

Parcel Map

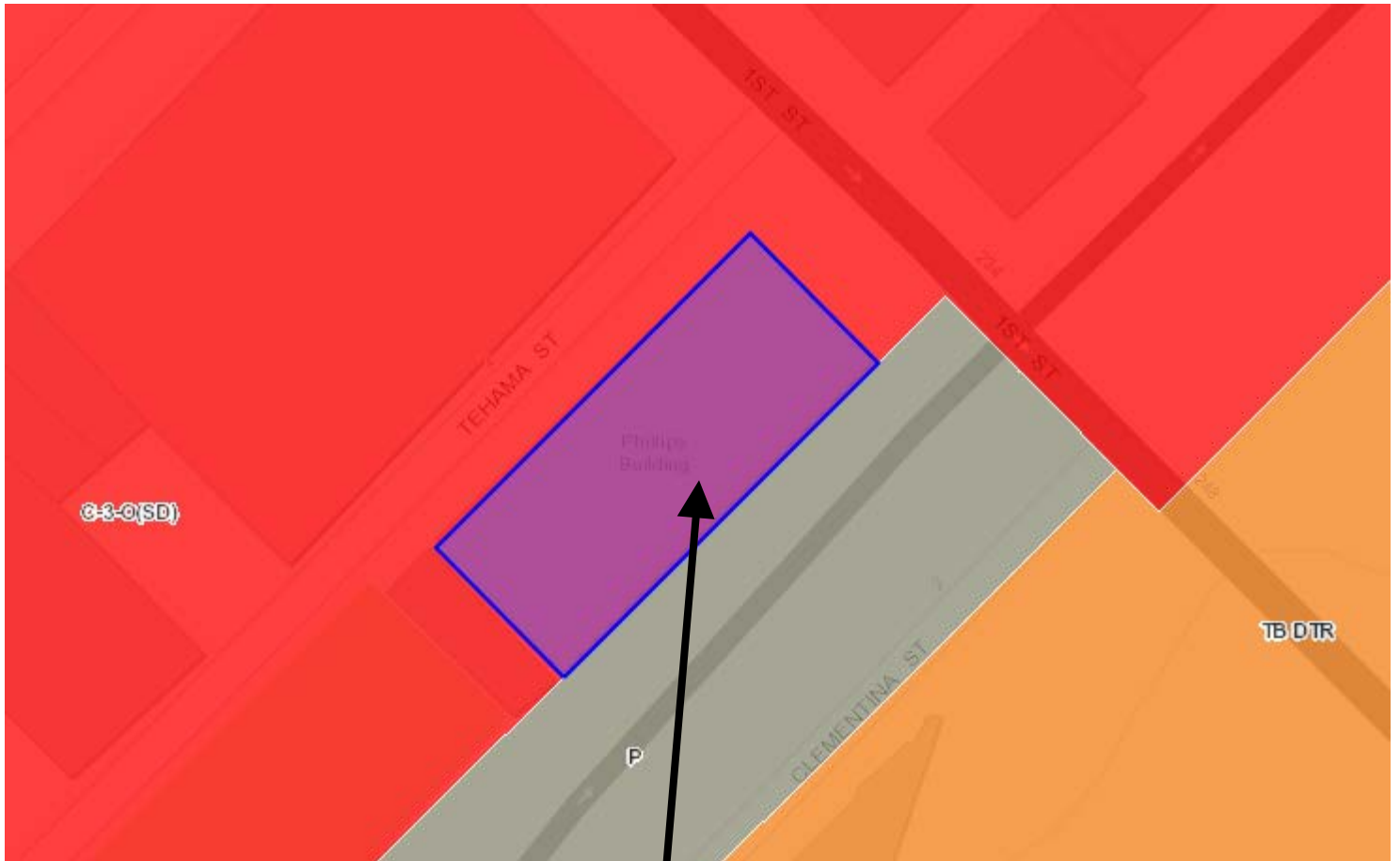


SUBJECT PROPERTY



Article 10 Landmark Designation
2017-013035DES
234-246 First Street (Phillips Building)

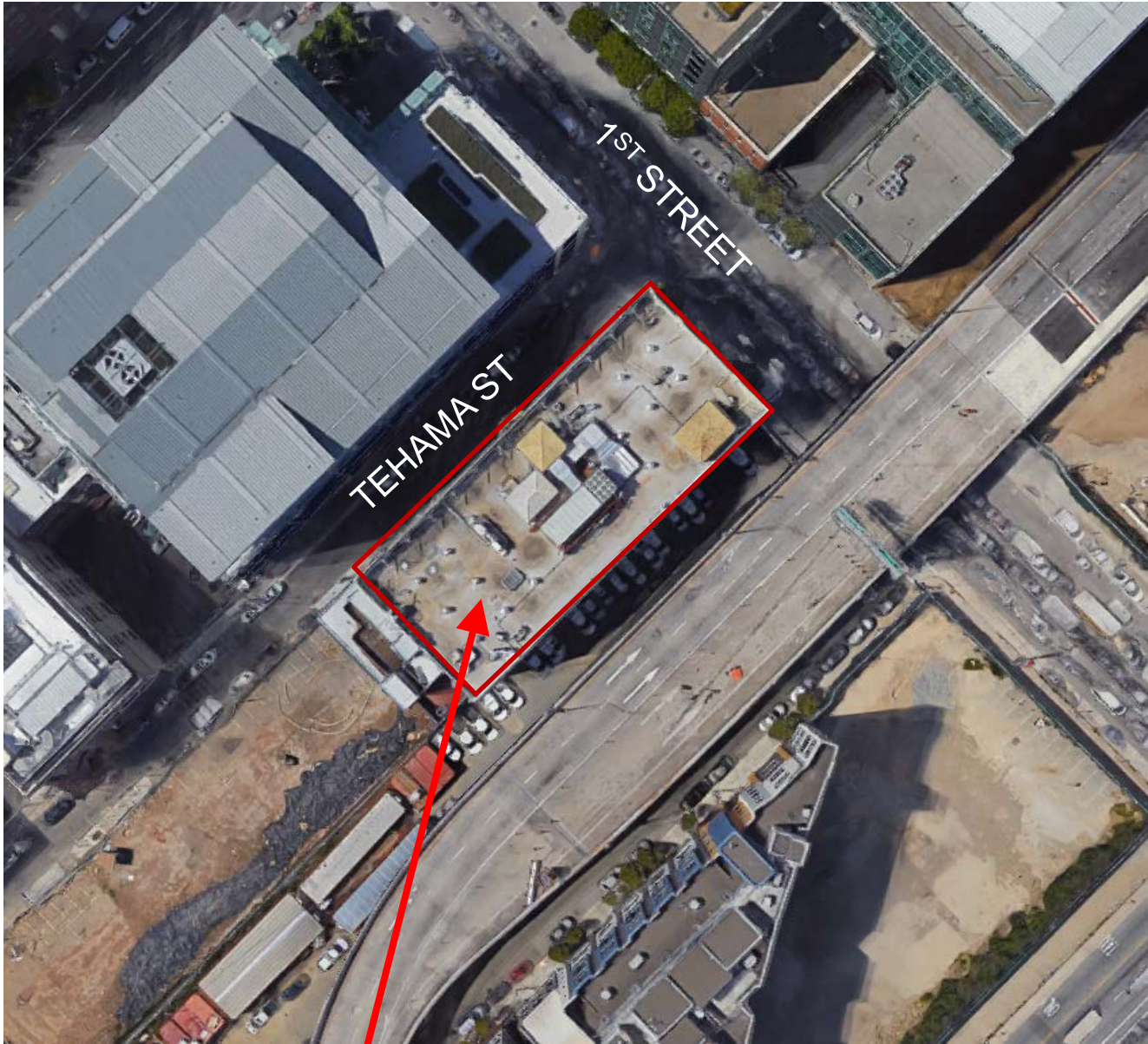
Zoning Map



SUBJECT PROPERTY



Aerial Photo



SUBJECT PROPERTY



Sanborn Map*



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



Site Photo



Article 10 Landmark Designation
2017-013035DES
234-246 First Street (Phillips Building)



Architectural
Resources Group

Architecture
Planning
Conservation



Landmark Designation Report

The Phillips Building

Prepared for

San Francisco Planning Department

Prepared by

Architectural Resource Group, Inc.

San Francisco, California

November 8, 2017



Architectural
Resources Group

LANDMARK DESIGNATION REPORT

Phillips Building, 246 First Street

November 8, 2017

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1. Overview

Designed in 1930 by prominent local architects Henry H. Meyers and George R. Klinkhardt, the Phillips Building at 246 First Street (full address 234-246 First Street) is individually eligible for Article 10 Landmark designation for its architectural significance as a distinctive and intact example of the Art Deco style, a comparatively rare style in San Francisco. The building was constructed to house the new printing operation of the Phillips & Van Orden Company, which occupied the building from 1930 until approximately 1947.



"Proposed building for Mrs. Margaret A. Phillips," Henry H. Meyers Collection, Environmental Design Archives, UC Berkeley.

2. Building Description

The Phillips Building at 246 First Street occupies a 75' x 182' lot on the southwest corner of First and Tehama Streets in the South of Market (SoMa) district of San Francisco. (Photographs of the building are collected below in Appendix A.) The five-story, reinforced concrete industrial building is designed in the Art Deco style. The rectangular-plan building is finished in stucco and cast concrete and is capped by a flat roof. The primary façade, which faces First Street to the east, is four bays wide. A secondary elevation, nine bays wide, faces Tehama Street to the north.

The upper four stories of the primary façade feature a grid of large window openings occupied by multi-light steel industrial windows. These windows are separated by recessed spandrel panels with decorative fluting and narrow pilasters that terminate in classic abstract “Mayan Deco” motifs. The uppermost portion of the façade consists of a simple frieze embellished with recessed octagonal motifs. (See photos A1-A2.)

At street level, the primary façade consists of four intact storefronts, separated by rusticated piers, consisting of multi-light windows with transoms. The corner bays feature recessed pedestrian entries. (See photos A11-A12.) The opening to the north entrance is bracketed by pilasters with Mayan Deco capitals similar to those at the parapet. This opening also features a curved molding with gold half-ellipses separated by paired triangles, as well as an entablature with central diamond motif. The north entry consists of a single glazed door with sidelights and transom with “234” in gold letters. The space in front of this entry features octagonal escutcheons, friezes with triangular motif, and a slightly recessed ceiling with dentils. The south entry consists of partially-glazed double doors with transom featuring “246” in gold letters. A panel above (and proud of) this entry features “PHILLIPS BUILDING” in incised lettering. A molding consisting of gold half-ellipses separated by paired triangles marks the lower edge of this panel. The recessed area in front of this entry has a recessed ceiling with an overlapping triangular motif.

The architectural features of the Tehama Street elevation are similar to, but more restrained than, the primary façade. (See photos A3-A7.) The ten bays of this secondary elevation consist of large, multi-light steel industrial windows separated by spandrel panels and pilasters. The eastern-most and western-most bays are more fully articulated, with scored pilasters and features (rusticated piers, decorative spandrel panels and recessed octagons) matching those on the primary façade. At the ground floor, the third and sixth bays (counting from east to west) are occupied by paired, glazed metal doors that sit approximately three feet above the ground. A roll-up metal door occupies the fifth bay, and a flush metal door accessed via four concrete steps occupies the tenth (westernmost) bay.

The south wall of the building faces a Bay Bridge off-ramp and is without windows or other architectural features. (See photos A9-A10.) The west wall of the building is similarly windowless and abuts the building at 19 Tehama Street. (See photo A8.)

The interior of the first and second floors of the building consist of large open spaces punctuated by a 3x9 grid of round columns. (See photos A13-A16.) An elevator and stair lobby is located at the southeast corner of the building. (See photos A17-A20.) The stair, which extends from the basement to the 5th floor, features a metal rail with distinctive “zig-zag” pattern. Multiple tenant improvements have divided the upper floors into smaller office spaces minimal historic features are present.

3. Construction History

Grattan Phillips, president of the Phillips & Van Orden Company, purchased what was to become the Phillips Building lot at the southwesterly corner of First and Tehama Streets in June 1922.¹ The northern half of the parcel, along First Street, is vacant on the 1915 Sanborn map of the site, indicating the Phillips Building may have been the first building constructed at that location following the 1906 earthquake and fire, which had decimated the South of Market district. Initial reconstruction of the South of Market area was complete by 1913, with successive waves of development building out the district by 1930. As such, the Phillips Building was part of the last phase of South of Market's redevelopment following the earthquake and fire.

