

A P P E N D I X D

CULTURAL AND TRIBAL CULTURAL
RESOURCES

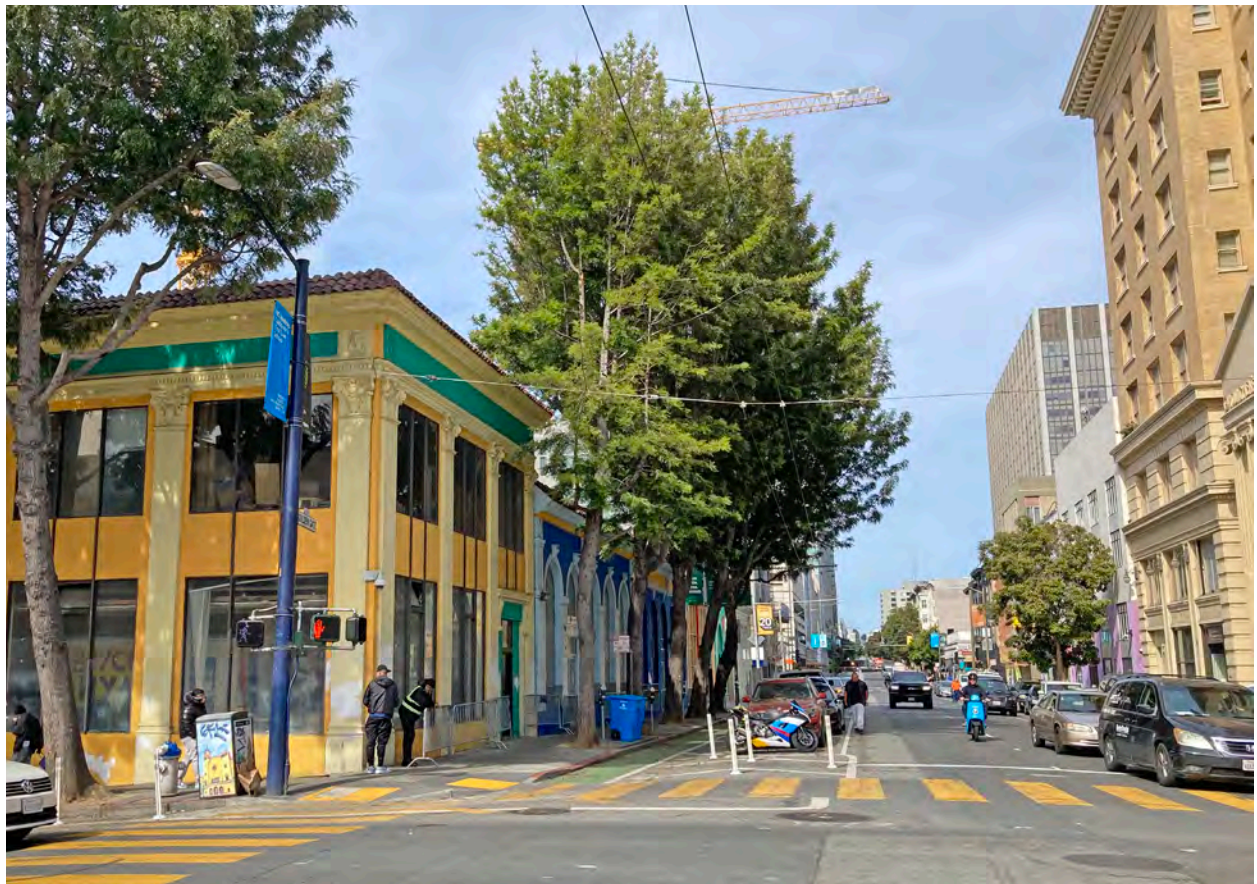


201-247 GOLDEN GATE AVENUE HISTORIC RESOURCES TECHNICAL REPORT

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I. INTRODUCTION

This Historic Resources Technical Report has been prepared at the request of the University of California College of the Law, San Francisco (UC Law SF) for the five buildings at 201-247 Golden Gate Avenue (Block 0348, Lots 022A, 023, 024, and 026) in San Francisco’s Tenderloin neighborhood. The University, which was formerly called University of California Hastings College of the Law or UC Hastings, had its name changed in January 2023 and will be referred to as UC Law SF throughout this report.¹ The five buildings that are studied within this report are situated on three parcels located on the south side of Golden Gate Avenue between Leavenworth Street (east) and Dale Place (west), and were originally constructed between 1911 and 1920 (refer to Table 1 and Figure 1). All five buildings share original or early uses in association with the motion picture industry, and more recent ownership and occupancy by labor unions. The subject parcels are currently zoned as C-3-G - Downtown General.

TABLE 1: SUBJECT BUILDINGS AND PARCELS

Building Address	Year Built	Block and Lot
201-205 Golden Gate Avenue	1920	0348/026
209 Golden Gate Avenue	1920	
215-229 Golden Gate Avenue	1920	
241-243 Golden Gate Avenue	1916	0348/024
247 Golden Gate Avenue	1911	0348/023 and 0348/022A



Figure 1: Current San Francisco Assessor’s Block Map. The subject site is outlined in red. Each of the five subject buildings is shaded and labeled according to address. Source: San Francisco Planning Department, Online Property Information Map. Edited by Page & Turnbull.

¹ “UC Hastings is Now UC Law SF,” *UC Law San Francisco*, Accessed January 3, 2023, <https://www.uchastings.edu/new-name/>

The five buildings at 201-247 Golden Gate Avenue have previously been determined to be contributing buildings to the Uptown Tenderloin National Register Historic District, which was listed on the National Register of Historic Places (National Register) in 2009, and therefore automatically listed on the California Register of Historical Resources (California Register). These five buildings have never been previously evaluated for individual historic significance. A potential project, the UC Law SF 201 Golden Gate Avenue Mixed Use Project (which is a component of the University’s Long-Range Campus Plan), is currently being proposed for the site. Therefore, this Historic Resources Technical Report examines the history of all five existing buildings, analyzes their potential significance as individual resources eligible for listing on the California Register, and analyzes their continued ability to contribute to the Uptown Tenderloin Historic District. The report then analyzes the potential impacts of the proposed UC Law SF 201 Golden Gate Avenue Mixed Use Project on the historic resources to meet the requirements of the California Environmental Quality Act (CEQA).

Methodology

Page & Turnbull prepared this report using research collected at various local repositories, including the City and County of San Francisco Office of the Assessor-Recorder, the San Francisco Department of Building Inspection, the San Francisco Planning Department, and the San Francisco Public Library’s San Francisco History Center, as well as various online sources including Ancestry.com, the California Digital Newspaper Collection, and Newspapers.com. Key primary sources consulted and cited in this report include Sanborn Fire Insurance Company maps, San Francisco building permit applications, San Francisco city directories, San Francisco Office of the Assessor-Recorder records, San Francisco Water Department historical records, and historical newspapers. Building permit references related to minor interior alterations, mechanical equipment systems replacement, and other minor repairs were excluded to focus the construction chronology for each building on repairs that could potentially impact integrity.

Page & Turnbull staff conducted a site visit to the subject buildings on May 12, 2022. All photographs within this report were taken at that time, unless otherwise noted.

Note, throughout this report, the term “theater” is used to refer to a motion picture theater, following common conventions in the United States. The alternate spelling, “theatre,” is more commonly used in the United Kingdom. “Theatre” is used in referring to historic business names or technical document titles that use such spelling; for instance, “Market Street Theatre and Loft Historic District” or “Empress Theatre.”

Summary of Findings

HISTORIC RESOURCES EVALUATION

This Historic Resources Technical Report finds that although each of the five subject buildings continues to contribute to the Uptown Tenderloin Historic District, none of the buildings appears to rise to a level of individual significance under any criteria of the California Register. Overall, the significance of these buildings rests in their contribution to patterns of development and the embodiment of architectural character found with the historic district.

