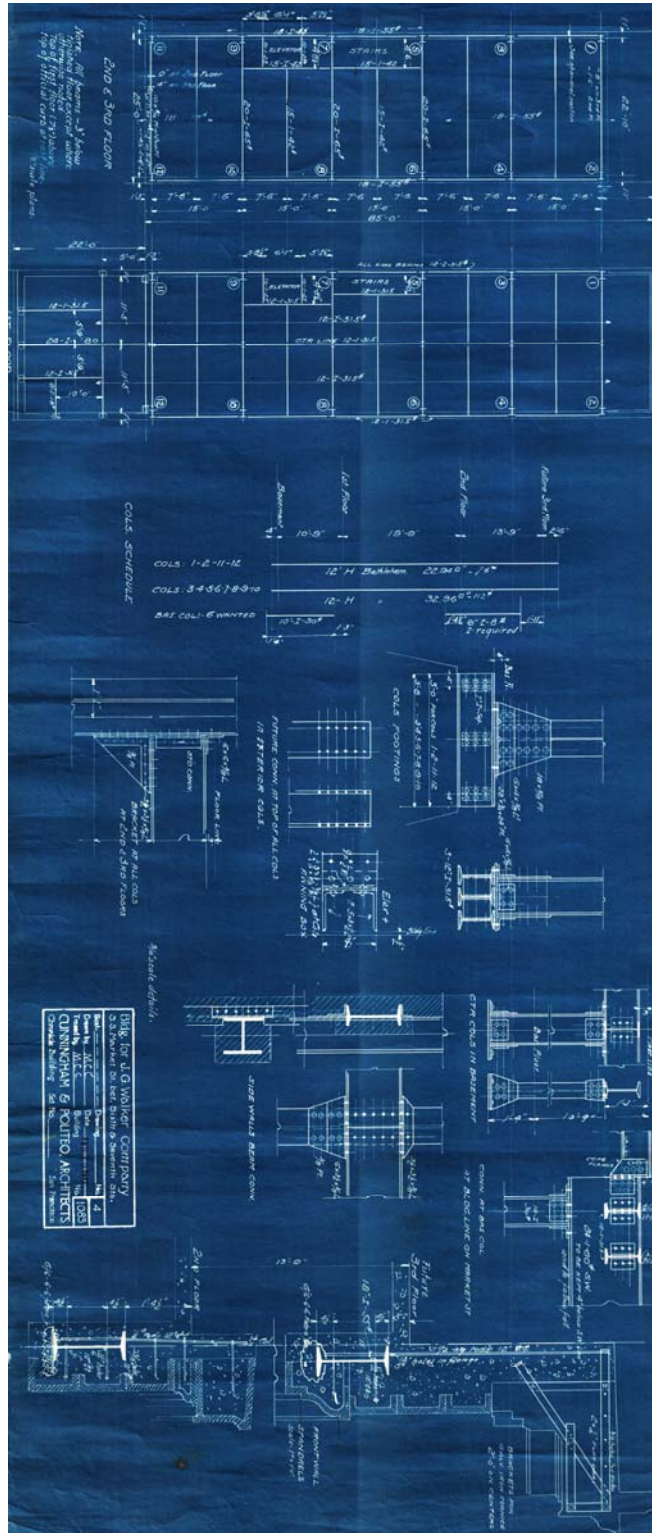
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Plan No. 2. South Elevation, 1911 Plans, drawing no. 2. Cunningham & Politeo, Architects. [No. 044.1]



Plan No. 3. Engineering plans and details, 1911 Plans, drawing no. 3. Initialed by M.C.C. (Maurice Couchot). [No. 040.1]