The Phillips Building was designed by architects Henry H. Meyers and George R. Klinkhardt and built by Cahill Brothers for use by the Phillips & Van Orden Co. At the time of construction, the building was owned by Margaret A. Phillips, president of Phillips & Van Orden and Grattan Phillips' widow. The August 27, 1929 building permit indicates the building was constructed for \$200,000.

Upon its completion in 1930, The Phillips Building was touted in the *San Francisco Chronicle* as "[t]he newest and one of the most imposing monuments to the craft that has spread San Francisco's fame Nation-wide as a printing center."² The Phillips & Van Orden Co. leased from Margaret Phillips the building's first three floors and basement. The first floor housed the company's offices, with most of the floor area "devoted to the huge presses, gathering and binding machines, trimmers, etc. that are used in the production of unusually large publishing jobs."³ (These presses extended down to the basement.) A review of the original floor plans (pages 1 and 2 in Appendix C) indicates that the east end of the first floor was lined with a series of individual offices, while a small display room and public space were located just inside the north entry. Twice a year, Philips & Van Orden was to use this machinery to print telephone directories for San Francisco, the Peninsula and East Bay, "the largest printing job west of Chicago."⁴ The second and third floors housed the composing rooms, the linotype and monotype rooms, proofreaders' quarters, and several smaller presses. The fourth and fifth floors housed other tenants.

When constructed, the building's blank south wall abutted an adjacent building. This building was demolished in association with construction of the Bay Bridge in the 1930s. After the Bay Bridge was completed, the Key System train tracks ran along the Phillips Building's south façade. This train service ran along the lower deck of the Bay Bridge from 1939 to 1958.⁵

¹ "Many Concerns Plan Sites for Trade Plants," *San Francisco Chronicle*, June 24, 1922, 8.

² "Phillips & Van Orden Occupy Imposing Monument to Printer's Craft," *San Francisco Chronicle*, April 26, 1930.

³ Ibid.

⁴ Ibid.

⁵ Carle Nolte, "50 Years Since Trains Crossed Bay Bridge," *San Francisco Chronicle*, April 18, 2008.



*A living milestone that marks thirty years
of unremitting service*

THIS new, imposing five-story Phillips Building at the corner of First and Tehama Streets is a living monument to the basic policy of our house . . . unquestioned and unswerving quality in the production of printing.

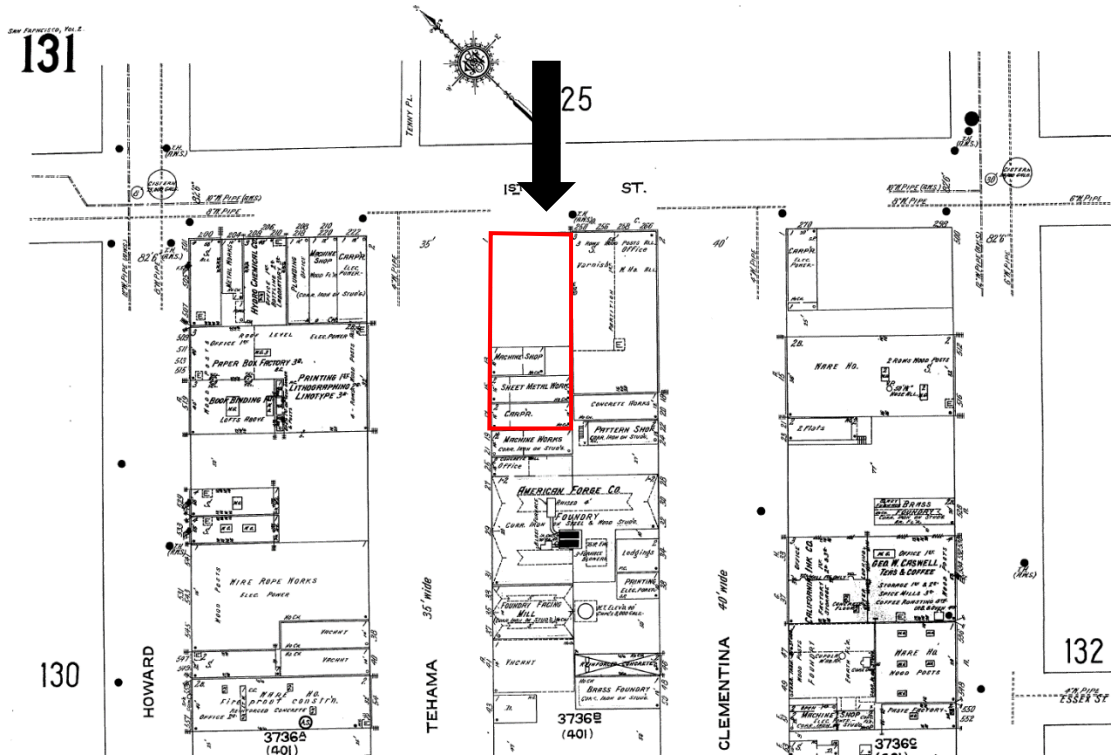
In this huge plant, containing 84,000 square feet of floor space, may be seen printing and publishing equipment that is the last word in perfection . . . whirring Miehle cylinder presses; linotype and monotype machines of the latest models; binding, gathering, trimming machines; color presses and proofing presses and every form of up-to-date machines that give efficiency.

Perfect lighting, heating and ventilation do their part; nothing has been left undone to extend to San Francisco users of printed matter the best product, widest service and the greatest satisfaction.

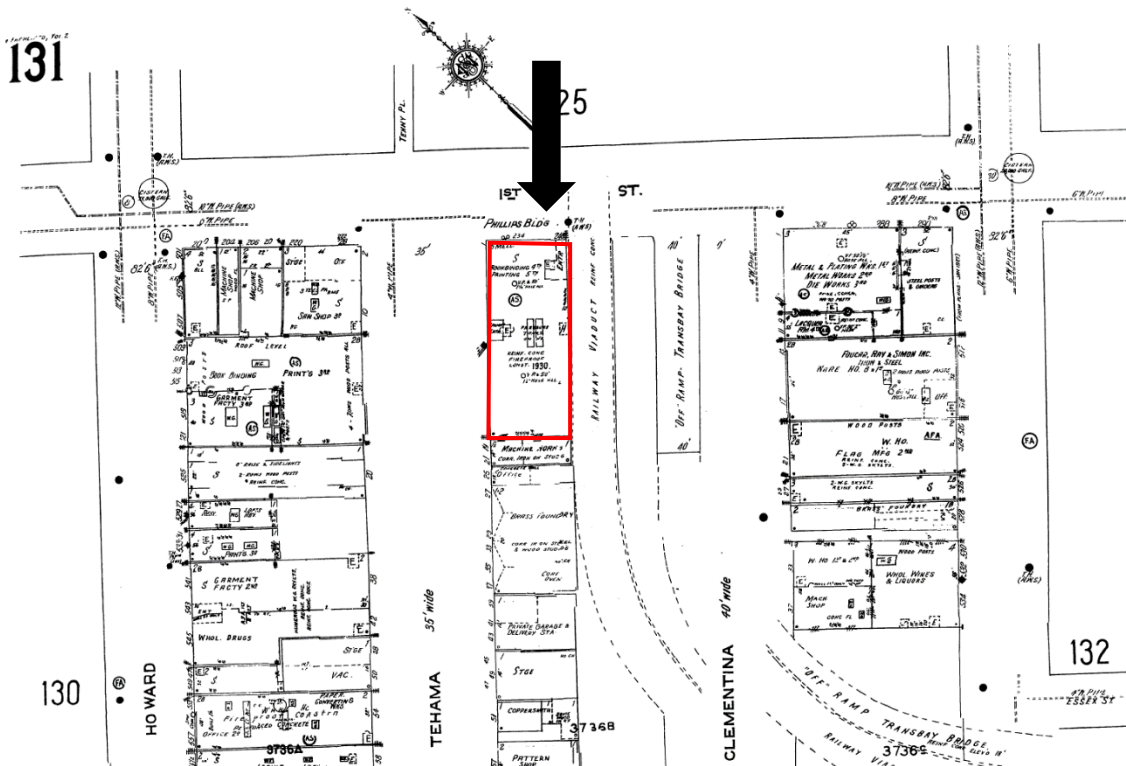
[N. B.—We have a few roomy lighted spaces to sub-lease to manufacturers or others who desire exceptional loft facilities. Write today for full particulars]

Phillips  **Van Orden**
PRINTERS COMPANY PUBLISHERS
234-246 First Street
SAN FRANCISCO

Advertisement accompanying the April 26, 1930 San Francisco Chronicle article announcing the Phillips Building's opening.



1915 Sanborn, showing a partially vacant lot where The Phillips Building would be constructed.

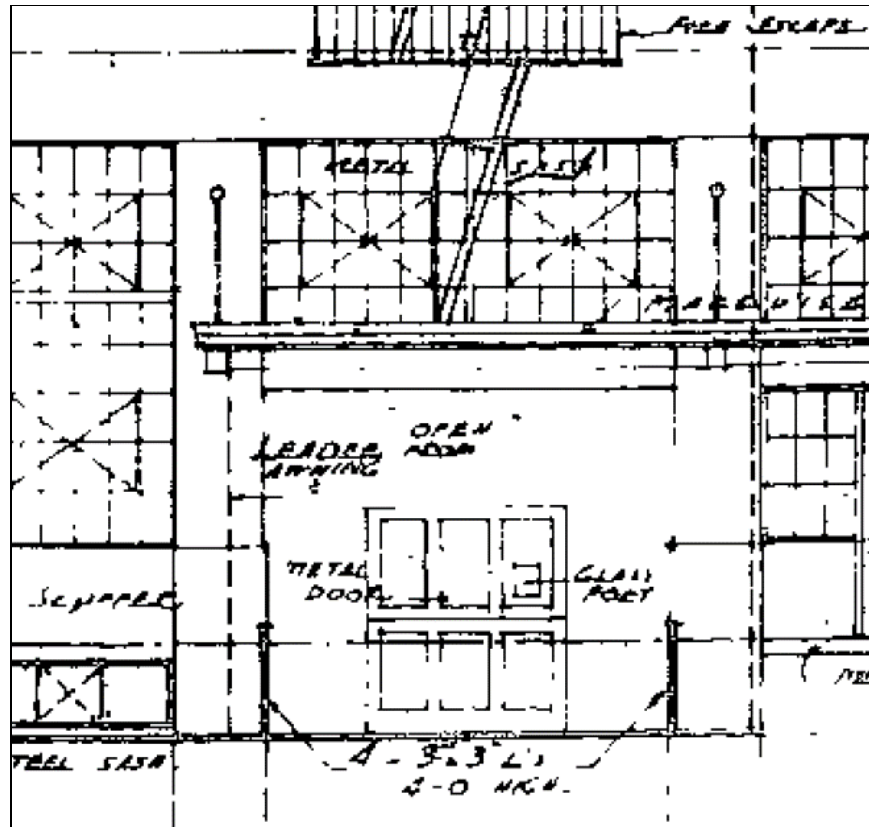


1949 Sanborn, showing The Phillips Building beside the Key System train tracks. By this time the Phillips & Van Orden Company had moved to 870 Brannan Street.