PROJECT IMPACT ANALYSIS

The proposed UC Law SF 201 Golden Gate Avenue Mixed Use Project currently proposes demolition of the five existing low-scale buildings at 201-247 Golden Gate Avenue to construct a new 12- or 13-story, mixed-use building. The demolition of five contributing buildings to the historic district will not cause a cumulative impact to the historic district, as the overall percentage of contributing buildings remains high at 83 percent. In addition, the proposed project, as currently designed in both its “Academic Heavy” and “Academic Light” project variations, was found to be compatible with the Uptown Tenderloin Historic District through its overall massing, façade articulation, materials, details, and composition. Therefore, the proposed project will not have a substantial adverse impact on the Uptown Tenderloin Historic District.

II. EXISTING HISTORIC STATUS

The following section examines the national, state, and local historic status currently assigned to the buildings at 201-247 Golden Gate Avenue.

National Register of Historic Places

The National Register of Historic Places (National Register) is the nation's most comprehensive inventory of historic resources. The National Register is administered by the National Park Service and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level.

The buildings at 201-247 Golden Gate Avenue are currently listed on the National Register as contributors to the Uptown Tenderloin Historic District, which was entered into the National Register on February 5, 2009.²

California Register of Historical Resources

The California Register of Historical Resources (California Register) is an inventory of significant architectural, archaeological, and historical resources in the State of California. Resources can be listed in the California Register through a number of methods. State Historical Landmarks and National Register-listed properties are automatically listed in the California Register. Properties can also be nominated to the California Register by local governments, private organizations, or citizens. The evaluative criteria used by the California Register for determining eligibility are closely based on those developed by the National Park Service for the National Register of Historic Places.

Each subject property's listing in the National Register results in automatic listing in the California Register.

California Historical Resource Status Codes

Properties listed or under review by the State of California Office of Historic Preservation are listed within the Built Environment Resource Directory (BERD) and are assigned a California Historical Resource Status Code (Status Code) of "1" to "7" to establish their historical significance in relation to the National Register of Historic Places (National Register) or California Register of Historical Resources (California Register).³

² National Park Service, NPS Gallery, online. Accessed May 18, 2022. <https://npgallery.nps.gov/GetAsset/d55b533c-e490-4172-a748-d8e208d56035>.

³ California State Office of Historic Preservation, Built Environment Resource Directory (BERD), San Francisco County, updated September 2022.

The BERD data file for San Francisco County lists four of the five subject buildings, and lists 247 Golden Gate Avenue twice (refer to **Table 2**). This may be a recordation error as 241 Golden Gate Avenue is the only building not listed, but it was determined to be a contributor to the Uptown Tenderloin Historic District in 2009, at the same time as the other properties were listed. The four subject properties are listed with a status code of 1D, and an evaluation date of February 5, 2009, which corresponds to the listing of the Uptown Tenderloin Historic District to the National Register. A 1D code means “Contributor to a district or multiple resource property listed in NR by the Keeper. Listed in the CR.”⁴ The most recent update to the BERD database was in September 2022.

TABLE 2: BERD HISTORIC RESOURCE STATUS CODE FOR SUBJECT BUILDINGS

Address (as listed verbatim in BERD)	Name	Evaluation Info
201 Golden Gate Avenue	Film Exchange	1D, 2/5/2009
213 Golden Gate Avenue	Film Exchange	1D, 2/5/2009
215 Golden Gate Avenue	Film Exchange	1D, 2/5/2009
247 Golden Gate Avenue	Film Exchange	1D, 2/5/2009
247 Golden Gate Avenue ⁵	Film Exchange	1D, 2/5/2009

Department of City Planning Architectural Survey, 1976

The 1976 Architectural Quality Survey (1976 Survey) is what is referred to in preservation parlance as a “reconnaissance” or “windshield” survey. The survey looked at the entire City and County of San Francisco to identify and rate architecturally significant buildings and structures on a scale of –2 (detrimental) to +5 (extraordinary). No research was performed and the potential historical significance of a resource was not considered when a rating was assigned. Buildings rated 3 or higher in the survey represent approximately the top two percent of San Francisco’s building stock in terms of architectural significance. Summary ratings of 0 or 1 are generally interpreted to mean that the property has some contextual importance. However, it should be noted here that the 1976 Survey has come under increasing scrutiny over the past decade due to the fact that it has not been updated in over 25 years. As a result, the 1976 Survey has not been officially recognized by the San Francisco Planning Department as a valid local register of historic resources for CEQA purposes.

Each of the subject buildings was included in the 1976 Survey. The four buildings addressed 201-205, 209, 215-229, and 241-243 Golden Gate Avenue were grouped on one form, which noted “this group is extremely supportive of 247, 249.” The building currently addressed 247 Golden Gate Avenue was grouped on a separate form with the neighboring building at 255 Golden Gate Avenue,

⁴ California State Office of Historic Preservation, Department of Parks and Recreation, *Technical Assistance Bulletin No. 8: User’s Guide to the California Historical Resource Status Codes & Historical Resource Inventory Directory*, (Sacramento, November 2004).

⁵ Note that this is the repeated entry mentioned in the text above as a possible transcription error, and was likely intended to be 241 Golden Gate Avenue.

which stands opposite Dale Place. All buildings received a rating of “2,” indicating the groups of buildings were perceived to have importance slightly above a contextual level, but did not appear to be within the top 2 percent of buildings in the city, which would have received a rating of “3” or higher.⁶

San Francisco Architectural Heritage’s 1978 Downtown Survey

San Francisco Architectural Heritage (Heritage) is the city’s oldest not-for-profit organization dedicated to increasing awareness and preservation of San Francisco’s unique architectural heritage. Heritage has completed several major architectural surveys in San Francisco, the most important of which was the 1977-78 Downtown Survey. This survey, published in book form as *Splendid Survivors* in 1978, forms the basis of San Francisco’s Downtown Plan.

Heritage ratings, which include A (highest importance), B (major importance), C (contextual importance), and D (minor or no importance) are analogous to Categories I (Significant) through V (Unrated) of Article 11 of the San Francisco Planning Code, although the Planning Department did use their own methodology to reach their own findings.⁷ Each subject building was given a rating of “C,” which means that it has “Contextual Importance” according to the methodology developed by Heritage.⁸ Contextual importance, as defined in *San Francisco Preservation Bulletin No. 11* appears below.

- 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.⁹

Market Street Theatre and Loft Historic District

The Market Street Theatre and Loft Historic District (Theatre and Loft District) is a nearby thematic district entered into the National Register in 1986 (**Figure 2**). The Theatre and Loft District’s period of significance is 1889-1930, under Criterion A (Events) and Criterion C (Architecture). The district’s significance relates to its collection of buildings embodying the architectural tenets of the City Beautiful movement and Beaux Arts styling, and association to the development of an area

⁶ Survey forms on file at Page & Turnbull and also available by request from the San Francisco Planning Department.

⁷ San Francisco Planning Department, *San Francisco Preservation Bulletin No. 11: Historic Resource Surveys*, January 2003, 4. Accessed online, May 25, 2022, <https://sf-planning.org/sites/default/files/FileCenter/Documents/5085-PresBulletin11SURVEYS.PDF>.

⁸ Ratings listed on the San Francisco Property Information Map.

⁹ Ratings listed on the San Francisco Property Information Map.

containing many motion picture theaters along Market Street. Most of the theaters in the district were built in the 1920s and provided venues for studios including RKO, MGM, United Artists, and Paramount to showcase new movies as a “first run” or as a double billing with motion pictures and vaudeville.¹⁰ Accordingly, the district drew large attendance and became an important area in the downtown, just southeast of the city’s civic core.

