State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code 3CS
Other Listings _____
Review Code _____ Reviewer _____ Date _____

 *Resource Name or #: (Assigned by recorder) 1000 Van Ness Avenue

P1. Historic name of building (if any): Don Lee Cadillac showroom
P2. Location: *a: County San Francisco ☐ Not for Publication ■ Unrestricted
*b. USGS 7.5' Quad _____ Date _____ T ___; R ___; ___¼ of ___¼ of Sec ___; _____B.M.
c. Address 1000 Van Ness Avenue City San Francisco Zip 94109
d. UTM: Zone _____; _____mE/ _____ mN *e. Assessor's parcel #: Block 715, lots 14 thru 69

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

This reinforced concrete building stretches along the east side of Van Ness Avenue for 120', from O'Farrell Street to Myrtle Street, and extends east along O'Farrell and Myrtle for 200'8". It occupies city lot #5 of block 715. Adjacent to the east is a 1990s addition of equal height but different style that was built for this building's conversion into movie theaters; it extends to Polk Street, occupies lot #2, and is not further described in this report.

When built, this building was eight stories plus a basement in height. The interior of the building has not been visited for this report, so whether the floor divisions remain the same after the conversion of the 1990s is unknown to this writer.

(See Continuation Sheet, page 2.)

*P3b Resource Attributes: HP7 – eight-story commercial building
*P4. Resources Present: ■ Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other

Historic view, 1928

P5b. Description of Photo: View looking northeast, 1928; SFPL photo AAD-4657 (please see page 3 for a current photo)
*P6. Date Constructed/Age and Source: ■ Historic ☐ Prehistoric ☐ Both
1920-1921; building permit
*P7. Owner and Address:
DEVELOPERS DIVERSIFIED
1000 VAN NESS S/C
REAL3300 ENTERPRISE
PARKWAYBEACHWOOD OH 44122
*P8. Recorded by: (Name, affiliation, and address)
William Kostura
P. O. Box 60211
Palo Alto, CA 94306
*P9. Date Recorded: May 2010
*P10. Survey Type: (Describe) intensive
P11. Report Citation*: (Cite report.) William Kostura. *Van Ness Auto Row Support Structures*. San Francisco Department of City Planning, 2009.
*Attachments: ☐ NONE ☐ Location Map ☐ Sketch Map ■ Continuation Sheet ■ Building, Structure and Object Record ☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Photograph Record ☐ Other (List)

Description (continued):

The building has a three-part composition, with cornices setting off the two upper stories and the two lower stories from the four middle stories. Although the composition is in three parts, the architectural treatment of the six upper stories is consistent, and is somewhat industrial in feeling; while that of the two lower stories is much more ornate, and is commercial in feeling. This varied treatment reflects the fact that the two lower stories were accessible to the public as an auto showroom and offices, while the six upper stories were used for automobile storage, repair, service, and painting, and storage of auto parts.

The Van Ness façade is divided into five bays, while the O'Farrell and Myrtle facades are each divided into eight bays. Except for the fact that the Van Ness side has a monumental entrance, the architectural treatment is the same on the Van Ness façade and on the adjacent three bays of the O'Farrell and Myrtle facades. The remaining (easternmost) five bays of the O'Farrell façade are very slightly plainer in treatment, while the remaining bays on the Myrtle Street side are quite plain. All façade ornament appears to be made of terra cotta, except perhaps for that in the recessed spandrels.

At the top of the building is a broad cornice supported by elaborately carved brackets. The original cornice was removed before the 1980s but has since been restored to its original appearance. Below the cornice is a course of egg-and-dart molding, and below this is a frieze. The frieze consists of panels filled with rinçeaux, or arabesques, of foliage; and superimposed on it, above each pier, is a shield that is topped by the head and wings of a cherub and is surrounded by garlands. A course of molding and a flat band run along the base of the frieze. Two stories below, a thin secondary cornice runs along the seventh floor level. It consists of a profiled molding and a dentil course. In the middle of this cornice a large shield or sconce with eagle supports a flagpole that extends at a 45 degree angle.

The piers and primary spandrels of the upper six stories form a grid. The treatment of these members is plain, save at the corners of the building, where the piers are decorated with quoins. Within each rectangle of the grid is a two-story window composition bordered by a rope molding and sill. In this composition, a recessed spandrel decorated with a shield and foliage separates the two stories; mullions take the form of colonettes; and window sash is eight-over-eight, double-hung. These windows are most likely made of wood, but may be metal-clad. In the easternmost five bays of the Myrtle Street side, windows are made of industrial steel sash.