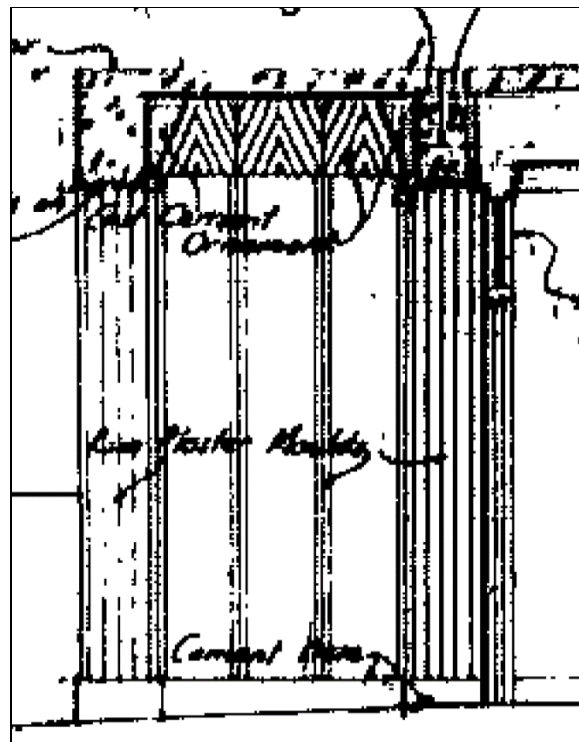
Permit research indicates that modifications to the building have largely been limited to interior remodels.⁶ Important exceptions include:

- Roll-up door, north elevation: The metal roll-up door near the middle of the building's north elevation is not original, nor are the louvered vents above this door. An elevation in the 1929 architectural drawings shows an open loading hall at this location, with a freight elevator door set back approximately 12 feet from the face of the building. The original drawing also shows the windows that were located where the vents are today. Neither the existing roll-up door nor the vents should be considered character-defining features of the building.
- Passenger elevator: The building's passenger elevator appears to have undergone significant alteration. The original architectural drawings show the elevator doors flanked by fluted pilasters and surmounted by panels with zig-zag motif, in keeping with the Art Deco flourishes employed on the building exterior. These door surrounds are no longer extant. The elevator doors themselves also appear to have been replaced. The original drawings show a three-panel door assembly, while the extant elevator doors are single panel. Finally, the metal paneling on the interior of the elevator cab does not appear to be original. (See photo A19 in Appendix A.) The grillwork and metal paneling are somewhat geometric in design, but do not clearly relate to the Art Deco design of the building (including the original elevator door surrounds). For these reasons, the passenger elevator should not be considered a character-defining feature of the building.
- North lobby: In the original drawings, the double-height space inside the north entry was divided into a small display room (approximately 7 feet by 14 feet) and a small public space (roughly 12 feet by 12 feet) and associated closet. The west edge of the public space was marked by partition wall with wood wainscot and glazing above; at the south edge, a wood counter separated the public space from the general office space beyond. Neither the wood counter nor the west partition wall is extant. In addition, the partition wall that separated the display room and closet from the public space is no longer extant.

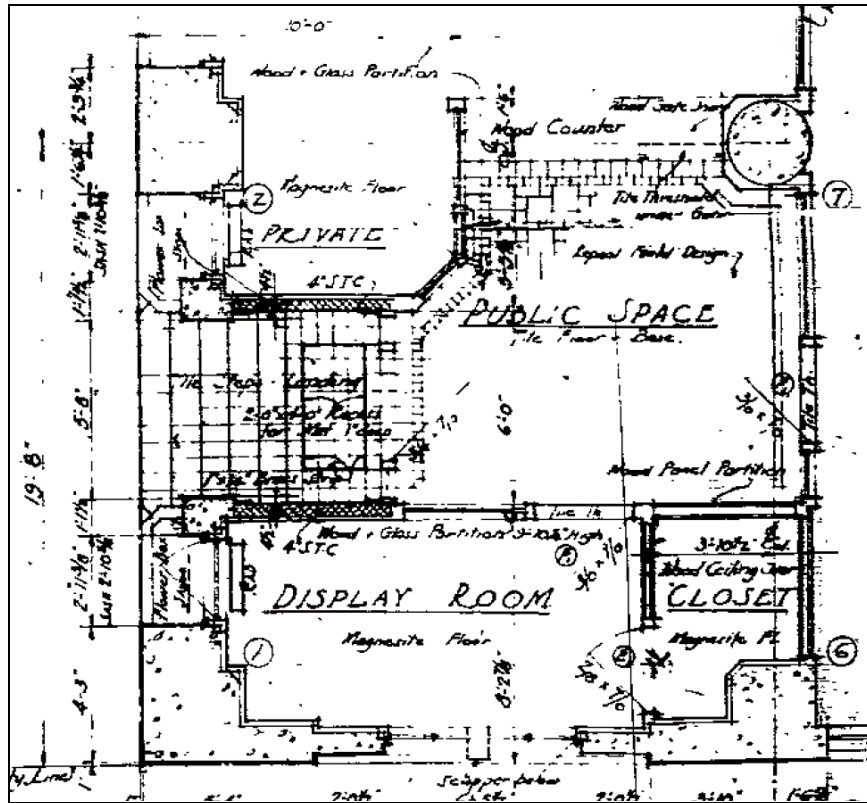
⁶ Architectural Resources Group, "246 1st Street, Historic Resource Evaluation – Secretary of the Interior's Standards Analysis," March 2016, 3-5.



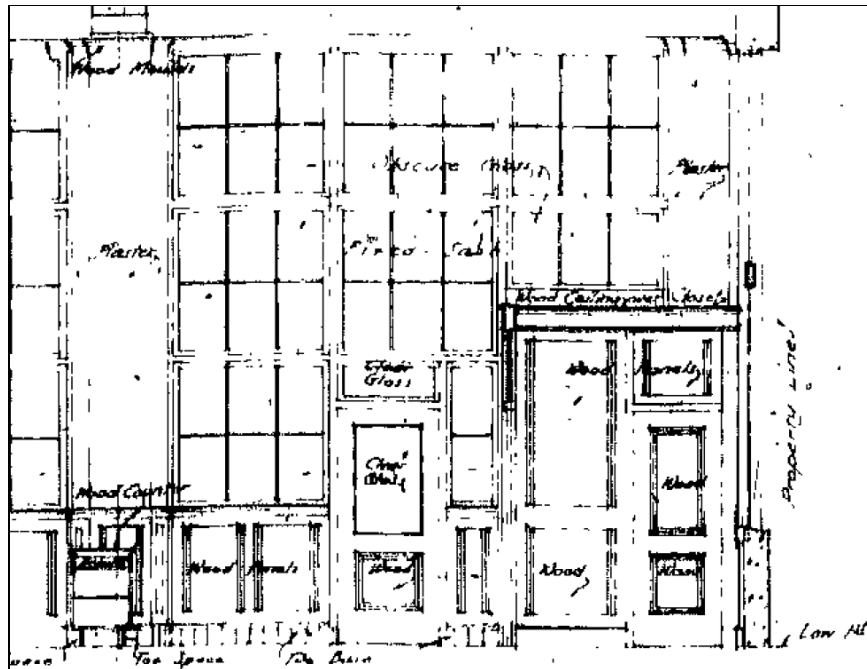
Detail of elevation showing freight elevator door, original building plans (Sheet 4, Appendix C).



Detail of elevator door, original building plans (Sheet 5, Appendix C).



Plan of north entry area, original building plans (north is downward) (Sheet 1, Appendix C)



Elevation of wood and glass partition wall originally at west edge of public space. The wood counter that formed the south edge of the public space is visible in profile on the left. (Sheet 5, Appendix C)

4. Occupant and Ownership History

Occupant History

The Phillips & Van Orden Company occupied the Phillips Building from its opening in 1930 until approximately 1947, when the firm relocated to 870 Brannan Street.⁷ During this time, other tenants in the building included bookbinders Dever, Garrity & Keyes, Inc. (mid-1930s to mid-1940s), Kellogg Switchboard and Supply Co. (late 1930s to mid-1940s), National Urn & Bag Co. (late 1930s), and Meyers tea packers (late 1930s).

Following the Phillips & Van Orden Company's departure, the Phillips Building hosted a variety of printing-related tenants, including the Hooper Printing and Lithograph Co. (early 1950s to 1980s), electrotypers Western Newspaper Union (1950s), bookbinder Wilson-Jones (early 1950s to mid-1960s), printers Filmer Bros/Taylor & Taylor (early 1950s to late 1970s), printers Majors & Mattoch (1970s and 1980s), typesetters Linotype Composition Co. (1970s and 1980s) and printer Kennedy Lawton (1970s and 1980s).

Ownership History

A review of information available at the San Francisco Assessor's office indicates that Grattan Phillips purchased what was to become the Phillips Building parcel from Mary A. and Susanna P. Quick on May 25, 1922. The parcel was transferred from Grattan's estate to his wife Margaret A. Phillips on December 22, 1928, after conclusion of a lengthy legal dispute following Grattan Phillips's death (see Section 5). Margaret Phillips owned the building until 1950, when it was transferred to a trust for her children Virginia Della Rosa-Prati and Grattan Phillips, Jr. The building remained in family ownership until its June 2012 sale to 246 First Street LLC.

5. Phillips & Van Orden Company

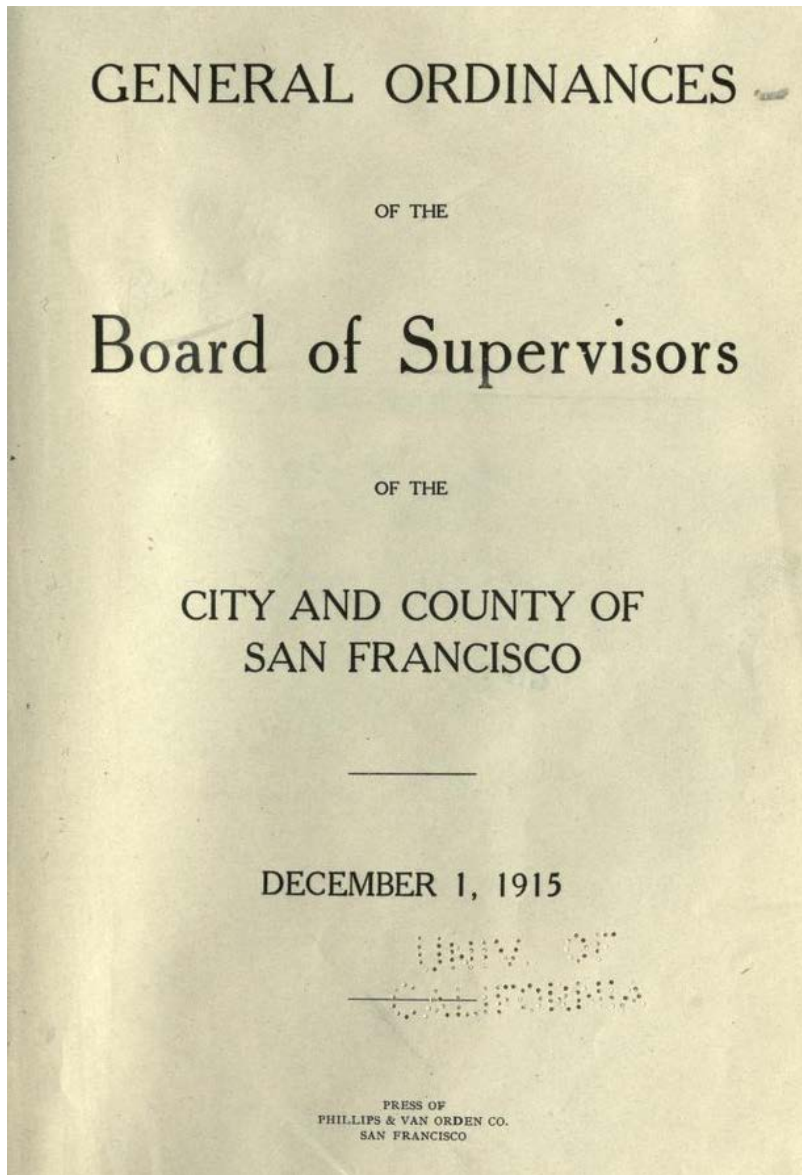
Grattan D. Phillips (1871-1925), son of San Francisco pioneer Captain John Phillips, first appears in San Francisco city directories in 1891 as a printer residing at 340 Union Street. By 1895, he and business partner Owen H. Smyth had established the publishing, printing, and bookbinding firm Phillips & Smyth, with offices at 518 Clay Street. By 1901, the firm had made Charles H. Van Orden a principal and changed its name to Phillips, Smyth & Van Orden, with offices at 508 Clay. By 1905, the company was running its publishing, bookbinding and lithography operation out of its 508 Clay offices under the name Phillips & Van Orden. At that time, Phillips & Van Orden was one of approximately 200 "book and job" printers in San Francisco. Phillips & Van Orden had moved to 1917 Mission Street by 1907, likely following destruction of their Clay Street offices in the 1906 earthquake and fire. The next year, the company moved to 509-511 Howard Street (around the corner from 246 First Street), where it remained through the 1920s.⁸

A full list of publications known to be associated with Phillips & Van Orden is included below as Appendix D. In the 1910s and 1920s, Phillips & Van Orden was one of the primary printers used by the

⁷ This occupant history has been compiled based on City Directory research, the full results of which are included below as Appendix B.

⁸ Carey & Co., California Department of Parks and Recreation Continuation Sheet (DPR 523L), "234 1st Street," February 2, 2010.