The subject buildings are located approximately one block to the northwest of the Theatre and Loft District and are not included within the boundary as designated in 1986, nor were any other buildings that were not within less than one block of Market Street or directly facing onto Market Street, an important factor in contributing to the architectural character and thematic development along Market Street.

Eligible San Francisco Neighborhood Theater Non-Contiguous Historic District

This eligible (not yet formally listed) non-contiguous (or “discontiguous” in preservation parlance) historic district was identified in a context statement prepared in 2006 for the City and County of San Francisco’s Office of Legislative Analyst. The context statement focuses only on the movie theater building typology, and identifies theater sub-types, such as nickelodeons, applicable architectural styles, and several notable architects. The context statement does not document film exchanges or other motion picture industry-associated building types. As a discontiguous district, a formal boundary does not exist. Overall, this eligible district’s theme is theater-specific, and does not appear to be applicable to what could be considered support building typologies for the motion picture industry such as film exchanges and theater suppliers.

Uptown Tenderloin Historic District

The subject buildings are located near the southern boundary (jogs along McAllister, Golden Gate, and Turk) of the Uptown Tenderloin Historic District, which was listed on the National Register in 2009 (**Figure 2**). The Uptown Tenderloin Historic District spans across a large portion of the Tenderloin neighborhood, which emerged in the second half of the nineteenth century as blocks between the waterfront and City Hall were settled. The area, bounded by Market Street at the southeast, Mason and Taylor streets at the east, Geary Street at the north, Polk Street at the west, emerged as a hub of entertainment and vice between the 1870s and 1890s. By the early 1900s construction of brick buildings and hotels spread across the district, joining earlier wood-frame houses and flats. However, the 1906 earthquake and fires completely devastated the district, which

¹⁰ Statement of Significance in Market Street Theater and Loft Historic District, San Francisco, CA, National Register of Historic Places Inventory–Nomination Form entered into the National Register April 10, 1986. Accessed at National Archives and Records Administration, May 2022.

was rebuilt with larger multi-story masonry buildings. The Tenderloin experienced its greatest growth during a building boom bookended by World War I and the Great Depression. The historic district is significant under Criterion A (Events) with a period of significance of 1906-1957. As noted in the National Register nomination form:

The Uptown Tenderloin district is eligible for the National Register in the area of Social History under Criterion A for its association with the development of hotel and apartment life in San Francisco during a critical period of change. As a distinctive residential area, the district is also associated with commercial activity, entertainment, and vice. It is significant at the local level for the period 1906 to 1957.¹¹

Additionally, the historic district is significant under Criterion C (Architecture) with a period of significance of 1906-1931, spanning the extended period of post-earthquake recovery. As noted in the National Register nomination form:

The Uptown Tenderloin district is eligible for the National Register in the area of Architecture under Criterion C for its distinctive mix of building types that served a new urban population of office and retail workers. Predominantly hotels and apartments, the district also includes non-residential building types associated with life in the neighborhood.¹²

An expanded explanation of the district's significance is included in the nomination as follows:

The neighborhood was built in a 25-year period when most architects had been trained in the Beaux-Arts system and accepted the general goals of the City Beautiful Movement. This meant that there was a shared approach to design that valued relationships to neighbors, achieved in both composition and style. Facades were typically arranged vertically like a classical column, with a base, a shaft, and a capital. Within that pattern, many variations could create diversity within the group while still maintaining a fundamental similarity to the group. In addition, these architects overwhelmingly drew on Renaissance and Baroque sources to ornament their buildings. When they chose other styles, the buildings still related to the ensemble through composition, size, scale, and materials.

¹¹ National Register of Historic Places, Uptown Tenderloin Historic District, San Francisco, San Francisco County, California. National Register #08001407, Section 8, page 35.

¹² National Register of Historic Places, Uptown Tenderloin Historic District, San Francisco, San Francisco County, California. National Register #08001407, Section 8, page 36.

At a deeper level, the neighborhood is distinguished as a dense mix of urban building types. The neighborhood is largely residential, consisting mostly of hotels and apartment buildings, with a few dwellings and flats. These buildings were built for a wide range of society, but mostly for a narrow group in the middle. They reflect an important period of transition in urban housing, from hotels to apartments.

While predominantly residential, the neighborhood has meaning as a functioning urban neighborhood that includes other building types as well. These include churches, garages, stores, and baths—types that support residential living and might be expected to be found in any urban residential neighborhood of the period. They also include types that are specific to the history of this neighborhood—film exchanges and halls and clubs—accommodating entertainment and vice.¹³

The Uptown Tenderloin Historic District does not include a list of “character-defining” features but includes the following information describing the exterior character of the contributing buildings in the district:

- Most buildings rise straight up from the sidewalk, occupy the entire width of their lot, and create continuous street walls with neighboring buildings;
- Most buildings are constructed of reinforced concrete and feature brick, concrete, brick, and other types of masonry exteriors;
- Architectural ornamentation is typically applied in one of two different ways: specific to one style (minority of buildings), or eclectic, “reflecting the influence of the École des Beaux-Arts and drawing on a mix of generic images from Renaissance and Baroque architecture (majority of buildings);
- Reinforced concrete buildings are usually faced with stucco, with ornamentation limited to a cornice with more remotely classical detailing, or with iron or concrete relief motifs on spandrel panels.¹⁴

Building heights vary throughout the district, ranging from smaller one- and two-story commercial buildings to five- to six-story hotels and apartment buildings, and some towers taller than 10 stories.

¹³ National Register of Historic Places, Uptown Tenderloin Historic District, San Francisco, San Francisco County, California. National Register #08001407, Section 8, pages 7-23.