A cornice, dentil course, and frieze cap the composition of the lower two stories. The frieze is filled with floral ornament. At the center of the Van Ness facade, the cornice, dentil course, and frieze wrap around paired columns that flank the monumental arched pedestrian entrance. Surmounting the columns and entrance is an immense sculptural group featuring two seated men reclining against a central, elaborately framed shield. Each man holds, respectively, a wheel and a gear, symbolizing the automobiles sold within and the machine age that produced the auto. The frieze below the sculptural group reads "CADILLAC," a replacement (probably early) for the original signage here, which read "DON LEE."

(Continued next page.)

Description (continued):

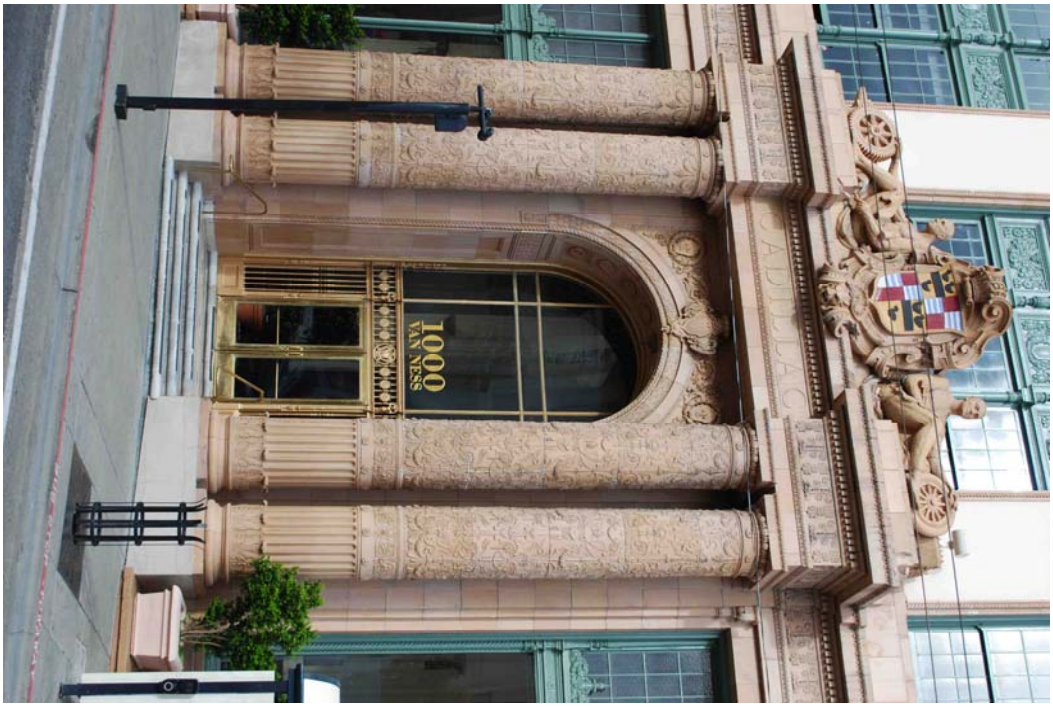
A shield forms the key of the entrance arch; and wreath, shield, and foliation ornament fill its spandrel. The arch itself is composed of three layers of ornamented moldings, and has a paneled soffit with floral ornament. The columns to either side are intensely decorated with floral ornament, and are fluted near the base.

Within the entrance arch, paired doors with full-length glazing are flanked by sidelights with spindle grilles and topped by a transom fronted with spindles and sculpture; all of these elements appear to be of bronze. A very tall window with bronze sash fills the area above the entrance and within the arch.

Windows to either side of the entrance in this level are tripartite, and are divided by colonettes. Transom bars are elaborately decorated with ornament similar to that employed elsewhere on the building, and lights above the transom bar are divided by muntins. Paired pilasters separate the windows from each other. In front of two pilaster pairs are free-standing spiral columns upon which sit sculptures of bears. The end piers of the lower stories are clad in rusticated terra cotta, with shield ornament.

The auto showroom just inside the main entrance rises two stories in height and is far more elaborate than the exterior. Its main feature is a double staircase that leads up to the second story offices. This showroom interior is generally intact, but a description is beyond the scope of this report; historic photos are included here as a means of conveying the general character of this space.