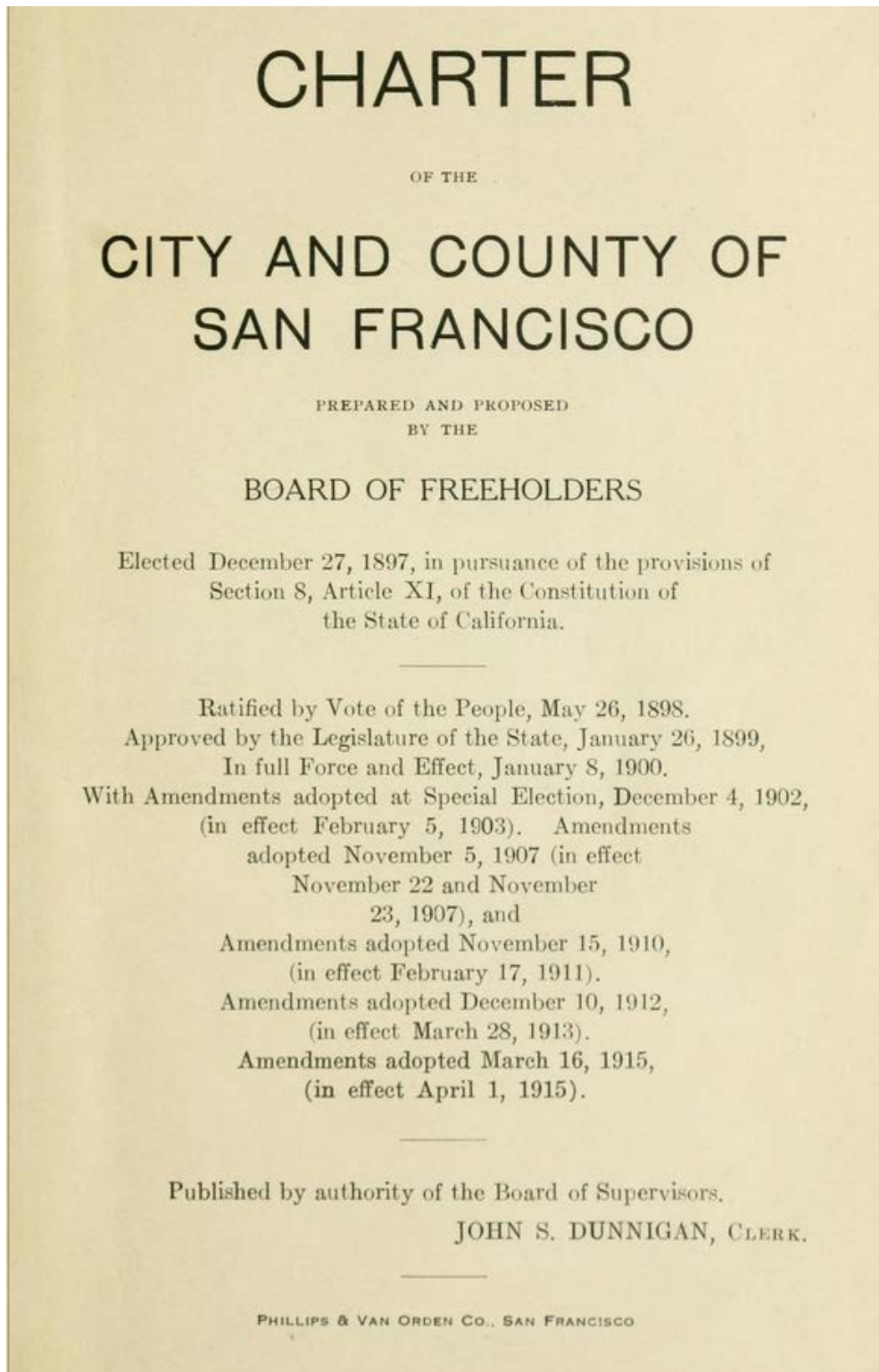
City and County of San Francisco to print voting pamphlets, ballots, ordinances and charters.⁹ During this time, the firm had a broad clientele, including the Masons, the Society of California Pioneers, the Association of Pioneer Women of California, the National Education Association, the Union Labor Party of San Francisco, and writer and poet George W. Caldwell. The firm was sufficiently prominent that Grattan Phillips pursued the Republican nomination for State Printer in 1910. Phillips died of pneumonia on November 27, 1925.¹⁰ After Grattan Phillips's death, his wife Margaret Phillips (1869-1953) became president of the company. Under her leadership, the company moved from Howard Street to its new building at 234-246 First Street in 1929.



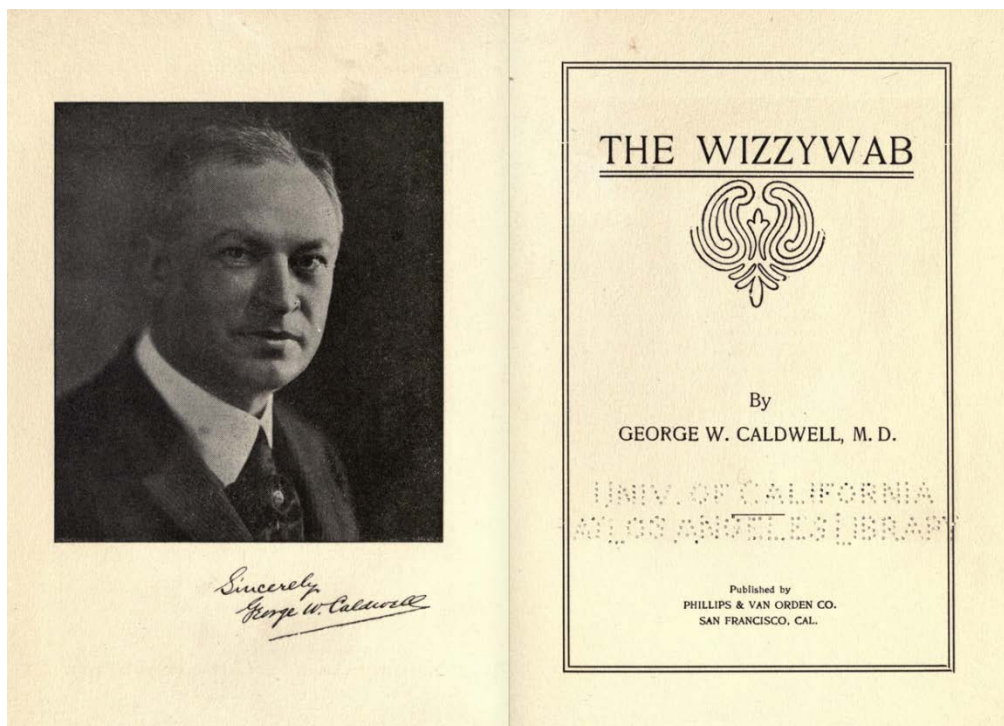
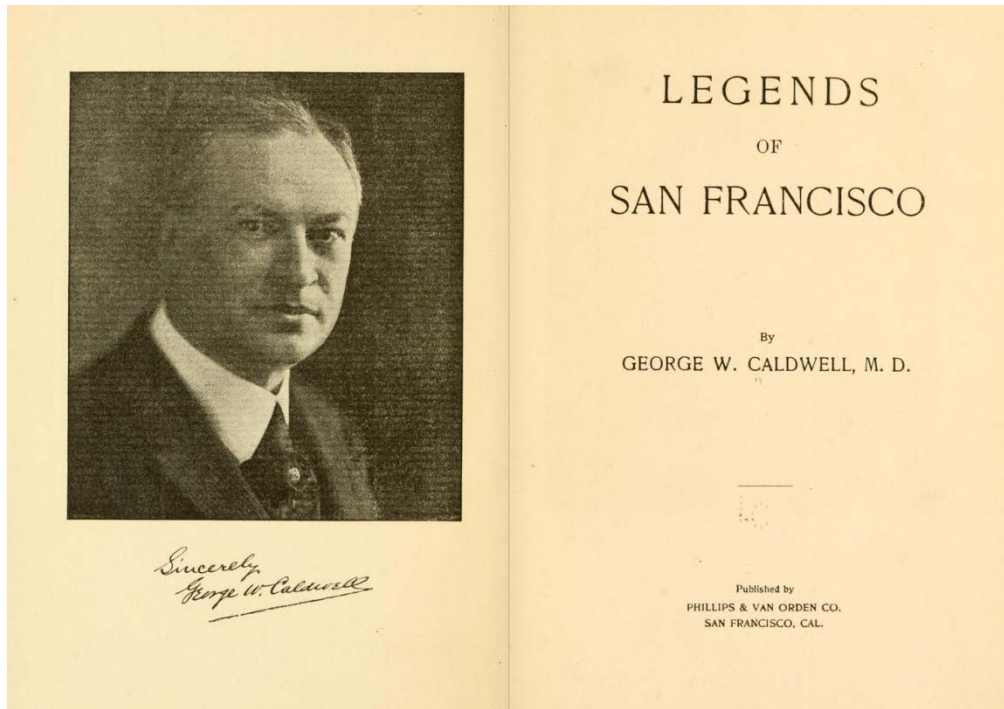
The title page of the General Ordinances of the Board of Supervisors of the City and County of San Francisco, published by Phillips & Van Orden on December 1, 1915.

⁹ See, for example, "Treasurer's Quarterly Report, City and County of San Francisco Quarter Ended September 30, 1922," *San Francisco Chronicle*, November 1, 1922, 21.

¹⁰ "Pioneer's Son Passes Away," *San Francisco Chronicle*, November 28, 1925, 4.



The title page of San Francisco's 1915 Charter, published by Phillips & Van Orden.



George W. Caldwell's book of poems Legends of San Francisco and children's book The Wizzywab were published by Phillips & Van Orden in 1919.

Bibliographic research identified only a handful of publications associated with Phillips & Van Orden during the time it was located in the Phillips Building, namely:

- San Francisco Public Utilities Commission & Cheminat, L. B. (1935). *San Francisco Water and Power*.
- Forby, A. M. (1943). *Love & Flowers: Poems from the Heart*.
- *A History of the U.S.S. Pensacola: With Emphasis on the Years She Served in the Pacific Against the Japanese During World War II*. (1946).
- Johnson, M. O. (1947). *Shorter Cycles in Rainfall*.

From this limited list it can be inferred that the bulk of Phillips & Van Orden's business during this time was as a job printer rather than a book publisher. Indeed, throughout the company's existence, city directories included Phillips & Van Orden in the directory of commercial printers, but not in the list of publishing houses, indicating that book publishing remained a minor part of Phillips & Van Orden's workload.

Charles Van Orden served as secretary and treasurer of the Phillips & Van Orden Company until his death on November 14, 1934. Born in San Francisco in 1855, Charles was the son of Leander Van Orden, who had travelled from Brooklyn, New York to become "one of the original forty-niners."¹¹ A 1934 newspaper article announcing the Van Orden's 50th wedding anniversary made the claim that Charles Van Orden rode in the first baby carriage in San Francisco, which had been "brought around the Horn in anticipation of his arrival."¹²

Phillips & Van Orden occupied 234-246 1st Street until approximately 1947, when it moved to a new location at 870 Brannan Street. (This building is no longer extant or has been heavily modified.) Based on city directory research, Margaret Phillips remained president and general manager of Phillips & Van Orden until the time of the 870 Brannan relocation, after which J. A. Forbush served as the firm's president. A life-long San Franciscan, Margaret Phillips passed on November 20, 1953 at the age of 84.

Archival research uncovered little additional information regarding Margaret A. Phillips, beyond her role in a significant legal case regarding common property statutes. Grattan Phillips died in November 1925, leaving no will, but an estate valued at nearly \$500,000, including \$205,000 in real estate and \$286,000 in personal property (including Phillips & Van Orden shares). In December 1926, Margaret's son Grattan Phillips, Jr. filed a court petition contending that he was entitled to one quarter of the estate as one of the intestate deceased's two children. Margaret Phillips's legal team countered that, according to a 1923 amendment to California common property law, the whole estate should be left to her as Phillips' widow. Margaret explained that at the time she married Grattan Phillips, Sr. he was earning only a small salary and her property formed the "nucleus" of what was to become the sizable Phillips family fortune.¹³ Grattan Phillips ultimately carried his appeals to the U.S. Supreme Court in October 1928, but the Superior Court of San Francisco, the California State Supreme Court, and the U.S. Supreme Court each reaffirmed Margaret Phillips' right to the entire estate.¹⁴

¹¹ "Death Claims C.H. Van Orden Pioneer of S.F.," *San Francisco Chronicle*, November 15, 1934, 7; "Mr. and Mrs. Charles H. Van Orden to Celebrate Golden Wedding Today," *San Francisco Chronicle*, April 5, 1931, 8.