¹⁴ National Register of Historic Places, Uptown Tenderloin Historic District,

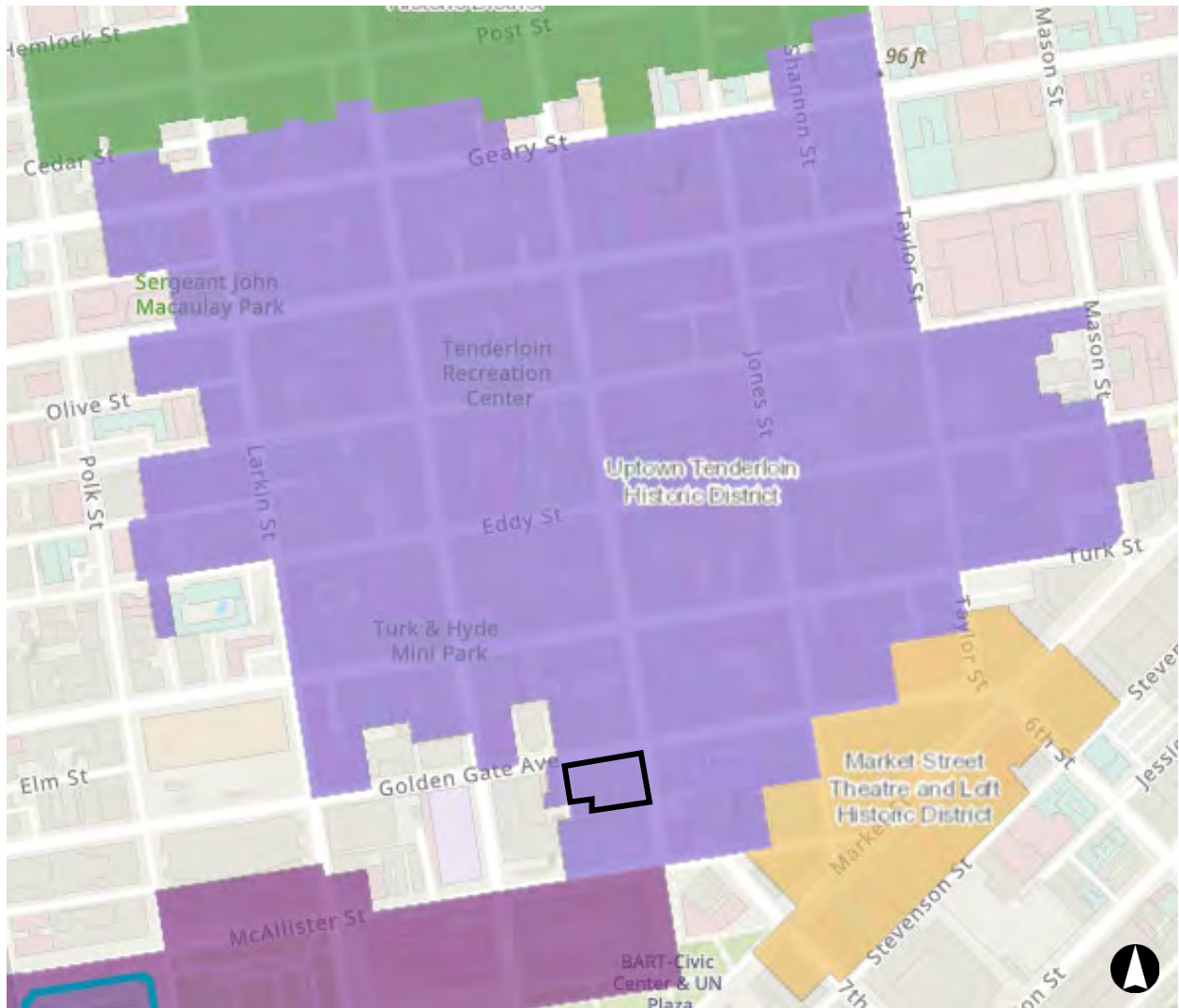


Figure 2: Current map of historic districts as mapped on San Francisco Planning Department's Online Property Information Map, 2022. The Uptown Tenderloin Historic District is shaded purple, and the nearby Market Street Theatre and Loft Historic District is shaded yellow. The location of the subject properties is outlined in black. Source: San Francisco Property Information Map, edited by Page & Turnbull.

III. FRAMEWORK FOR EVALUATION OF POTENTIAL HISTORIC PROPERTIES

California Register Criteria of Significance

The California Register of Historical Resources (California Register) is an inventory of significant architectural, archaeological, and historical resources in the State of California. Resources can be listed in the California Register through a number of methods. State Historical Landmarks and National Register-listed properties are automatically listed in the California Register. Properties can also be nominated to the California Register by local governments, private organizations, or citizens. The evaluative criteria used by the California Register for determining eligibility are closely based on those developed by the National Park Service for the National Register of Historic Places.

In order for a property to be eligible for listing in the California Register, it must be found significant under one or more of the following criteria, in addition to retaining its historic integrity (discussed in the following section).

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

Integrity

In order to qualify for listing in any local, state, or national historic register, a property or landscape must possess significance under at least one evaluative criterion as described above and retain integrity. Integrity is defined by the California Office of Historic Preservation as “the authenticity of an historical resource’s physical identity evidenced by the survival of characteristics that existed

during the resource’s period of significance,” or more simply defined by the National Park Service as “the ability of a property to convey its significance.”¹⁵

Page & Turnbull used established integrity standards outlined by the *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, to evaluate whether the subject property retains sufficient integrity to convey its historic significance. Seven variables, or aspects, that define integrity are used to evaluate a resource’s integrity—location, setting, design, materials, workmanship, feeling, and association. A property must possess most, or all, of these aspects in order to retain overall integrity. If a property does not retain integrity, it can no longer convey its significance and is therefore not eligible for listing in local, state, or national registers.

The seven aspects that define integrity are defined as follows:

Location is the place where the historic property was constructed or the place where the historic event occurred;

Setting addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building(s);

Design is the combination of elements that create the form, plan, space, structure, and style of the property;

Materials refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form the historic property;

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory;

Feeling is the property’s expression of the aesthetic or historic sense of a particular period of time; and

Association is the direct link between an important historic event or person and the historic property.

¹⁵ California Office of Historic Preservation, *Technical Assistance Series No. 7: How to Nominate a Resource to the California Register of Historical Resources*, (Sacramento: California Office of State Publishing, 4 September 2001), 11; U.S. Department of the Interior, National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, (Washington, D.C.: National Park Service, 1995), 44.

Character-Defining Features

For a property to be eligible for national or state designation under criteria related to type, period, or method of construction, the essential physical features (or character-defining features) that enable the property to convey its historic identity must be evident. These distinctive character-defining features are the physical traits that commonly recur in property types and/or architectural styles. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular type, period, or method of construction, and these features must also retain a sufficient degree of integrity. Characteristics can be expressed in terms such as form, proportion, structure, plan, style, or materials.

Historic Districts

Historic districts are defined by the California Office of Historic Preservation in *Technical Assistance Series #7*:

Historic districts are unified geographic entities which contain a concentration of historic buildings, structures, or sites united historically, culturally, or architecturally. Historic districts are defined by precise geographic boundaries. Therefore, districts with unusual boundaries require a description of what lies outside the area, in order to define the edge of the district and to explain the exclusion of adjoining areas. The district must meet at least one of the criteria for significance [...].¹⁶

Features in a historic district may be individually distinctive or lack individual distinction if the grouping achieves significance as a whole within its historic context. However, the majority of the components should add or contribute to the district's historic character, and each component must possess integrity along with the district as a whole.

DISTRICT BOUNDARIES

The boundaries of a historic district typically encompass the area of land containing the significant concentration of buildings, sites, structures, or objects that convey a shared significant context. A district's significance and historic integrity should help determine the boundaries with consideration of visual barriers, visual changes, boundaries of a specific time, and clearly differentiated patterns of historic development.

¹⁶ California Office of Historic Preservation, *Technical Assistance Series #7: How to Nominate a Resource to the California Register of Historical Resources*, (Sacramento: California Office of State Publishing, September 2001), Appendix-2.

DISTRICT CONTRIBUTORS & NON-CONTRIBUTORS

In addition, historic districts typically have contributing and non-contributing buildings, sites, structures, objects, or open spaces. A contributor adds to the historic associations, historic architectural qualities, or archeological values for which a property is significant because:

- It was present during the period of significance, relates to the documented significance of the property, and possesses historic integrity or is capable of yielding important information about the period; or
- It independently meets the California Register or National Register criteria.

A non-contributor does not add to the historic associations, historic architectural qualities, or archeological values for which a property is significant because:

- It was not present during the period of significance or does not relate to the documented significance of the property;
- Due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity or is capable of yielding important information about the period; or
- It does not independently meet the California Register or National Register criteria.

DISTRICT INTEGRITY

For a historic district to retain integrity, the majority of the components that make up the district's historic character must possess integrity even if they are individually undistinguished. The relationships among the district's components also must be substantially unchanged since the period of significance. Intrusions within a district may impact its integrity based on the relative number, size, scale, design, and location of the components. A district is not eligible if it contains so many alterations or new intrusions that it no longer conveys the sense of a historic environment.

IV. HISTORIC CONTEXT

Early San Francisco History

Native American communities and their ancestors inhabited the region that would become the San Francisco Bay Area for centuries preceding the arrival of Europeans. European settlement of what is now San Francisco began in 1776 with the simultaneous establishment of the Presidio of San Francisco by representatives of the Spanish Viceroy, and Mission San Francisco de Asís (or Mission Dolores) by members of the Franciscan order of the Catholic Church. The establishment of Mission Dolores and the twenty other California missions introduced the mission system, which aimed to convert local indigenous peoples to Catholicism, expand the Spanish colonial sphere of influence, and establish a colonial society. While the mission system claimed to be based on the voluntary conversion of neophytes, large numbers of Native Americans were forcibly relocated to support the missions, devastating cultural continuity for many communities, and decimating indigenous populations through exposure to disease.¹⁷

In 1821, Mexico declared independence from the Spanish colonial government, taking with it the former Spanish colony of Alta California, including the land which would become San Francisco. Along with independence from the Spanish colonial government, Alta California was also subject to the secularization acts passed by the Mexican government that removed the power of the missions and sought to end the mission system, reclaiming mission lands to be redistributed through the rancho system.