View looking northeast, June 2009



Main entrance and detail

Top photo: Column with bear
Bottom photo: Window detail

BUILDING, STRUCTURE, AND OBJECT RECORD

***NRHP Status Code** 3CS

***Resource Name or #** (Assigned by recorder) 1000 Van Ness Avenue

B1. Historic Name: Don Lee Cadillac showroom

B2. Common Name: _____

B3. Original Use: auto showroom B4. Present Use: movie theaters

***B5. Architectural Style:** Spanish Colonial Revival

***B6. Construction History:** (Construction date, alterations, and date of alterations)
Built in 1920-1921. Converted to movie theaters with an addition to the east in the early-to-mid-1990s. Cornice removed before the 1980s and restored in the 1990s.

***B7. Moved?** ■ No ☐ Yes ☐ Unknown **Date:** _____ **Original Location:** _____

***B8. Related Features:**
none

B9a. Architects: Weeks and Day b. Builder: Lindgren Company c. Sculptor: Jo Mora

***B10. Significance: Theme** automobile industry **Area** San Francisco
Period of Significance 1920-1964 **Property Type** auto showroom **Applicable Criteria** 1, 2, 3
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

History – Design and construction, architect and sculptor

This building was constructed during 1920-1921 for Don Lee, the auto dealer who initially occupied the building. His architects were Weeks and Day, perhaps the premier firm in San Francisco during the 1920s, and still considered one of the most important in San Francisco's history. The firm was founded in 1916 by architect Charles Peter Weeks (who trained at the Ecole des Beaux Arts) and structural engineer Will P. Day, and continued until the death of Weeks in 1928. Together they designed many prominent buildings, including Shriners' Hospital (1923), the San Francisco Chronicle building (1923-1924; altered), the Huntington Hotel (1924), the Mark Hopkins Hotel (1925), the Brocklebank apartments (1926), and the Sir Francis Drake Hotel (1928), all in San Francisco and extant; the State Library and Courts building and the State Office Building in Sacramento (completed ca. 1923; extant), plus two tall office buildings (1920, 1921), all in Sacramento; several theaters; and many other projects. Earlier, Weeks had been very productive in partnership with Albert Sutton (1902-1913) and during a solo period (1913-1916). After Weeks' death, Day continued to work on major projects, including a police station on Fulton Street in Golden Gate Park (1932), the creation of Treasure Island for the GGIE World's Fair, and the main terminal building at S.F. International Airport (1950-1954; altered).

B11. Additional Resource Attributes: (List attributes and codes) _____

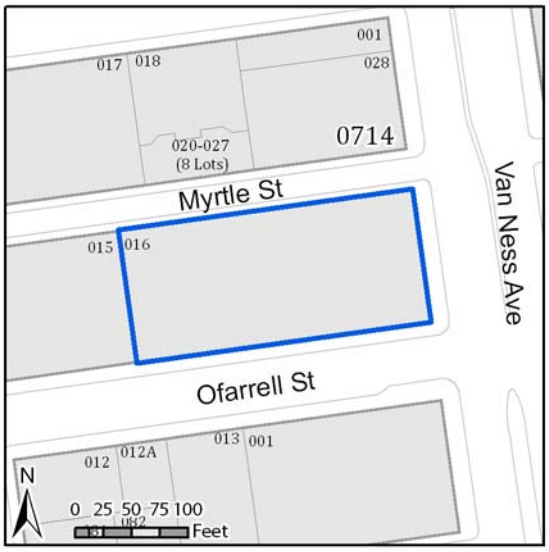
***B12. References:**
Building permit #93966, Nov. 20, 1920 (filed under "1020 Van Ness")
Crocker-Langley and Polk's city directory, and PT&T reverse directory listings for occupants of this building, 1921-1964
1929 and 1948 Sanborn insurance maps ("Don Lee Building")
Irving F. Morrow, "The Don Lee Building, San Francisco," *Architect and Engineer*, October 1921

B13. Remarks:

***B14. Evaluator:** William Kostura
Date of Evaluation: May 2010

(This space reserved for official comments.)