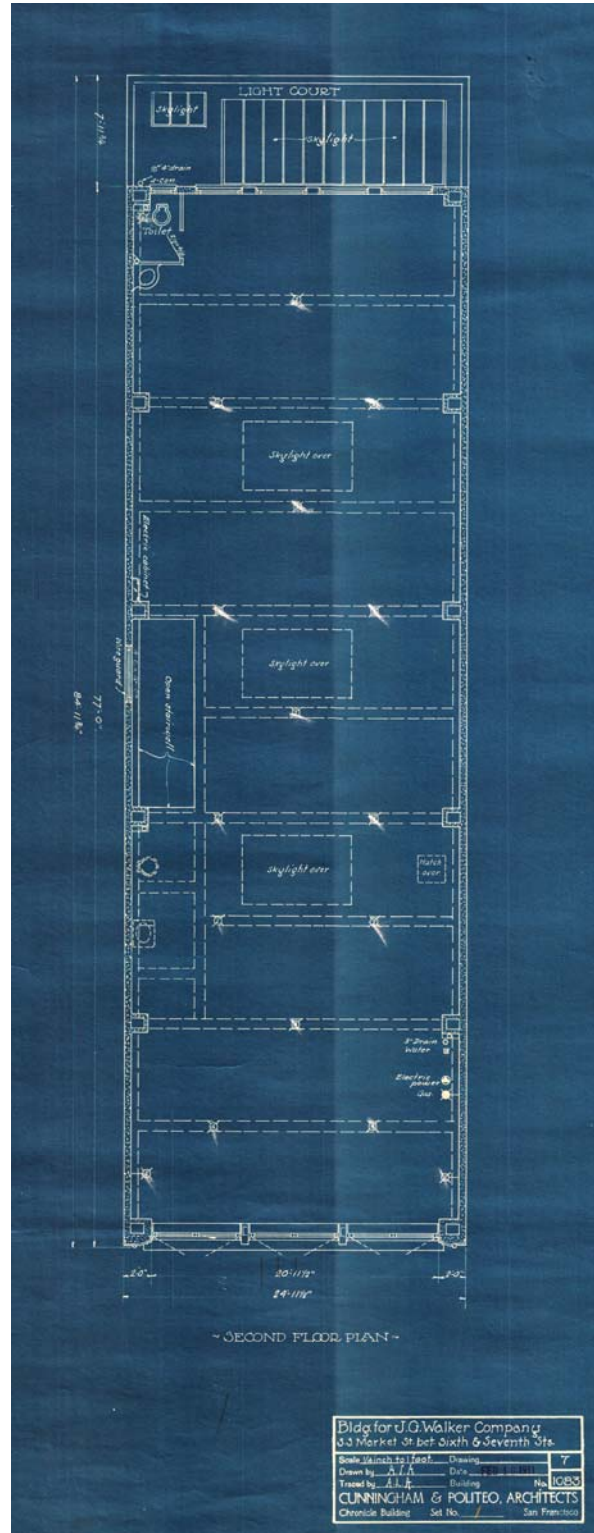
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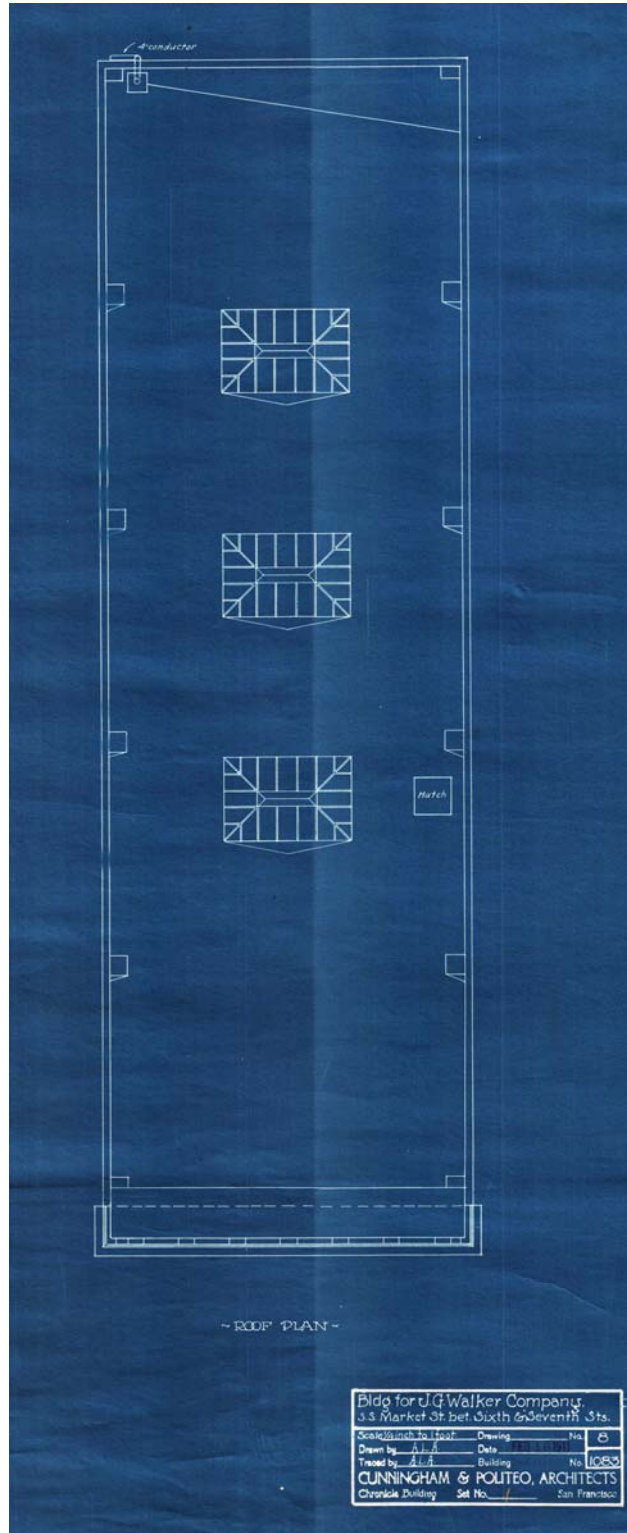
Plan No. 5. Basement Plan, 1911 Plans, drawing no. 5.
Cunningham & Politeo, Architects. [No. 042.1]



Plan No. 6. First Floor Plan, 1911 Plans, drawing no. 6.
Cunningham & Polite, Architects. [No. 043.1]



Plan No. 7. Second Floor Plan, 1911 Plans, drawing no. 7.
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Plan No. 8. Roof Plan, 1911 Plans, drawing no. 8. Cunningham & Politeo, Architects. [No. 038.1]