During the Mexican period, a small village, whose first permanent resident in 1835 was British seaman William Richardson, was established around a plaza (today called Portsmouth Square) above a cove in San Francisco Bay. This village, which was called Yerba Buena, served as a minor trading center inhabited by a few hundred people of diverse nationalities. In 1839, a few streets were laid out around the plaza by resident Jean Vigot and settlement expanded up the slopes of Nob Hill. Not long after the United States seized California in 1846 and Captain John B. Montgomery planted an American flag at Portsmouth Square (named after Montgomery's ship the *Portsmouth*), an Irish-born surveyor named Jasper O'Farrell extended the original street grid by Vigot, while also laying out Market Street from what is now the Ferry Building to Twin Peaks. Blocks north of the planned Market Street alignment were laid out in small 50-vara square blocks, whereas blocks south of Market Street (in SoMa) were laid out in larger 100-vara blocks.¹⁸ The following year the village of

¹⁷ Robert Archibald, "Indian Labor at the California Missions," *The Journal of San Diego History*, Spring 1978, v. 24, no. 2, accessed December 2021, <https://sandiegohistory.org/journal/1978/april/labor/>; and Charles Wollenberg, *Golden Gate Metropolis: Perspectives on Bay Area History* (Berkeley, California: Institute of Governmental Studies, University of California, Berkeley, 1985), 44-48.

¹⁸ A *vara* is an antiquated Spanish unit of measurement.

Yerba Buena was renamed San Francisco to take advantage of the name’s association with the bay.¹⁹

The discovery of gold at Sutter’s Mill in 1848 brought explosive growth to San Francisco, with thousands of would-be gold-seekers making their way to the isolated trading outpost on the edge of the North American continent. Between 1846 and 1852, the population of San Francisco mushroomed from less than 1,000 people to almost 35,000. The lack of level land for development around Portsmouth Square soon pushed development south to and beyond Market Street, eastward onto filled tidal lands, and westward toward Nob Hill. At this time, most buildings in San Francisco were concentrated downtown, and the outlying portions of the peninsula remained unsettled throughout much of the late nineteenth century.²⁰ San Francisco’s waterfront was transformed into a major shipping center for goods en route to the gold mines in the Sierra Nevada Mountains.²¹

The discovery of the Comstock Silver Lode in 1859 also prompted renewed investment in and profits from mining and real estate through the 1870s for a few wealthy San Franciscans.²² Construction and real estate values skyrocketed in the city, just as they had following the discovery of gold in 1848.²³ With the decline of gold production in 1855, San Francisco’s economy diversified to include agriculture, manufacturing, shipping, construction, and banking.²⁴ Prospering from these industries, a new elite of merchants, bankers, and industrialists arose to shape the development of the city as the foremost financial, industrial, and shipping center of the West.

Tenderloin Neighborhood

San Francisco’s Tenderloin neighborhood is an approximately 40-block area located west of Union Square, east of the Civic Center area. Geary Street to the north and Market Street to the south form the neighborhoods remaining borders.

The area now known as the Tenderloin was an undeveloped area of low sand dunes that rose to the north as the topography approached present-day Lower Nob Hill. By 1853, a portion of the neighborhood “stretching from Fourth Street west across Market Street, and along Turk, Eddy, and

¹⁹ Rand Richards, *Historic Walks in San Francisco: 18 Trails Through the City’s Past*, (San Francisco: Heritage House Publishers, 2002), xii-xiii.

²⁰ Rand Richards, *Historic San Francisco: A Concise History and Guide*, (San Francisco: Heritage House Publishers, 2001), 77.

²¹ Susan Dinkelspiel Cerny, *An Architectural Guidebook to the City: San Francisco and the Bay Area*, (Salt Lake City: Gibbs Smith, 2007), 1.

²² Gray Brechin, *Imperial San Francisco: Urban Power, Earthly Ruin*, (Berkeley: University of California Press, 1999).

²³ Cerny, *An Architectural Guidebook to the City: San Francisco and the Bay Area*, 3.

²⁴ Richards, *Historic San Francisco: A Concise History and Guide*, 77.

Ellis streets to Jones Street was known as St. Anne’s Valley.”²⁵ At that time, Larkin Street marked the western boundary of the city. Development of the area was touched off by the grading of Geary Street in 1863. By 1869, continuous rows of wood-frame residential flats, single-family homes, and rowhouses were built along nearly every street in the area.²⁶ Commercial and light industrial buildings were also common, as well as scattered schools, churches and social halls. Development further intensified during the 1870s and 1880s following the installation of cable car lines running west from Market Street out McAllister, Ellis, Geary and Sutter streets. By the turn of the twentieth century, many early dwellings had been replaced by impressive multi-story hotels, theaters and other facilities. Restaurants, saloons, gambling houses and brothels also proliferated in the area, leading to descriptions of it as a “tenderloin,” or vice district.²⁷

The 1906 earthquake and subsequent fires consumed large sections of the city, including virtually all of the buildings east of Van Ness Avenue. The area north of the former City Hall, frequently referred to as the “Uptown Tenderloin,” was entirely reconstructed between 1906 and the early 1930s, with the greatest burst of construction occurring between 1919 and 1929.²⁸ New codes for fire-resistant construction mandated the use of materials such as brick, stucco, or concrete, resulting in a visual consistency among the predominant building type: a three- to seven-story apartment building, hotel, or residential hotel constructed of brick or reinforced concrete.²⁹

The advent of the personal automobile during this period also affected reconstruction efforts. Sanborn maps from 1913 indicate a striking number of auto-related facilities in the Tenderloin, all part of San Francisco’s first “auto row,” which was primarily concentrated along Golden Gate Avenue from Leavenworth to Van Ness Avenue. This included the one-story building at 247 Golden Gate Avenue, built in 1911, which was converted to a motion picture industry-related use within the next decade. At the dawn of World War I, the vicinity of Market, Mason, and Taylor streets was the densest area in the Tenderloin, while many blocks remained partially vacant. After World War I, the Tenderloin experienced a rapid uptick in construction that lasted until the Great Depression hit in 1929. By the 1920s, the Uptown Tenderloin had evolved as the densest apartment district in San Francisco and was largely occupied by residents who worked in the Civic Center or the financial and retail districts of downtown.³⁰ As it had during the nineteenth century, the area also maintained its

²⁵ Anne Bloomfield and Michael Corbett, Uptown Tenderloin National Register Historic District, Section 8, Page 7.

²⁶ Sally Woodbridge, *San Francisco in Maps & Views*, (New York: Rizzoli International Publication, 2006), 78.

²⁷ Peter M. Field, “The Tenderloin’s First Brothels: 223 and 225 Ellis,” *The Argonaut*, Vol. 22, No. 2, Winter 2011, 84.

²⁸ Anne Bloomfield and Michael Corbett, National Register of Historic Places Nomination Form for the Uptown Tenderloin Historic District (May 5, 2008), Section 8, page 11. Nomination confirmed by the Keeper of the National Register, February 5, 2009.

²⁹ Ibid: Section 7, page3.