(Sketch map with north arrow required)



History – Construction, architect, and sculptor (continued)

The design of this building's double staircase was mildly controversial. At least one architect, and possibly others, thought that it resembled the staircase at the Burgos Cathedral in Spain so closely as to constitute plagiarism. Weeks readily admitted that the Spanish staircase influenced his own design, but thought that the differences made the influence allowable. "About the only thing that is similar in the two stairways," he wrote, "is that both start with a flight of steps turning to the right and left and then to the left and right, arriving together at the top. The Don Lee material is of wood and imitation stone, the Burgos Cathedral, metal and marble, and there is no one piece of detail that is common to both." (See Edward H. Hamilton, "Plagiarism? No, Declares S.F. Architect," *San Francisco Examiner*, December 13, 1921; also December 16th and 20th, and perhaps other dates.)

According to a secondary source, the sculptor of the terra cotta statuary on the exterior of this building was Jo Mora (1876-1947), the son of a sculptor and a native of Uruguay who moved to the United States at an early age. He studied in Boston and New York, worked as an illustrator at the Boston Herald, and moved to California in 1903. His works include the Cervantes monument in Golden Gate Park, the Father Serra group at Carmel mission, the Bret Harte memorial at the Bohemian Club, and murals in the Canterbury Hotel. (See Don Andreini, "Landmark Showroom…," *Heritage Newsletter*, vol. XX, no. 2 (March-April, 1992.)

History – Occupants

This building was occupied by automobile showrooms from its completion in early 1921 through 1991. The first three showrooms were all devoted to the sale of Cadillac autos, through at least 1969. The fourth and last showroom was for the sale of Lincoln and Mercury autos.

The Cadillac brand of automobiles

Although Cadillac has been a part of General Motors for 101 years, its origin is linked to GM's major competitor, Henry Ford. Very early in his career, Henry Ford started auto manufacturing businesses that did not survive for more than a year or two. His second attempt, during 1901-1902, was called the "Henry Ford Company"; Ford left it under his own volition due to a dispute with his financial backers. He then went on to found the successful Ford Motor Company that is in business today.

The investors who had backed the Henry Ford Company originally intended to liquidate its Detroit factory and other assets after Henry Ford left, but on further consideration decided to continue making automobiles. They needed a change in name, of course, and settled on Cadillac, after the French explorer who had founded Detroit in 1701. The reorganized Cadillac Automobile Company was founded in August 1902. Its first car, the 1903 Model A, was practically identical in appearance with the Ford Motor Company's first car, also produced in 1903.

The two brands quickly diverged, however. Wikipedia states "From its earliest years Cadillac aimed for precision engineering and stylish luxury finish, causing its cars to be ranked among the finest in the

(Continued next page.)

History – Occupants (continued)

U.S." Thus, the market for Cadillac became the opposite of that for Ford, which made ultra-basic, inexpensive cars. In 1909, General Motors purchased Cadillac and made it the conglomerate's large, luxury vehicle brand. Below Cadillac in price, in descending order, were Buick, Oldsmobile, Oakland (later, Pontiac), and Chevrolet. In later decades this hierarchy became somewhat blurred as each division offered a wider range of models. For instance, during 1927-1940 Cadillac offered a smaller sister brand, the La Salle, also named after a French explorer. Like Cadillac, the La Salle was also sold at 1000 Van Ness.

Wikipedia credits Cadillac with a number of technological advances: the use of interchangeable parts (in 1908), the first high-volume production of fully-enclosed bodies (in 1910), the first use of an electrical system for starting, ignition, and lighting (in 1912), and one of the first uses of a V-8 engine (in 1915). Despite the brand's emphasis on luxury, it did not begin to produce designer-styled bodies (as opposed to "auto-engineered" bodies) until 1927.

Sales were greatly impacted during the Depression, and GM briefly considered discontinuing the brand. According to the Wikipedia entry for Cadillac, the brand survived the Depression only because it was part of GM.

1921-1969: Don Lee and successor Cadillac dealerships

From nearly the inception of the brand into the 1940s, Don Lee was the major Cadillac dealer in California. He began selling Cadillacs in Los Angeles in 1905, when the product still had a one-cylinder engine. In 1908 he began to offer service in addition to sales, and he later credited his emphasis on service (instead of bargaining on price) with the foundation of his success. At a very early date he began to envision creating a system of garages around the state that would specialize in the service of Cadillacs.