¹² "Mr. and Mrs. Charles H. Van Orden To Celebrate Golden Wedding Today," *San Francisco Chronicle*, April 5, 1931, 8.

¹³ "Phillips' Son Defeated in Estate Fight," *San Francisco Chronicle*, December 23, 1928, 4.

¹⁴ "Son Fights Mother for Division of Rich Estate," *San Francisco Chronicle*, December 17, 1926, 8; "Mother Wins Estate Suit," *San Francisco Chronicle*, October 9, 1928, 7.

6. The Early Twentieth Century Printing Industry in San Francisco

The printing and publishing industries have a long and varied history in California, beginning with the first press arriving in Monterey in 1834.¹⁵ The earliest printing operations in the Bay Area were established in the wake of the 1849 Gold Rush, for which San Francisco served as a booming supply depot, and newspapers reporting of local developments were in especially high demand.¹⁶ The growing city boasted 26 printers by 1869, 46 printers by 1871, and 80 printers by 1884.¹⁷ The work of these early printers can be divided into three categories: job printing, book printing, and newspaper and periodical printing, with printers rarely limiting themselves to a single category.¹⁸

Though they did publish some books, Phillips & Van Orden's focus appears to have been on job printing, which is defined as "the printed items necessary for the functioning of social, commercial, and political enterprises."¹⁹ This includes printing governmental documents, advertisements and related materials for private businesses, as well as jobs for private individuals, such as personal stationery. Due to the difficulty and high cost of printing small items on large hand presses, this type of printing was rare before the invention of smaller presses in the nineteenth century.²⁰ By the second half of the century, however, job printing, along with newspaper printing, was the primary focus of California's printers, with book and periodical printing growing in importance later.²¹

When the Phillips & Van Orden Company moved into the Phillips Building in 1930, the firm was one of more than 250 printing companies operating in San Francisco. Several of these companies were located within a couple blocks of 246 First Street, interspersed among a wide variety of commercial and industrial operations located in the South of Market district.

Sanborn Fire Insurance Maps and City Directories were used to create snapshots of the printing industry in San Francisco at two moments in time (1915 and 1949) in order to assess the degree to which the Phillips Building was part of a printing-related "cluster" based in the South of Market district. The 1915 city directory identified approximately 220 "book and job" printers in San Francisco; the 1948-49 city directory identified 268 "commercial and book" printers citywide.

A review of the 1915 and 1949 Sanborn Maps found the following printing and printing-related uses within the blocks bound by Mission Street on the north, Main Street on the east, Folsom Street on the south and Second Street on the west.

¹⁵ Laura Sorveti, "California Printing History and the Shakespeare Press Museum," MA History Thesis, Cal-Poly San Luis Obispo, December 2010. 8.

¹⁶ Alistair M. Johnston, "A Glance at the First Century of California Printing," *Printing History*, New Series 9 (January 2011), 17; Sorveti, "California Printing History," 9-10.

¹⁷ Johnston, "A Glance at the First Century of California Printing," 17.

¹⁸ Sorveti, "California Printing History," 9.

¹⁹ Barbara Lee Cloud, *The Business of Newspapers on the Western Frontier*, Reno: University of Nevada Press, 1992, 72.

²⁰ Sorveti, "California Printing History," 11.

²¹ *Ibid.*, 12.

1915 Sanborn Maps

1. 318 First Street	Printing
2. 121-131 Second Street	Printing, 6th floor
3. 132-140 Second Street	Printing, 3rd floor; Electrotyping, 6th floor
4. 144-154 Second Street	Printing and Bookbinding, 2nd floor
5. 296 Second Street	Printing
6. 33-37 Clementina Street	California Ink Co.
7. 38 Clementina Street	Printing
8. 559 Folsom Street	Schwabascher-Frey Printing & Lithographing
9. 686-688 Folsom Street	Printing and Reading Room
10. 342-356 Howard Street	Printing and Bookbinding, 3rd floor
11. 509-515 Howard Street	Printing, 1st floor; Lithographing, 2nd floor; Linotype, 3rd floor
12. 519 Howard Street	Book Binding, 1st floor
13. 661-665 Howard Street	Printing & Paper Box Factory, 2nd floor
14. 27-29 Minna Street	Printing & Lithographing, 2rd, 3rd, and 4th floors
15. 521 Mission Street	Lithographing, 3rd floor
16. 531-533 Mission Street	Lithographing, 3rd floor
17. 545-547 Mission Street	Pacific Coast Paper Co., 1st floor; Bookbinding, 3rd floor; Bookbinding Supplies 4th floor; Printing, 5th floor
18. 571-573 Mission Street	Printing & Photo Engraving, 3rd floor
19. 79 Natoma Street	Printing
20. 144-148 Natoma Street	Printing, Linotyping & Bookbinding, 2nd floor
21. 140 New Montgomery Street	Blueprint, on roof

1949 Sanborn Maps

1. 162-180 First Street	Printing, 2nd floor
2. 234-246 First Street	Bookbinding, 4th floor; Printing, 5th floor
3. 301-307 First Street	Printing and Rubber Stamp Factory
4. 340 First Street	Paper Box Factory Printing, 2nd floor
5. 156-160 Second Street	Printing, 4th and 5th floors
6. 81-83 Clementina Street	Printing, 1st floor
7. 651 Folsom Street	Engraving and Monotyping, 2nd floor
8. 385 Fremont Street	Lithographing
9. 342-356 Howard Street	Printing & Bookbinding, 3rd floor
10. 500-516 Howard Street	Printing, above 1st floor
11. 509-521 Howard Street	Bookbinding and Printing, 3rd floor
12. 531-533 Howard Street	Printing, 3rd floor
13. 140-142 Minna Street	Blue Printing
14. 147-151 Minna Street	Blue Printing, 2nd floor
15. 179 Minna Street	Printing

For both 1915 and 1949, the businesses identified above are dispersed throughout the Mission-Main-Harrison-Second survey area and do not appear to be arranged into one or more clusters. Furthermore, given the large number of printers in San Francisco, the comparatively small number of printing-related operations identified within the survey area does not suggest an especially notable concentration of such businesses in the vicinity of the Phillips Building.

7. Master Architects: Henry H. Meyers and George Klinkhardt

Henry H. Meyers

Henry Haight Meyers was born on June 6, 1867 in Alvarado, California (present day Union City) to Mary E. Meyers and Jacob Meyers, a builder and carpenter. When Meyers was 12 years old, he moved with his family to the City of Livermore, located in eastern Alameda County. Eleven years later, at the age of 23, Meyers relocated alone to an apartment on Sutter Street in San Francisco and enrolled in night classes to pursue a career in architecture. By 1892, Meyers was working as an apprentice draftsman for the San Francisco firm of Percy & Hamilton, and was soon promoted to chief draftsman by 1900.²²

In 1897, Meyers moved with his wife, two daughters, his mother-in-law, and a servant to 2021 Alameda Avenue in Alameda, California.²³ Meyers subsequently designed a Colonial Revival residence for his family, which continued to serve as the home of the Meyers family until 1993, at which point it was bequeathed to the Alameda Museum and the City of Alameda.²⁴ The Meyers House and Garden would be the first of many buildings designed by Meyers in Alameda.

Subsequent to the deaths of Percy & Hamilton partners George Washington Percy (1900) and Frederick F. Hamilton (1899), Meyers took over as principal of the company.²⁵ During this time, Meyers supervised the completion of various unfinished Percy & Hamilton projects including the Hahnemann Hospital and the Kohl Building (400 Montgomery Street), the latter of which was the first steel frame building to be constructed in San Francisco, as well as the location of Meyers' offices at the time of the Phillips Building's construction.²⁶

In the early 1900s, Meyers partnered with Clarence R. Ward and designed a number of skyscrapers, warehouses, commercial properties, and office buildings in San Francisco shortly after the 1906 earthquake that destroyed much of San Francisco. Among the most notable work produced through their partnership was the Alaska Commercial Building in downtown San Francisco (1907; no longer extant). The Meyers and Ward partnership ended in 1910, after which Meyers practiced as an independent architect.

Meyers' portfolio during his time as an independent architect consisted largely of commercial and institutional buildings. In the early 1910s, Meyers also participated in the master planning of the 1915 Panama Pacific International Exposition in San Francisco, where he designed a number of buildings for the fair.²⁷

Concurrent with his independent practice, Meyers served as the architect for Alameda County from 1912 until the mid-1930s. During this time, he designed a number of public buildings, including Oakland's Highland Hospital, various healthcare facilities, and ten veterans memorial buildings located

²² Henry F. Withey and Elise Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*, New Age Publishing Co., Los Angeles, CA, 1956.

²³ Vicky Elliott, "Alameda's Meyers House Opens Door on Victorian Family Life," *SFGate*, Oct. 22, 1999.

²⁴ Jim Smallman, "Meyers House Receives Prestigious Award," *Alameda Sun*, July 24, 2014.

²⁵ Carey & Co., "234 1st Street."

²⁶ The Kohl Building, constructed in 1901, was completed with the assistance of noted San Francisco architect Willis J. Polk. Additionally, the Kohl Building survived the 1906 Great San Francisco Earthquake and Fire largely intact and became a prototype for future steel framed buildings in the Bay Area.

²⁷ Kelly & VerPlanck, California Department of Parks and Recreation Building Structure, and Object Record (DPR 523B), "234 1st Street," March 27, 2008.

throughout the Bay Area.²⁸ In 1935, Meyers received the Honor Award from the American Institute of Architects, Northern California Chapter for his Veterans Memorial Building in Hayward.²⁹

Meyers partnered with George R. Klinkhardt beginning in 1922, ending his independent practice.³⁰ Additionally, after studying at the University of California, Berkeley and passing the state exam in 1926, Meyers' daughter, Mildred S. Meyers, began working alongside Meyers and Klinkhardt in 1930. The three architects are noted for their collaborative work on the Alameda County veterans memorial buildings.³¹

Meyers retired from his practice in 1936 whereupon his daughter Mildred took over and continued the practice. On May 26, 1943, Meyers passed away at the age of 75 in Alameda County.

Selected Henry H. Meyers Projects:³²

- Alameda City Hall (Alameda, 1895)³³
- Meyers House and Garden (Alameda, 1897)
- Masonic Home (Union City, 1898)
- Kohl Building (San Francisco, 1901)
- Wells Fargo and Company Bank (San Francisco, 1901-1902)
- First Presbyterian Church (Alameda, 1903)
- Hotel Carlton (Berkeley, 1906-1907)
- Alaska Commercial Building (San Francisco, 1907, non-extant)
- Stockton Savings and Loan Society Bank Building (Stockton, 1907-1908)
- "Twin Towers" Methodist Church (Alameda, 1908)
- Hotel Clark (San Francisco, 1914, modified)
- Franklin Theater (Oakland, c.1915, non-extant)
- Highland Hospital (Oakland, 1927)
- Alameda Veterans Memorial Building (Alameda, 1929)

²⁸ Kelly & VerPlanck, "234 1st Street."

²⁹ Carey & Co., "234 1st Street."

³⁰ Withey and Withey, *Biographical Dictionary of American Architects (Deceased)*.

³¹ Ibid.

³² According to the Alameda Museum Quarterly Newsletter (Fall, 2006), over the course of his career, Meyer designed over 200 buildings in the San Francisco Bay Area, Northern California, Hawaii, and Guam.

³³ At the time of Alameda City Hall's design and construction, Meyers was working as an apprentice draftsman for the firm of Percy & Hamilton.

Select Henry H. Meyers Projects (photos source: Google street view)



Meyers House and Garden (Alameda, 1897)



Kohl Building (San Francisco, 1901)



First Presbyterian Church (Alameda, 1903)



Hotel Carlton (Berkeley, 1906-1907)



Stockton Savings and Loan Society Bank Building
(Stockton, 1907-1908)



"Twin Towers" Methodist Church (Alameda,
1908)

George R. Klinkhardt

George R. Klinkhardt was born on January 11, 1884 in New York City, New York. Prior to moving to California, Klinkhardt practiced architecture on the east coast of the United States. In 1910, Klinkhardt won a Pittsburg Architectural Club competition for his design of a suburban concrete residence with a garage.³⁴ A review of available architectural references indicates that much of Klinkhardt's architectural work was conducted in the San Francisco Bay Area with Henry Meyers, beginning with their partnership in 1922. Working alongside Meyers, who was the Alameda County architect at the time, as well as Meyers' daughter, Mildred, the three designed a number of veterans memorial buildings throughout Alameda County in cities such as Oakland, Alameda, Berkeley, and Pleasanton.