³⁰ Anne Bloomfield and Michael Corbett, National Register of Historic Places Nomination Form for the Uptown Tenderloin Historic District, Section 8, page 15.

reputation for vice—although the neighborhood was considered more respectable than other areas such as the Barbary Coast. Generally speaking, its entertainment venues were a blend of both legal and illegal activities, and its bars, clubs, theaters and restaurants catered to both neighborhood residents and out-of-town visitors.³¹

The Great Depression largely ended new construction in the area, and from the 1930s through the 1960s the Uptown Tenderloin retained a “balance between safe streets and wild nightlife.”³² By the 1960s, however, residents displaced by urban renewal—as well as patients discharged from state mental hospitals—joined others attracted to the area for its low rents. In time, the area became known for drug use and other criminal activities. Around the same time, however, the diverse neighborhood became home to the University of California College of Law, San Francisco (UC Law SF), the oldest public law school in the state (founded in 1878). In 1953, 198 McAllister Street was constructed and became the location of the University. An Annex located at 50 Hyde Street was added in 1970. In 1978, the former William Taylor Hotel tower at 100 McAllister Street, then a Federally owned property, was acquired by UC Law SF.³³ The tower was converted to student housing. This evaluation was prepared during ongoing campus expansion planning, including proposed redevelopment of the subject properties.

San Francisco Film Industry

Beginning in the 1850s, vaudeville shows—which featured singing, dancing, comedy, and novelty acts—were the primary form of popular entertainment for the newly urbanized American population. Around the turn of the twentieth century, changing social attitudes and the invention of the motion picture projector, which debuted in a New York City music hall in the 1890s, allowed movies to emerge as a novel type of popular entertainment. Vaudeville theatre owners did not initially anticipate that motion pictures would threaten their industry and even began showing short movies between acts to attract larger audiences. However, the American public was soon enamored with the new medium of film. By 1905 “nickelodeons,” or small storefronts where customers could see an entire program of films for a nickel, had become the most economical way to entertain to the masses. These establishments popped up across the country, often in converted vaudeville houses, and by 1910, 26 million people a week attended nickelodeons.

In the years following World War I, the general increase in American wealth and desire for luxury, the production of higher quality motion pictures and feature length films, and the conversion of

³¹ Ibid: Section 8, page 18-20.

³² Ibid: Section 8, page 21.

³³ University of California Hastings College of Law, *Long Range Campus Plan Five Year Infrastructure, 2018-2023*, (San Francisco: 2017), 31.

ornate vaudeville houses to movie theatres, brought the establishment of a higher standard for the theater-going experience. Subsequently, the construction of elaborate movie palaces occurred nationwide.³⁴

San Francisco has an especially strong theater history, and “played a leading role in the early years of the American motion picture business,” as noted by historian Michael Corbett, because the development of motion pictures as a popular form of entertainment corresponded with the growth of the city after the 1906 earthquake and fire.³⁵ Recovery and reconstruction allowed theaters to be incorporated seamlessly into the city’s urban fabric. Additionally, early silent films were a medium that had widespread appeal, and the customer base of the early nickelodeons and movie theatres included San Francisco’s large immigrant population.³⁶

During the period of post-quake redevelopment, Market Street between Fifth and Ninth streets developed as San Francisco’s downtown theater district and hosted a series of live performance and motion picture venues. Market Street was a natural location for theaters because it was the city’s primary transportation corridor, allowing people from all areas of the city to easily access it, and its wide sidewalks could accommodate the large crowds at show times.³⁷ As the motion picture industry grew nationwide in the 1920s and 1930s, the Market Street theater district continued to flourish, and many of the theaters initially constructed as vaudeville venues were converted to show motion pictures. Nicknamed the “Great White Way” after New York’s theater district, this section of Market Street was one of the most important theater districts in Northern California, with the opening of the Fox Theatre in 1929, the largest theater west of the Mississippi, representing the height of the city’s golden age of movie palace construction. Through the end of World War II, all first-run Hollywood movies opened on Market Street, and people flocked to the area to be entertained.³⁸ In 1986, a portion of this area was listed on the National Register as the Market Street Theatre and Loft Historic District.

As the city expanded outward, movie theaters were also constructed in each of the neighborhoods that grew up along the streetcar lines. Most of the city’s neighborhood theatres were constructed between 1910 and 1930 and were scattered throughout the various neighborhood commercial districts, although entertainment districts did develop in the Mission and Fillmore districts. These neighborhood venues, which showed movies after they had finished playing downtown, were a

³⁴ Murray and Tom, “San Francisco Neighborhood Movie Theater Historic District,” 6-7.

³⁵ Michael Corbett, Uptown Tenderloin Historic District National Register Nomination Form, Section 8, Page 29.

³⁶ Murray and Tom, “San Francisco Neighborhood Movie Theater Non-Contiguous Multiple Property Historic District,” 10.

³⁷ San Francisco Redevelopment Agency, “Mid-Market Redevelopment Plan” EIR #2002.0805E, (September 2003); “Market Street Theatre and Loft Historic District,” National Register of Historic Places Nomination Form.

³⁸ Jack Tillmany, *Images of America: Theatres of San Francisco*, (Charleston: Arcadia Publishing, 2005), 9.

more convenient and less expensive option for those living in outlying areas, and people were willing to wait a few weeks for shows to reach their local theaters. Most of San Francisco's neighborhood theatres were owned by a small group of entrepreneurs, each of whom operated small chains of theatres scattered throughout the city. Among the most prominent San Francisco theater owners were Samuel H. Levin, whose circuit included the Metro, Balboa, and Alexandria; Abraham Nasser, who owned the Alhambra, Castro, and Royal theaters; and Louis Greenfield, who operated the New Fillmore and New Mission theaters.³⁹

The San Francisco Planning Department has previously identified the eligible San Francisco Neighborhood Theater Non-Contiguous Historic District. Neighborhood theaters were also a forum for architectural experimentation and were often high-style examples of Art Deco, Streamline Moderne, or Exotic Revival design. A number of California architects, such as the Reid Brothers, Timothy Pflueger, and G. Albert Lansburgh, specialized in movie palace construction and were responsible for creating the opulent aesthetic that characterized San Francisco theaters. Architect Emory R. Frasier, designer of the Strand Theater (**Figure 3 and Figure 4**). Frasier also designed 241-243 Golden Gate Avenue in 1916.

The maps shown below, published in 1929 and 1952, respectively, illustrate locations of film industry-related properties along and immediately north of Market Street in the vicinity of the subject properties at 201-247 Golden Gate Avenue (**Figure 5 and Figure 6**). Theaters were located along and within three blocks of Market Street, while the intersection of Leavenworth Street and Golden Gate Avenue contained several buildings housing film exchanges, poster storage and production businesses, and theater supplies vendors.

³⁹ Murray and Tom, "San Francisco Neighborhood Movie Theater Historic District," 11.



Figure 3: Strand Theater, built in 1917, reopened in 2013 as the Strand A.C.T. (American Conservatory Theater). Source: Starkinsider.com. Photo by Frank Heffernan.



Figure 4: The Empress Theater on Market Street, 1913. Later renamed the St. Francis, this theater was demolished in 2013. Source: OpenSFHistory, wnp. 5.50491.



Figure 5: Nirenstein's Map of San Francisco, 1929. The subject buildings are outlined in red, and nearby film industry-related properties (film distributors, theater suppliers) are shaded red. Theaters are shaded red with a black outline. Source: Business Section, City of San Francisco (California), Sheet 2 of 2. Source: David Rumsey Map Collection. Edited by Page & Turnbull.



Figure 6: Nirenstein’s Map of San Francisco, 1952. The subject buildings are outlined in red, and nearby film industry-related properties (film distributors, theater suppliers) are shaded red. Theaters are shaded red with a black outline. Source: Business Section, City of San Francisco (California), Sheet 2 of 2, Nirenstein’s National Realty Company, 1952, via David Rumsey Map Collection. Edited by Page & Turnbull.