While Don Lee controlled the sales of Cadillac in Los Angeles and southern California, his brother Cuyler Lee had a similar status in San Francisco and northern California. He began selling Cadillacs in San Francisco in 1903, even before Don Lee had sold them in Los Angeles. In 1907 Cuyler Lee began to sell another luxury brand, Packard, alongside Cadillac, and in 1909-1910 he built the city's largest and finest auto showroom to date, at 2000 Van Ness, to house these two brands. As soon as that building was completed, however, Cadillac announced a policy that its dealers could not sell any competing brands, and since Cuyler Lee also sold Packard, Cadillac was yanking its agency away from him. The result was that Cadillac was sold at 2000 Van Ness for only about a month, in May 1910. (See "Cadillac to Have New Agents in this City, *San Francisco Chronicle*, May 29, 1910, p. 45.)

The new Cadillac firm for San Francisco, the Morrison-Cole Motor Company, was obscure, and its sales room was modest. It was probably only a placeholder for Cadillac until it could get the northern California distributor they really wanted. Less than one year later, in early 1911, they chose Cuyler Lee's brother, Don Lee. (See "Cadillac Agency in New Hands in this City, *San Francisco Chronicle*, February 26, 1911, p. 39.) It seems probable that Cadillac had had Don Lee in mind as their distributor for the entire state for some time.

History – Occupants (continued)

Don Lee was dynamic in the way he handled the brand. By September 1911 he owned six Cadillac showrooms in California, including in Los Angeles, San Francisco, and Oakland, and had established another 33 sub-dealers and service centers around the state. In 1913 he moved his San Francisco showroom from a small storefront at 512 Golden Gate Avenue into a new, four-story building at 1601 Van Ness Avenue. At 46,000 square feet, it was one of the largest in the city. Don Lee did not own that building, but he helped to finance it by signing a lease long before construction began. He remained there as a lessee through 1920.

He then built his own new building, the one being evaluated here. In February 1920 Lee purchased the entire one-half block bounded by Van Ness Avenue, Polk Street, O'Farrell Street, and Myrtle Street. He planned an auto showroom building on the western half of this parcel and left the eastern half vacant. The showroom construction began in November 1920 and Lee began to move into it only four months later, in February 1921, while the exterior ornament and the showroom were still being worked on. Ornamental finish must have taken several months longer. At eight stories and a basement in height, and with 216,000 square feet of space, the building was over four times as large as Lee's previous showroom. It was by far the largest auto showroom in San Francisco.

It was probably also the most beautiful. Architect Irving F. Morrow, reviewing the finished building in *Architect and Engineer* ("The Don Lee Building," October 1921), stated "Anyone disposed to be dispirited by the ruthlessness of the machine in ousting humanity from human affairs is inclined to sit up and take notice at the sight of a building such as this one." Explaining that buildings devoted to automobile use and sales tended more toward an industrial character than a commercial one, he noted that this building overcame that trend; it was a "successful… assault of the spirit on the stronghold of materialism." The lavish use of decoration could be explained, he thought, by the fact that this was a showroom for autos of "highest class." Morrow especially praised the use of color in the building, both on the exterior and inside. He did note that there was a certain "rigidity and lack of subtlety" in the pier and spandrel grid of the upper floors, but then made allowance for this by saying "after all, it is a loft building." Regarding the appropriateness of using a historical style (Spanish Colonial) for a modern industrial building, he chose to leave that discussion to another forum.

Don Lee's competitor in sales of high-class autos, Earle C. Anthony, offered nothing but praise for this building. Anthony noted, "In his desire to construct a beautiful building which would beautify the city, he has spent several hundred thousand dollars on the exterior so that the people of San Francisco could take a pride in its architectural beauty, when he might have saved his money and had the building serve its purpose just as well." He commended Lee for his "progressiveness, courage, and good taste." (Edward H. Hamilton, "Yank Garages Big War Aid, Critics Told," *San Francisco Examiner*, December 20, 1921.) This building must have been on Anthony's mind when he constructed his own boldly ornate Packard showroom a block to the south, in 1926-1927, to designs by Bernard Maybeck.

In its arrangement of departments Don Lee's Cadillac building was similar to other large showrooms in the city. The most public areas, and the areas with the highest level of architectural finish, were in the

(Continued next page.)

History – Occupants (continued)

first story and in the mezzanine level (here, called the second floor). The main showroom, at the front, occupied a space two stories in height; here new and custom-built automobiles were shown. The double staircase led to various offices, which probably included an office for Don Lee; one for his San Francisco branch manager, P. T. Prather, who had held this role since 1911; offices for the salesmen at this branch; and regional offices for branches around the state. Passageways led from the main showroom to the rear of the first story, where the used car salesroom and the accessories department were located.