According to the American Institute of Architects Historical Directory, Klinkhardt became a member of the American Institute of Architects in 1927. Klinkhardt passed away on January 31, 1961 in Alameda, California.³⁵

Selected Meyers and Klinkhardt Projects:³⁶

- Arroyo Sanitarium (Livermore, 1918-1928)
- Siskiyou County Hospital (Yreka, 1923, unbuilt)
- Oakland Veterans Memorial Building (Oakland, 1926)
- Berkeley Veterans Memorial Building (Berkeley, 1927-1928)
- Posey Portal Superstructure (Alameda, 1928)
- Emeryville Veterans Memorial Building (Emeryville, 1930)
- Fremont/Niles Veterans Memorial Building (Fremont, 1930)
- Langley & Michaels Warehouse (Oakland, c. 1930, not extant)
- Livermore Veterans Memorial Building (Livermore, 1930)
- Phillips Building (San Francisco, 1930)
- Fairmont Hospital Tuberculosis Ward (San Leandro, 1930-1931)
- Albany Veterans Memorial Building (Albany, 1931)
- Hayward Veterans Memorial Building (Hayward, 1931)
- Pleasanton Veterans Memorial Building (Pleasanton, 1932)
- San Leandro Veterans Memorial Building (San Leandro, 1933)
- Caldecott Tunnel (Oakland/Contra Costa County, 1937)³⁷
- E.P. Stoll Residence (Oakland, n.d.)³⁸

³⁴ "Pittsburg Architectural Club Prize Contest for Concrete House Plans." *Cement Age* X (1910): 284-301.

³⁵ "California Death Index, 1940-1997," database, *FamilySearch* (<https://familysearch.org/ark:/61903/1:1:VP4M-WWG>; November 26, 2014), George R Klinkhardt, 31 Jan 1961; Department of Public Health Services, Sacramento.

³⁶ Unless otherwise noted, Klinkhardt acted as the associate architect to Meyers for their various projects.

³⁷ A Caltrans report suggests that Klinkhardt may have provided much greater assistance for this project, possibly designing the entire tunnel exterior.

³⁸ It is noted that Klinkhardt was the primary architect for this residence.

Select Meyers and Klinkhardt Projects (photos source: Google street view)



Oakland Veterans Memorial Building
(Oakland, 1926)



Berkeley Veterans Memorial Building
(Berkeley, 1927-1928)



Posey Portal Superstructure, North End
(Alameda and Oakland, 1928)



Emeryville Veterans Memorial Building
(Emeryville, 1930)



Fremont/Niles Veterans Memorial Building
(Fremont, 1930)



Caldecott Tunnel and Building, Oakland Entrance
(Alameda and Contra Costa Counties, 1937)

8. Architectural Context

The Phillips Buildings is significant as an intact example of the Art Deco style in San Francisco, a relatively rare architectural style in the city given its brief period of popularity and its use for commercial/public buildings but not residences. A summary of the Art Deco style and its primary examples in San Francisco follows.

In the latter half of the 19th century, architecture in San Francisco, as in other western cities, tended to reflect the popular architectural styles of Europe and the eastern United States, though with some regional differences. The Greek Revival style was popular through the 1850s and 1860s, the Italianate style in the 1870s, the Stick/Eastlake style flourished the 1880s, and the Queen Anne and Shingle styles dominated in the 1890s. Most of these early buildings were constructed of wood, a plentiful resource on the West Coast at the time.³⁹

Around the turn of the 20th century, innovative new building technologies such as steel frame construction, reinforced concrete, and elevators led to rapid vertical growth in San Francisco's downtown. An increase in brick and other fireproof construction was also prompted following a series of destructive fires, most notably those following the 1906 Earthquake. Shifts in popular architectural styles accompanied these modern building technologies.⁴⁰

Beginning in the 1920s, many architects and designers adopted the abstracted, graphic elements of the Art Deco style, particularly for the design of commercial and public buildings including office buildings, hotels, and theaters. Art Deco was popularized by the 1925 *Exposition Internationale des Arts Décoratifs et Industriels Modernes* (International Exposition of Modern Industrial and Decorative Arts) in Paris, which emphasized the work of Europe's leading Modern artists, designers, architects, and craftspeople. The stylized motifs and geometric forms of Art Deco were further disseminated to American audiences through films of the late 1920s.⁴¹ Architectural historian Mary Brown defines the style as follows:

Art Deco design is noted for its use of rich materials and profuse ornament of zigzags, rays and chevrons, stepped arches, stylized floral forms, and the repetition of forms and motifs. Developed during the post-World War I 'Jazz Age,' the exuberant Art Deco design was a reaction to the death, misery, and deprivation of the previous decade. It represented an embrace of a 'brave new world in which democracy, clinical efficiency, capitalism, and even luxury prevailed.' Art Deco ornament was liberally applied, particularly around the entryway and window spandrel panels. Buildings were oriented vertically and facades often feature a series of stepped setbacks.⁴²

The design motifs of Art Deco were taken from diverse sources including Mayan, Egyptian, Moorish, and Asian influences.⁴³ Unlike their eastern U.S. and European counterparts, California architects tended to draw inspiration from the pre-Columbian architecture of Mexico and Central America instead of Middle

³⁹ Mary Brown, *San Francisco Modern Architecture and Landscape Design (1935-1970) Historic Context Statement*, January 2011, 88-89.

⁴⁰ *Ibid.*, 89.

⁴¹ *Ibid.*, 89.

⁴² *Ibid.*, 90.

⁴³ *Ibid.*

Eastern or African sources, giving rise to a regional school of the Art Deco style commonly known in California as the “Mayan Deco” style.⁴⁴

In San Francisco, the Art Deco style was most commonly employed for commercial and institutional buildings, but was less popular for residential projects. In the 1920s, several prominent commercial buildings were designed in the style, many by master architect Timothy Pflueger, including the Pacific Telegraph and Telephone Building (1925) at 140 Montgomery Street and the Mayan Deco style Sutter Medico-Dental Building at 450 Sutter Street (1929).⁴⁵ Other prominent examples of the Mayan Deco style in San Francisco include the Western Furniture Mart building (The Capitol Co., 1937) at 1355 Market Street; the El Rey Theater at 1970 Ocean Avenue (Timothy Pflueger, 1931); the Independent Order of Foresters’ Hall at 170 Valencia Street (Harold Stoner, 1932); Pflueger’s 1932 remodel of the New Mission Theater at 2550 Mission Street; and the James Lick Middle School (William Crim, 1932) at 1220 Noe Street. As stated in the recent landmark designation report for the El Rey Theater, “What ties this body of buildings together is a rigorous (if not entirely accurate) interpretation of Meso-American forms, including stepped massing, corbelled entrances, tapered pylon-like tower elements, and ornamentation utilizing either literal or abstract pre-Columbian decorative motifs.”⁴⁶

Buildings within the South of Market area with notable Art Deco features include the two story commercial building at 468 9th Street (1934); the Eng-Skell Building (A.C. Griewank, 1930) at 1035 Howard Street; and, to a lesser degree, the Hjul Building (James H. Hjul, 1923) at 1049 Howard Street. Other architects associated with Art Deco architecture in San Francisco include Herman C. Baumann, Michael Goodman, Albert Larsen, E. Cobby, R.R. Irvine, George Kelham, and Will P. Day.⁴⁷

With the onset of the Great Depression in 1930, building activity throughout the city decreased significantly. Consequently, relatively few buildings in San Francisco were designed in the Art Deco style. In the late 1930s, Art Deco was ultimately discarded in favor of the more restrained Streamline Moderne style.⁴⁸

⁴⁴ Chris VerPlanck, *Landmark Designation Report, El Rey Theater, 1970 Ocean Avenue*, October 2016, 39.

⁴⁵ Mary Brown, *San Francisco Modern Historic Context Statement*, 90.

⁴⁶ VerPlanck, *Landmark Designation Report, El Rey Theater*, 40.

⁴⁷ Mary Brown, *San Francisco Modern Historic Context Statement*, 90.

⁴⁸ *Ibid.*

Notable Art Deco Buildings in San Francisco (photos source: Google street view)



Eng-Skell Building
(1035 Howard Street, 1930)



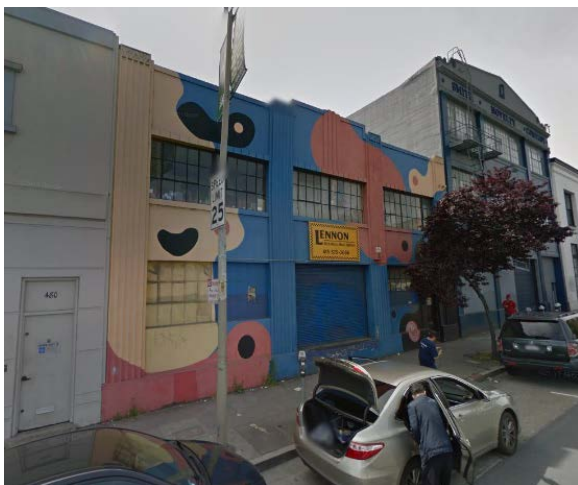
El Rey Theater
(1970 Ocean Avenue, 1931)



Independent Order of Foresters' Hall
(170 Valencia Street, 1932)



James Lick Middle School
(1220 Noe Street, 1932)



Commercial Building
(468 9th Street, 1934)



Western Furniture Mart Building
(1355 Market Street, 1937)



Pacific Telegraph and Telephone Building
(140 Montgomery Street, 1925)



Pacific Telegraph and Telephone Building, Detail
(140 Montgomery Street, 1925)



Sutter Medico-Dental Building
(450 Sutter Street, 1929)



Sutter Medico-Dental Building, Detail
(450 Sutter Street, 1929)

The Phillips Building is particularly notable as a loft building rendition of the Art Deco style. These hybrid commercial/industrial loft buildings are common in the South of Market area, though most are smaller than the Phillips Building. The South of Market Historic Context Statement provides background on this important building type:

The term “loft” refers to a building that contains offices and/or retail space on the first floor and multiple floors of flexible unpartitioned space on the upper floors. Typically built in higher-density locations adjoining the central business district, loft buildings were built to house wholesale businesses, providing space on the first floor for office, retail, or display purposes. Meanwhile, the upper floors were engineered to withstand heavy loads, ideal for light manufacturing, storage, and distribution.

Loft buildings resemble traditional warehouses in having few internal structural supports to avoid impeding the efficient use of space. Often the only partitioned spaces are the stair and the freight elevator. Optimally located with frontage on two or more streets – with the public

façade facing the primary street and a secondary façade facing an alley or side street – loft buildings typically feature a loading dock or freight door facing the secondary street. In the South of Market Area, loft buildings usually feature one of two structural systems. The first type, commonly built between 1906 and 1913 (and sometimes later), is a load-bearing brick structural system with an internal heavy timber frame that supports the interior floors and roof structure.

After the First World War, concrete became the dominant material because of its strength, suitability for spanning large distances without intermediate supports, and relative inexpensiveness. Similar to other industrial buildings in the survey area, loft buildings are designed in styles popular during the Edwardian era, especially Classical Revival and Renaissance Revival. Art Deco and Streamline Moderne became more popular during the 1930s and 1940s.⁴⁹

Within this context, the Phillips Building is best understood as a large, purpose-built loft building with distinctive Art Deco ornamentation.

9. Statement of Significance

The Phillips Building is historically and architecturally significant as a distinctive, and highly intact, example of the Art Deco style, a relatively rare architectural style in San Francisco. Specifically, the building is representative of the Mayan Deco substyle that is characteristic of most of the city's Art Deco architecture. Unlike San Francisco's most well-known Art Deco buildings, however, which are generally theaters, schools or office buildings, the Phillips Building was constructed to house the industrial processes associated with a large-scale printing operation. As such, the building, which has undergone only minimal exterior alteration since its construction in 1930, appears to be the largest Art Deco loft building in the city.

The building is also significant for its association with master architect Henry H. Meyers and his associate George R. Klinkhardt, prominent local architects who designed public buildings throughout the Bay Area, including several Veterans Memorial Buildings. The Phillips Building is a rare extant example of Meyers & Klinkhardt's commercial work.

Period of Significance

The Phillips Building's period of significance corresponds to its date of construction, 1930.

Integrity

Integrity is the authenticity of a historical resource's physical identity evidenced by the survival of characteristics that existed during the resource's period of significance. According to National Register guidelines, integrity is typically evaluated with respect to seven aspects, namely location, design, setting, materials, workmanship, feeling, and association.