Construction of new theaters declined during the Great Depression, as the harsh economic conditions took a toll on the film industry, reducing attendance and the number of theaters in operation nationwide. By 1930 the production, distribution and exhibition of most motion pictures was consolidated among eight studios: Loew’s-MGM, RKO, Paramount, 20th Century Fox and Warner Brothers (the "Big Five"), United Artists, Columbia and Universal (the "Little Three"). These studios used the theaters along Market Street to unveil their products and draw high revenue. After first-runs and premieres they permitted showings in “second-run” theaters that were often owned by someone else. As noted in the National Register nomination:

This pattern lasted until after 1948, when the U.S. Supreme Court ruled Paramount in violation of the anti-trust laws. [...] Of the eight studios, four located their San Francisco picture palaces within the district, and there were two more houses for three chains nearby. It is as this showcase for major new motion pictures that the district finally stands out from the rest of downtown San Francisco.⁴⁰

⁴⁰ Statement of Significance in Market Street Theater and Loft Historic District, San Francisco, CA, National Register of Historic Places Inventory-Nomination Form entered into the National Register April 10, 1986. Accessed at National Archives and Records Administration, May 2022.

After World War II, neighborhood theaters had fully rebounded and even gained increased importance. Starting in the mid-1950s with the premiere of *Oklahoma!* at the Coronet, first-run films started to bypass Market Street and premiere in other parts of the city.⁴¹

Despite the post-World War II success of neighborhood theaters, nationwide changes in motion picture studio organization, film distribution, and audience movie-going habits led to the decline of single-screen movie theaters in the 1960s and 1970s. Multiplexes replaced the old theaters as it became apparent that featuring multiple films with smaller audiences was the most profitable way to adapt. Market Street was hit particularly hard by these changes, and it soon ceased to be a bustling entertainment district. Many of the ornate live and motion picture theaters closed their doors and were either demolished or converted into adult theaters.⁴² The neighborhood theaters fared slightly better, retaining large audiences through the late 1980s due to the city's high property values, population density, and limited amount of available space for the construction of multiplexes. Only a handful of neighborhood theaters remain in operation today, including the Presidio, Marina, Balboa, and New Mission theaters, among a few others.

FILM EXCHANGE BUILDINGS

The following context on film exchanges in San Francisco is adapted from the Uptown Tenderloin Historic District National Register nomination.⁴³ Context provided in that document has been supplemented with research from city directories and online resources about the history of the motion picture industry in San Francisco.

The earliest known film exchange established in San Francisco was located at 116 Turk Street by ca. 1902-1903. The exchange's owners, the Miles Brothers, were pioneers in the development of such facilities and the film distribution business. Prior to the creation of film exchanges, theaters had to purchase films from production companies or studios. This was problematic as it required theaters to store highly flammable film within the theater building.⁴⁴ Exchanges served effectively as libraries that provided storage and rental of films to local theaters. The exchange at 116 Turk Street was destroyed in the 1906 earthquake and fires, but due to its proximity to the rebuilt Market Street movie theaters, the Miles Brothers and others relocated within the same area after the earthquake. One exchange, Golden Gate Film Exchange, was located on the second floor of a two-story building at 166-180 Golden Gate Avenue in a building constructed in 1908 and designed by the O'Brien

⁴¹ Murray and Tom, "San Francisco Neighborhood Movie Theater Historic District," 12; Tillmany, 9.

⁴² Tillmany, 9.

⁴³ Uptown Tenderloin National Register Nomination Form, Section 8, page 29.

⁴⁴ Mark Ellinger, "Film Exchanges: Historical Essay, 'I was There,'" FoundSF.org, accessed May 24, 2022. https://www.foundsf.org/index.php?title=Film_Exchanges.

Brothers (building extant, remodeled). In 1911, the Miles Brothers relocated to 1145 Mission Street (appears non-extant), about the same distance south of Market Street theaters as their Turk Street location had been to the north.

City Directory research identified the Pacific Film Exchange at 830 Market Street as of 1908 (building extant, remodeled), as well as the California and Pacific States Film Exchange at 1065 Mission Street (non-extant), the Great Western Film Co. at 1444 Fillmore Street (non-extant), Acme Film Exchange at 16 Larkin Street (non-extant) as of 1910. Additionally, buildings housing motion picture supplies businesses on Turk Street, Eddy Street, and the intersection of Golden Gate Avenue and Leavenworth Street, were built or occupied existing buildings during the 1920s and 1930s.⁴⁵ One such building was 247 Golden Gate Avenue, originally built in 1911 as an automobile sales and repair shop, and later converted to use as an exchange and adjoined to 241-243 Golden Gate Avenue in the 1920s.

The earliest film exchanges were established in brick buildings, often within the same building as non-related uses to take advantage of proximity to existing theaters. The removal of stored film from theaters and into exchanges reduced the risk for fires in theaters. In the 1920s and early 1930s, a new generation of film exchanges housed in purpose-built, reinforced-concrete buildings was constructed in the Tenderloin near the Market Street theater district. The removal of film storage from mixed use buildings to “fireproof” facilities with film vaults and exchange offices was also intended to reduce potential fire hazards to neighboring businesses and even residents in nearby mixed-use buildings.⁴⁶ These new exchange facilities were typically rendered with a distinct appearance drawn up by prominent architects of the period, blending Renaissance- and Baroque-inspired ornamentation with Classical, and soon after, emergent Moderne and Art Deco styles. Symbols of the film companies (for example, the Metro Goldwyn Meyer, or MGM, lion at 285 Hyde Street) or the theater industry (masks of comedy and tragedy or human figures) were applied to the façades of exchanges, lending a distinctive visual hallmark to the high style façades (**Figure 8**). Cast concrete ornamentation on the frieze of 201-205 Golden Gate Avenue, and mask ornamentation on the primary façades of the buildings at 209 Golden Gate Avenue and 215-219 Golden Gate Avenue provide examples of such thematic decoration.

This new generation of film exchanges was built by a few developers, notably Louis R. Lurie and the Bell Brothers;. Lurie, in particular, was responsible for development of several exchanges on the 100- and 200-blocks of Golden Gate Avenue, including the trio of buildings erected in 1920 at

⁴⁵ Crocker-Langley, *San Francisco City Directory for the Year Ending October 1908*, (San Francisco, CA: H.S. Crocker Co., 1908); Crocker-Langley, *San Francisco City Directory for the Year Ending September 1910*, (San Francisco, CA: H.S. Crocker Co., 1910).

⁴⁶ Mark Ellinger, “Film Exchanges: Historical Essay, ‘I was There’,” FoundSF.org, accessed May 24, 2022. https://www.foundsf.org/index.php?title=Film_Exchanges.

201-205, 209, and 215-229 Golden Gate Avenue. Prominent architects included the O'Brien Brothers, who were the designers of some of the earlier generation of film exchanges, including 255 Golden Gate Avenue. Architect Albert A. Schroepfer designed the three buildings at 201-211, 213, and 215-229 Golden Gate Avenue, and was a go-to architect for Lurie's other Tenderloin-based exchanges.⁴⁷ The subject buildings, along with the neighboring building at 255 Golden Gate Avenue (opposite Dale Place) form a cohesive collection of former film industry-related buildings that served as exchanges, or in the case of 247 and 255 Golden Gate, were adapted early in their existence to use as exchanges or theater supplies businesses. Another nearby former exchange is located at 144 Leavenworth Street, less than one block to the north of the subject buildings (**Figure 7 and Figure 8**).



Figure 7: Former film exchange buildings located at 245-259 Hyde Street. Source: Google Street View, March 2022.



Figure 8: Former Film Exchange at 144 Leavenworth Street. Source: Google Street View, March 2022.

⁴⁷ For additional information on Schroepfer's career, refer to his biographical section on page 46.