The basement and upper stories were for the most part seen only by staff, and housed departments that were more industrial in character. The vehicle entrance to the building was in the basement level of the O'Farrell Street side. Here, servicemen met the car owner, wrote out orders for whatever kind of service or repair work was desired, and took charge of the car. A "quick service" department was located on this level, as was a gasoline pump so that the car owner could receive his car fully gassed up. Freight elevators were employed to move the automobile to higher levels for other kinds of work.

The third floor was a stock room where parts for all models of Cadillac were stored and the sale of such parts was conducted. The fourth and fifth floors were used as a garage. The business here was probably similar to that of regular public garages, but it may be that this was also where cars were stored after they had been repaired, painted, etc., and were awaiting customer pick-up. A car wash and polish service was also located on these two floors. The sixth floor was devoted to auto repair and was equipped with lifts and other automotive equipment. The seventh floor was devoted to the repair, rebuilding, and recovering of auto tops, fender work, upholstery work, enameling, and general woodworking, in an age when auto bodies and interiors still incorporated a substantial amount of wood. The eighth floor was devoted to auto painting and had dust-free rooms with automatically-controlled heat.

Earle C. Anthony, the Packard dealer, said in 1921 that this building was "far larger than could ever be required for the present," and that Lee was building for "the future," i.e., with future growth in mind. Whether the full capacity of this building was ever realized, as far as volume of business was concerned, is unknown.

The location of various departments must have changed some over time. The 1948 Sanborn map, for instance, states that spray painting was performed on the seventh floor then, not the eighth.

Somewhat incongruously, this building doubled in use as a radio station during at least 1927 to 1947, when Don Lee's KFRC radio station operated from here, and afterward to at least 1953. At least two other auto showrooms, at 901 Van Ness and 1400 Van Ness, had a similar dual use.

The auto dealership in this building remained known as Don Lee Cadillac through 1947, and afterward successor firms took over sales of Cadillac here. From 1948 to at least 1964 this building was occupied

(Continued next page.)

History – Occupants (continued)

by the Cadillac Motor Car Division of General Motors Corporation. From the name, this sounds like a factory branch of Cadillac rather than a local dealership. In 1969, Kohlenberg Cadillac was here.

Afterward, this building held the San Francisco Lincoln-Mercury dealership from 1974 through January 1991. Then auto sales ended here, and later in the 1990s the building was converted into a multiplex movie theater, its current use. The formerly vacant lot to the east, still a part of this property, was developed as an addition to this building then.

History – Context

Other Cadillac showrooms in San Francisco

All of the showrooms in San Francisco where Cadillacs were sold before 1921, either by Cuyler Lee, Morrison-Cole, or Don Lee, have been demolished, except for one. The exception, 2000 Van Ness, was a Cadillac showroom for only about one month, in 1910; and that building has been extensively altered through the addition of extra stories.

Cadillacs were also sold by Ellis Brooks at 1395 Van Ness Avenue, along with other General Motors brands, during 1963-2008. Whether Cadillacs were sold at this building during all of these years has not been researched.

Architecturally distinguished auto showrooms in San Francisco

The most distinguished auto showrooms in San Francisco that still stand with good to high integrity, and their architects, are listed below, in chronological order by construction:

1001 Polk Street/1000 Geary Street; John Galen Howard; 1912-1913
1400 Van Ness Avenue; Herman Barth; 1912-1912
1699 Van Ness Avenue; Sylvain Schnaittacher; 1919-1920, 1923
1000 Van Ness Avenue; Weeks and Day; 1920-1921 (the subject building)
901 Van Ness Avenue; Bernard Maybeck; with Powers and Ahnden, 1926-1927
999 Van Ness Avenue; John E. Dinwiddie; 1937, 1950.

1000 Van ness should probably be considered to be the finest of these. A few others are also fine but rank below these in quality. Several others of high quality have been demolished or extensively altered.

Integrity

No exterior alterations of note have been made to this building, save for the usual replacement of the vehicle entrance door. The building thus retains integrity of location, design, materials, workmanship, feeling, and association. Due to the proximity of showrooms at 901 and 999 Van Ness, and of the Richelieu Hotel to the immediate north, this building can also be considered to retain integrity of setting.