The Phillips & Van Orden Building retains a high level of integrity and has only minimal exterior alterations. The modifications described above in Section 3 are almost exclusively interior modifications. The lone exception is the metal roll-up door and louver vents near the middle of the building's north elevation, which are not original. As such, the building clearly retains integrity of location, design, materials, workmanship and feeling. The building's integrity of setting has been reduced by the significant changes made to its immediate vicinity in the decades since Phillips & Van Orden Company's

⁴⁹ Page & Turnbull, *Historic Context Statement: South of Market Area*, San Francisco, California (2009), 92.

departure from the building in 1948, including extensive new construction and the freeway ramp immediately south of the building. Phillips & Van Orden's departure also reduced the building's integrity of association. These reductions in integrity of setting and association, however, are to be expected in a dense urban environment and, by themselves, do not render the building unable to convey its historic significance.

10. Boundaries of the Landmark Site

The boundary of the landmark site encompasses all of and is limited to Lot 006 of Assessor's Block 3736, on the southwest side of First Street between Tehama and Clementina Streets.

11. Character-defining Features

Whenever a building, site, object, or landscape is under consideration for Article 10 Landmark designation, the Historic Preservation Commission is required to identify character-defining features of the property. This is done to enable owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark. The character-defining features of the Phillips Building are listed below.

The character-defining *exterior* features of the building are identified as all exterior elevations, including but not limited to form, massing, structure, architectural ornament and materials identified as:

- Reinforced concrete construction
- Rectangular plan
- Stucco and cast concrete cladding
- Flat roof
- Front (east) façade:
 - Four bays separated, at ground floor, by rusticated stucco piers and, at upper floors, by narrow stucco pilasters with decorative fluting and by cast concrete Mayan Deco capitals
 - Recessed stucco spandrel panels
 - At cornice, frieze with recessed octagonal stucco motifs and cast concrete coping ornament
 - Metal casement and fixed windows at ground floor, with zig-zag mullion
 - Multi-light, steel industrial sash windows at upper floors; arched at top floor
 - Recessed entry at south bay with double wood doors and transom
 - Vestibule at south bay entry with decorative plaster ceiling featuring overlapping painted triangles
 - Incised "Phillips Building" lettering in concrete panel above south bay entry
 - Recessed entry at north bay featuring single wood door with sidelights and transom, and extensive stucco decoration, including dentils and fluted pilasters with Mayan deco-style capitals
 - Above double-height first floor, "Phillips Building" lettering in recessed cast concrete panel flanked by cast concrete ornaments with diamond motif
- North façade:
 - Nine-bay configuration
 - Multi-light, steel industrial sash windows at all floors
 - Rusticated stucco piers, fluted stucco pilasters, recessed stucco spandrel panels, and recessed cast concrete octagonal motifs at easternmost and westernmost bays

- Recessed entry with multi-light transom in westernmost bay
- Two pair of partially glazed metal sliding doors with divided lights
- Window openings at base of wall (louvered vents, security bars, and wired glass do not appear to be original)
- South facade:
 - Blank, windowless south façade with smooth finish concrete cladding (adjacent to freeway ramp)
- West façade:
 - Blank, windowless west façade with smooth finish concrete cladding visible at top (lower portion is obscured by neighboring building)

The character-defining *interior* features of the building are identified as:

- Former showroom space and office
 - Wood wainscoting along the east wall
- South recessed front entry
 - Vestibule, elevator lobby, and closet with narrow wood door
 - Simple wood molding at ceiling
 - Concrete stair with metal rail featuring zig-zag pattern (this original rail continues up to the top floor of the building)

12. Bibliography

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13. Appendix A: Existing Condition Photographs



A1. View of front (east) façade, looking south (Architectural Resources Group, October 2015).



A2. View of front (east) façade, looking west (ARG, October 2015).



A3. View of north façade, looking east (ARG, October 2015).



A4. Detail of easternmost bay along north façade (ARG, October 2015).



A5. View of north façade, looking south (ARG, October 2015).



A6. View of the loading dock along the north façade, looking south (ARG, October 2015).



A7. Detail of entrance at west end of north façade (ARG, October 2015).



A8. View of west façade, looking east (ARG, October 2015).



A9. View of south façade, looking north (Google street view, accessed October 2015).



A10. View of south façade, looking west (Google street view, accessed October 2015).



A11. Detail of entrance at south end of front façade (ARG, March 2016).



A12. Detail of entrance at north end of front façade (ARG, October 2015).



A13. Interior view of entrance at north end of front façade (ARG, February 2017). This area originally served as a display room and public space for the Phillips & Van Orden Company.



A14. View of north entry, looking northwest (ARG, February 2017).



A15. Interior view of first floor, looking west towards the rear of the building (ARG, February 2017).



A16. View of sliding doors in the north wall of the building (ARG, February 2017). There is a matching set of sliding doors three bays to the west.



A17. View of vestibule and closet inside south entry, looking east (ARG, February 2017).



A18. View of passenger elevator lobby inside south entry, looking west (ARG, February 2017).



A19. View of interior of elevator cab (ARG, October 2015). Permit research and review of historic drawings did not confirm that the current metal panels are original.



A20. View of metal stair with “zig-zag” pattern (ARG, October 2015).

14. Appendix B: Occupant History

The following occupant history of the Phillips Building is based on City Directory research.

Occupants, Phillips Building (234-246 First Street)

Year	1930	1931
234 1st Street	Phillips & Van Orden Co. Margaret A. Phillips Pres and Genl Mgr, Chas H. Van Orden Sec-Treas, Printers, Publishers, Lithographers and Bookbinders, 231 1st [sic]	Phillips & Van Orden Co. Margaret A. Phillips Pres and Genl Mgr, Chas H. Van Orden Sec-Treas, Printers, Publishers, Lithographers and Bookbinders
246 1st Street	No listing	No listing
Year	1935	1939
234 1st Street	Phillips & Van Orden Co. Margaret A. Phillips Pres and Genl Mgr, Virginia G Phillips V-Pres, Printers, Publishers, Lithographers and Bookbinders	Phillips & Van Orden Co, Margaret A Phillips Pres and Genl Mgr, Printers, Publishers National Urn & Bag Co Inc, H H Meyers mgr tea pkrs Kellogg Switchboard & Supply Co
246 1st Street	Dever, Garrity & Keys Inc, (J F Dever 1933) B P Keys Pres-Treas, T P Garrity V-Pres-Sec, Paper Rulers, Bookbinders	Dever, Garrity & Keys Inc, (J F Dever 1933) B P Keys Pres-Treas, T P Garrity V-Pres-Sec, Paper Rulers, Bookbinders
Year	1945-46	1948-49
234 1st Street	Phillips & Van Orden Co, Margaret A Phillips Pres and Genl Mgr, Printers, Publishers Kellogg Switchboard & Supply Co, E R Sears mgr	No listing
246 1st Street	Dever, Garrity & Keys Inc, (J F Dever 1933) B P Keys Pres, Paper Rulers, Bookbinders	Benj P Keys Co (J S Rogers) Paper Rollers, Bookbinders

Year	1953	1959
234 1st Street	Marso's Del Serve Western Newspaper Union electrotypers	Marso's Del Serve Western Newspaper Union electrotypers
246 1st Street	Hooper Printing Co [floor not specified] 2nd fl: Hills Bros Coffee Co tabulating dept 3rd fl: Wilson-Jones Co bookbinders 4th fl: vacant 5th fl: Taylor & Taylor printers	2nd fl: Hills Bros Coffee Co tabulating dept 3rd fl: Wilson-Jones Co bookbinders 4th fl: Hooper Printing & Litho Co 5th fl: Taylor & Taylor printers
Year	1964	1969-1970
234 1st Street	Fuller WP Co print manufacturers	No listing
246 1st Street	1st: Fuller WP & Co printing dept 2nd-3rd: Wilson-Jones Co manufacturers 4th: Hooper Printing & Lithograph Co 5th: The Filmer Bros Press Taylor & Taylor printers	1st: Hooper Printing & Lithograph Co. 3rd: Majors & Mattoch printers 4th: Linotype Composition Co typesetting 5th: The Filmer Bros Press Taylor & Taylor
Year	1974	1978
234 1st Street	Linotype Composition Co.	No listing
246 1st Street	1st: Linotype Composition Co typesetting 2nd: Hooper Printing & Lithograph Co. 3rd: Majors & Mattoch printers 4th: Kennedy Lawton printer 5th: The Filmer Bros Press	1st: Linotype Composition Co typesetting 2nd: Hooper Printing & Lithograph Co. 3rd: Majors & Mattoch printers 4th: Kennedy Lawton printer 5th: The Filmer Bros Press
Year	1982	
234 1st Street	Linotype Composition Co offices	
246 1st Street	1st: Linotype Composition Co typesetting 2nd: Hooper Printing & Lithograph Co. 3rd: Majors & Mattoch printers 4th: Kennedy Lawton printer 5th: Chin & Hensolt Engineers Inc. civil engineers	

15. Appendix C: Original Drawings

The following architectural drawings are taken from Henry H. Meyers, Architect, "Building for Mrs. Margaret A. Phillips, First & Tehama Streets, San Francisco, Calif.," July 22, 1929.