Evaluation

This is one of more than 100 buildings along the Van Ness Avenue corridor that have a history as automobile support structures, and that are being evaluated for possible historic significance according to the criteria of the California Register of Historical Resources. With a few exceptions, these buildings were auto showrooms, public garages, auto repair shops, auto parts and supplies stores, and auto painting shops. The time period that is being studied is from the initial years of the automobile industry in San Francisco through 1964. Among the factors that have been considered when evaluating a building are its date of construction, its longevity of auto-related use, the importance of its occupants in local auto industry history, integrity, and architectural quality. These factors, and how they apply to evaluations of buildings, are discussed in a cover report, *Van Ness Auto Row Support Structures, 1908-1964*.

Criterion 1

Completed in 1921, this is a moderately early example of an automobile showroom. With 43 years of such use in its history (counting to 1964, the end year of the period being studied for this report), it has excellent longevity in this use. In addition, this is the only good example of a showroom where Cadillac, an important brand, was sold before the 1960s. Finally, this is one of the largest auto showrooms in San Francisco, if not the largest. Although it is unknown whether the full capacity of the building was ever reached, the building must nevertheless have been one of the busiest in the city as far as auto sales, service, repairs, storage, and parts sales was concerned.

For these reasons, and because of its high integrity, the building appears to be eligible for the California Register of Historical Resources under Criterion 1, at the local level, as an automobile showroom. The Period of Significance under this criterion is 1921-1964, the years of this use (through 1964).

Criterion 2

Don Lee was a dealer in Cadillacs, an important brand, for 36 years in San Francisco, and held the Cadillac distributorship for the entire state when he moved into this building. He was clearly very important in his field, and accordingly this building appears to be eligible for the California Register under Criterion 2, at the state level. The Period of Significance under this criterion is 1921-1947, the years Don Lee occupied the building.

Criterion 3

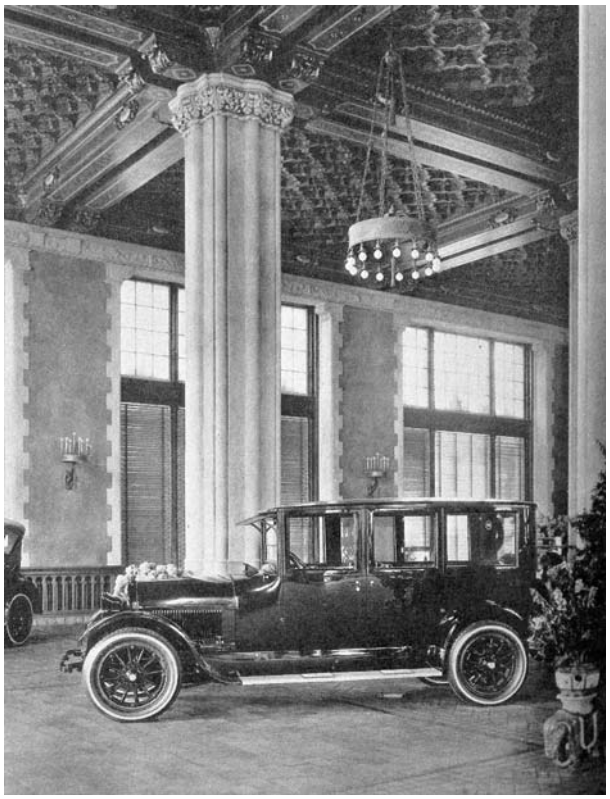
Architecturally, this building is probably the finest auto-related building in the study area of this project. The building is monumental in its scale, lavish in its use of ornament, and effective in its composition. The entrance with its paired columns, sculptural group, and bronze grilles is especially fine, and reflects that a luxury product was available for sale within. The upper stories, though spare by comparison, are also quite fine. The building thus appears to be eligible for the California Register under Criterion 3, at the local level. The Period of Significance under this criterion is 1920-1921, the years of construction.

Note: This building was designated San Francisco City Landmark #152 in 1981, and automatically qualifies for the California Register by virtue of this designation.

Character defining features

The character defining features of this building are its height and width; all terra cotta materials, including moldings and ornament; the cornice, columns and sculptures; the bronze doors and grilles at the entrance; all window sash and recessed spandrels in all three facades; the piers and main spandrels; and the flagpole. The showroom interior has not been examined for this report, but it is clearly of a high level, and probably ranks as one of the finer interiors in San Francisco. All original elements of the showroom should also be considered to be character defining features.

Showroom interior in 1929. San Francisco Public Library, photo AAD-4656.



Showroom interior photos from *Architect and Engineer*, October 1921