Sheet 1

Basement Floor Plan, First Floor Plan, Plan of Offices on First Floor

Sheet 2

Second Floor Plan, Third Floor Plan, Fourth & Fifth Floor Plans

Sheet 3

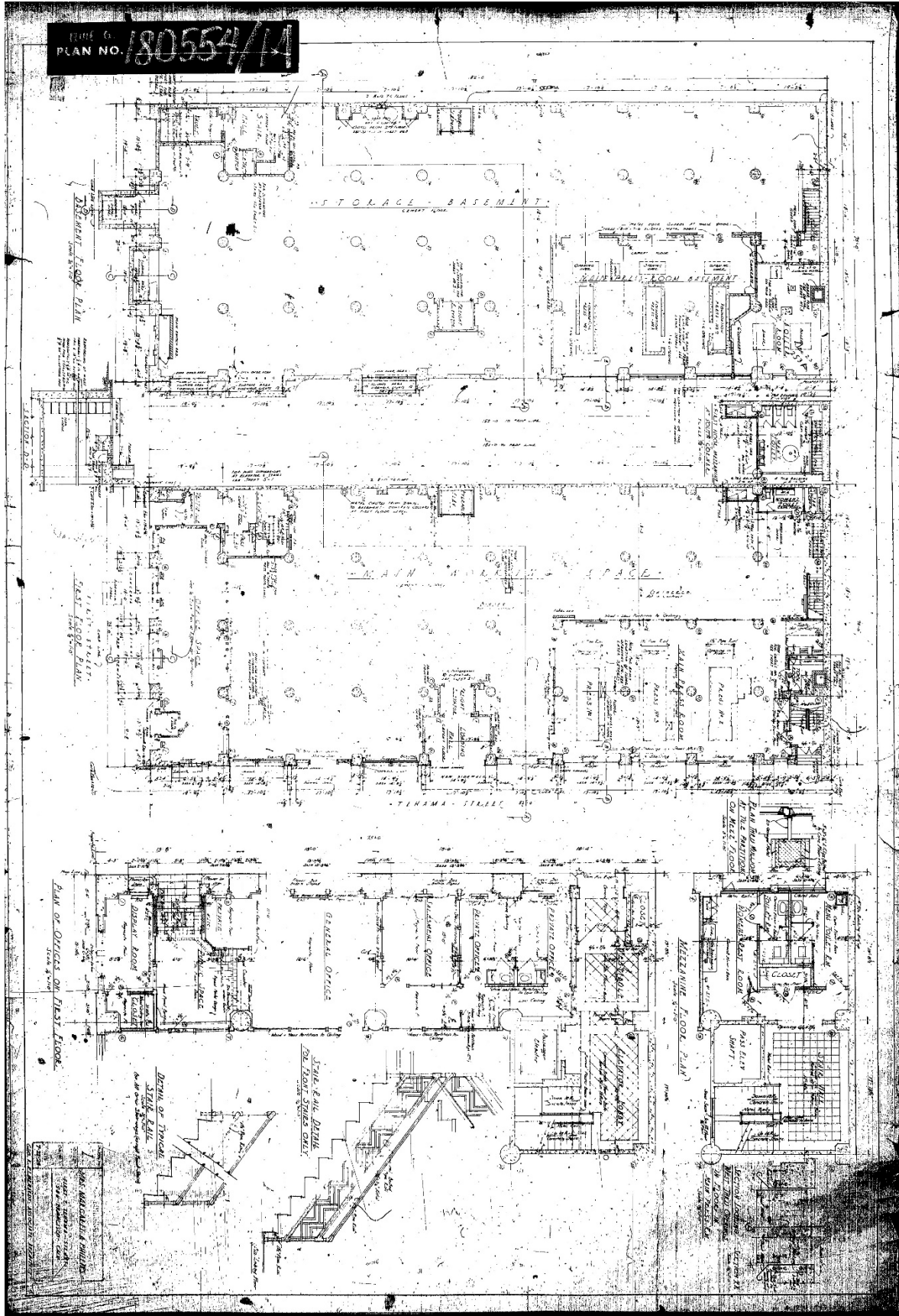
Roof Plan, Section, Details

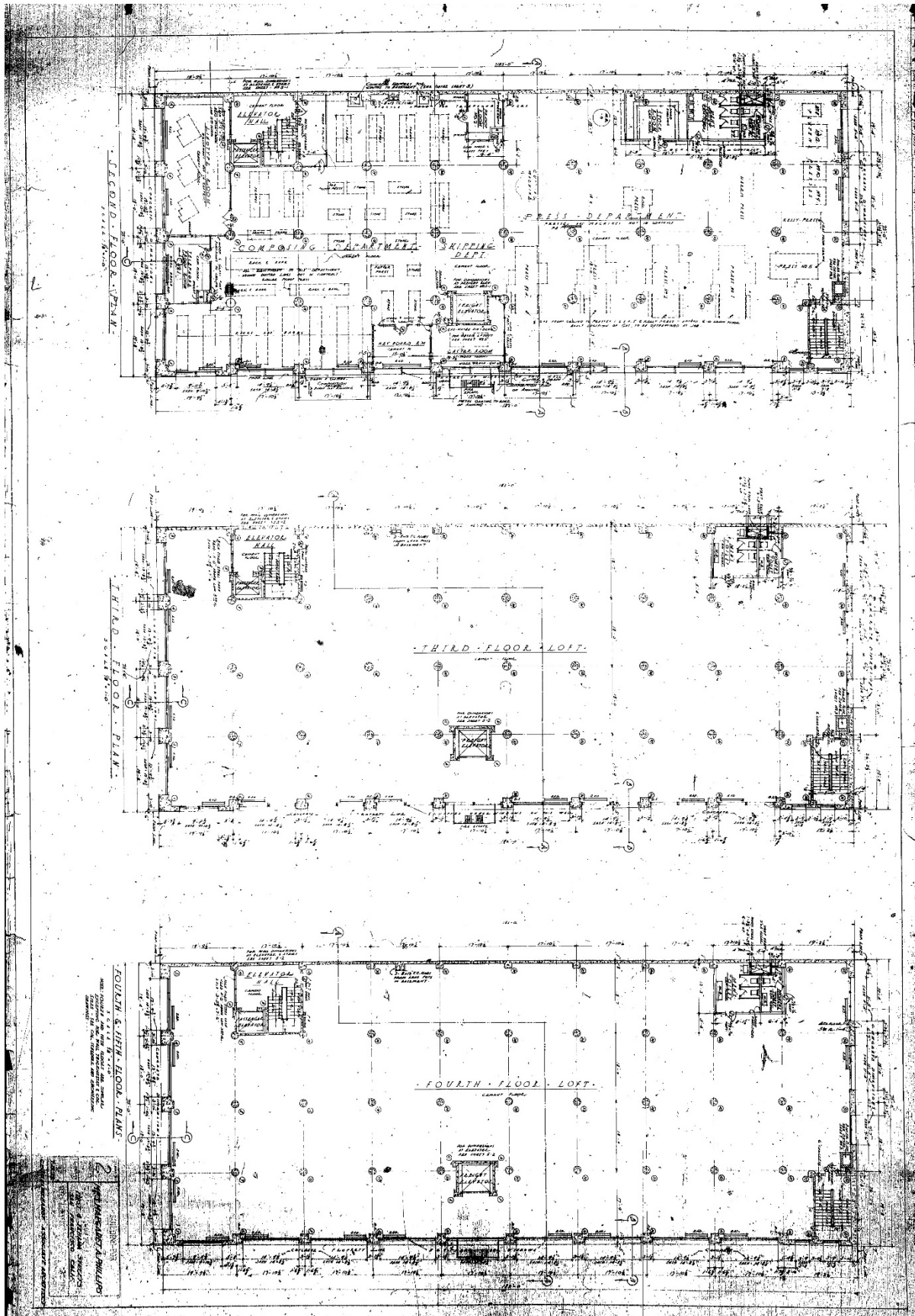
Sheet 4

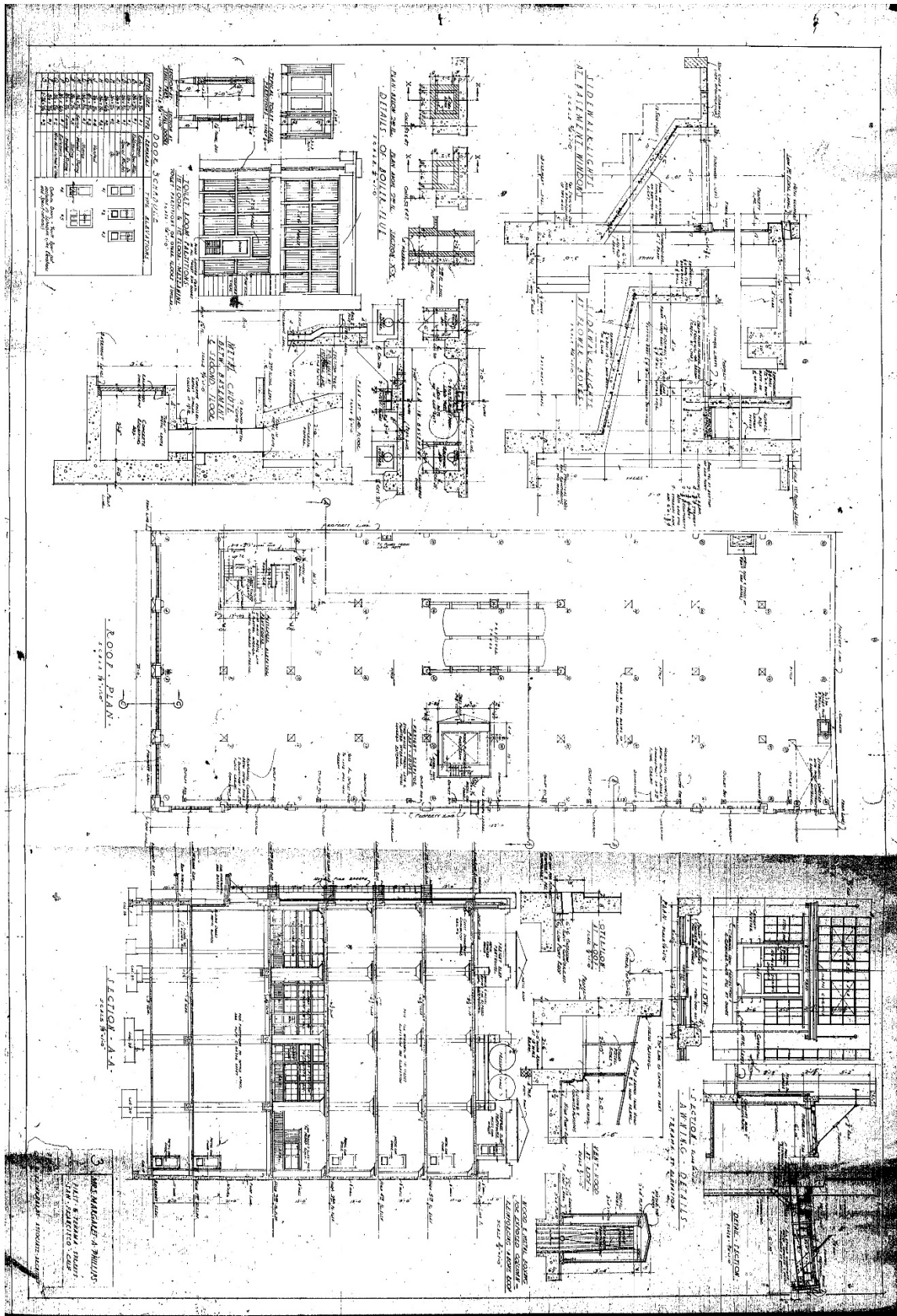
Exterior Elevations, Details

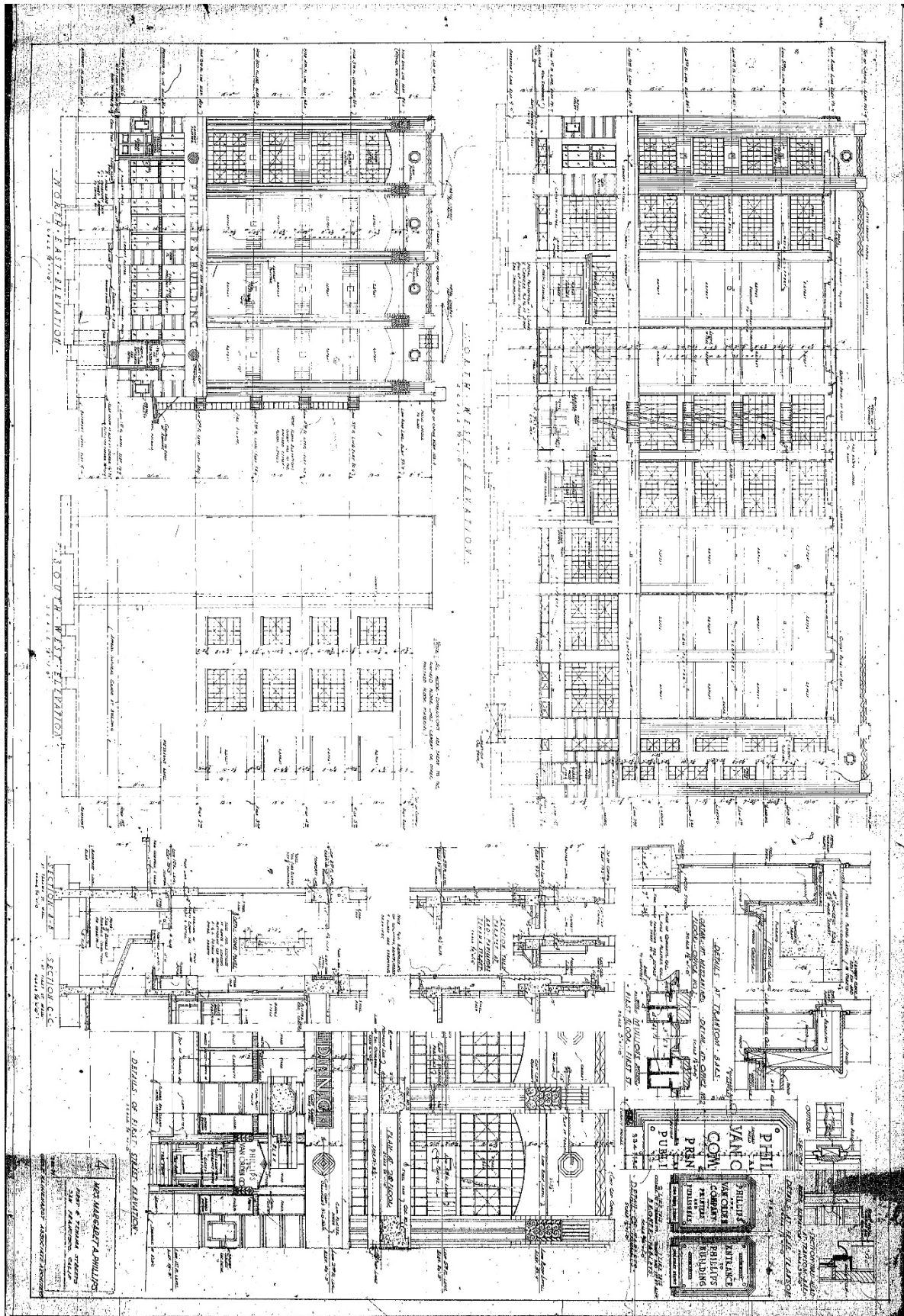
Sheet 5

Interior Elevations, Details









16. Appendix D: Documents Published by the Phillips & Van Orden Co.

The following bibliography of documents known to be published by the Phillips & Van Orden Co. has been assembled using the WorldCat.org website and other sources and is arranged chronologically. The vast majority of these documents were published either before the company moved into the Phillips Building in 1930 or after it departed c. 1947.

Prior to Occupying the Phillips Building

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17. Acknowledgements

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