San Francisco Labor History and UNITE HERE Local 2

The five buildings at 201-247 Golden Gate Avenue transitioned to ownership and occupancy by labor unions between the late 1960s and mid-1970s. UNITE HERE Local 2 is a San Francisco hotel and restaurant union that is currently based out of 209 Golden Gate Avenue and owns and occupies the additional subject buildings. UNITE HERE Local 2 has a history dating back to 1863, when the Benevolent Society of Cooks & Waiters went on the first recorded strike in San Francisco’s hospitality industry.⁴⁸

Labor unions have been a part of San Francisco’s history since the early 1860s. In the 1880s, the city’s population grew immensely, and along with it, manufacturing establishments and capital investments. Accordingly, the number of people in the workforce grew from 28,442 to 48,446.⁴⁹ Few unions had national affiliations in the 1880s, but a select few in San Francisco chose to link themselves to national offices, providing themselves more assistance and information about the national labor movement. In 1886, the San Francisco Labor Council was formed from the efforts of District Assembly 58, a restaurant workers union, as well as other local unions. The headquarters for the Labor Council was housed in the Redstone Labor Temple at 2940 16th Street between 1914 until the 1960s, during which time it served as a hub for several strikes.⁵⁰ By 1901, there were 98 unions affiliated with the Labor Council in San Francisco, and by 1904 the city had about 180 local unions.⁵¹ The need to rebuild the city following the 1906 earthquake and fire catalyzed labor demand, wage increases, and other improvements for workers, though this progress did not continue steadily.

Throughout the twentieth century, various strikes were organized throughout the different unions of hospitality workers for issues like six-day work weeks and eight-hour days. In 1937, along with cooks, maids, and other hospitality workers, the unions now included dishwashers, bussers, and other “miscellaneous workers.”⁵² The 1950s saw huge growth within the commercial development sector as hotel rooms in San Francisco surpassed 3,000. Despite the displacement of minority groups from their homes due to development, there was a plethora of new hospitality jobs. In 1964, a sit-in took place at the Palace Hotel on New Montgomery Street to demand front-of-house jobs for African American hires. Hospitality industry unions grew steadily during the mid-twentieth century as San Francisco’s economy shifted from port-based commerce to tourism by the 1970s. With that shift came a larger need for hospitality workers and a change in the union landscape, which was historically strongly tied to maritime commerce and labor.

⁴⁸ “History,” UNITE HERE 2, accessed May 18, 2022, <https://www.unitehere2.org/history/>.

⁴⁹ “Unions and Employers 1880s-1890s,” FoundSF, accessed May 24, 2022, https://www.foundsf.org/index.php?title=Unions_and_Employers_1880s-1890s.

⁵⁰ Rachel Brahinsky, “San Francisco,” in *People’s Guide to the San Francisco Bay Area*, (University of California Press, 2020), 174.

⁵¹ “Unions and Employers 1880s-1890s.”

⁵² “History,” UNITE HERE Local 2.

In 1975, Local 2 was officially formed as the Hotel Employees & Restaurant Employees International Union Local 2 after various smaller unions serving hospitality workers merged.⁵³ These unions had existed since the beginning of the twentieth century and specialized in serving different positions within the hospitality sector: waitresses, waiters, maids, cooks, and doormen.⁵⁴ Hotel Employees & Restaurant Employees International Union Local 2 was instrumental in many strikes and campaigns from the 1980s forward. In 1980, workers walked out of 36 hotels within the span of a month.⁵⁵ More non-union hotels opened, prompting Hotel Employees & Restaurant Employees International Union Local 2 to try to rebuild power within the hospitality industry. During the 1990s, workers at the Parc 55 joined Local 2, and Marriott hotel workers tried to join, but because of debates over contracts, did not fully win their first union contracts until 2002.

In 2004, the Hotel Employees & Restaurant Employees International Union merged with UNITE, which was the textile and laundry workers union. At the same time, the Hotel Employees and Restaurants Employees Local 340 in San Mateo County merged with Local 2. These mergers became UNITE HERE Local 2. UNITE HERE Local 2 undertook a major strike on September 29, 2004 because hotels were not agreeing to a two-year contract.⁵⁶ The strike occurred at four hotels, but the Multi-Employer Group, which represents hotel operators including Hilton, Intercontinental, and Hyatt, locked out their 14 hotels in response. Negotiations were finalized in 2006, after two years of boycotts. This success for UNITE HERE Local 2 solidified its position of power within the San Francisco hospitality industry.

Architectural Style

The five buildings at 201-247 Golden Gate Avenue were constructed between 1911 and 1920 and were designed with primary façades that showcased the influence of Classical architecture that was experiencing a revival of popularity during the early twentieth century. The buildings exhibit characteristics of Classical Revival and Renaissance Revival styles, which were both commonly applied to buildings in San Francisco in the decades following the 1906 earthquake and fires. The city's reconstruction efforts drew heavily on the influence of the Ecole des Beaux Arts and the City Beautiful movement.

⁵³ "History," UNITE HERE 2, accessed May 18, 2022, <https://www.unitehere2.org/history>.

⁵⁴ FOUNDSF, accessed May 20, 2022, https://www.foundsf.org/index.php?title=Local_2_and_the_Alliance_of_Rank_and_File.

⁵⁵ "History," UNITE HERE 2.

⁵⁶ "History," UNITE HERE 2.

CLASSICAL REVIVAL STYLE

The Classical Revival style gained popularity for use in residential, commercial, and institutional buildings around the turn of the twentieth century and continued to be utilized with less frequency into the 1940s. The style gained popularity in the United States following the 1893 World's Columbian Exposition held in Chicago, which promoted a renewed interest in Classical forms.⁵⁷ The Planning Department's *San Francisco Preservation Bulletin No. 18: Residential and Commercial Architectural Periods and Styles in San Francisco* includes Classical Revival within the "Late Nineteenth Century and Early Twentieth Century Revivals" period which spanned from 1890 to 1940. In particular, *Bulletin 18* notes that Classical Revival was most common in San Francisco between 1893 and 1920.⁵⁸

The following discussion of the style's development and characteristics, derived from the more opulent Beaux Arts style, is excerpted from architectural historian Lester Walker's *American Homes: The Landmark Illustrated Encyclopedia of Domestic Architecture*.

The Beaux-Arts Style in America is seen most often in large public buildings. The style usually adhered to the principles set forth by the Ecoles des Beaux-Arts in Paris, where such American architects as Richard Morris Hunt, Louis Sullivan, H.H. Richardson, John Stewardson, and Bernard Maybeck were trained. All were influenced by the design principles of the Ecole, which emphasized the study of the Greek and Roman structures, symmetrical composition, and elaborate watercolor wash renderings as presentation drawings. The monumentality of Beaux Arts buildings, with heavy stone bases, grand stairways, medallions, grand arched openings, enriched moldings, and free-standing statuary, gave way near the end of the nineteenth century to quieter, less dramatic forms. The result was a style more properly termed Classical Revival.⁵⁹

Beyond the style's common application to residential, commercial, and institutional buildings, it was also applied to provide a formalized, public-facing appearance for otherwise utilitarian structures such as automobile garages and film exchanges that did not have the monumental scale of civic buildings. 247 Golden Gate Avenue, originally an automobile repair shop and sales office, provides an example of the application of Classical Revival styling. The building's primary façade and the front (north) end of the west façade feature fanlight transoms, pilaster and capital details, and a modestly

⁵⁷ See, "Classical Revival Style 1895-1950," Pennsylvania Historical & Museum Commission. Accessed June 11, 2018, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/classical-revival.html>.

⁵⁸ San Francisco Planning Department, *San Francisco Preservation Bulletin No. 18: Residential and Commercial Architectural Periods and Styles in San Francisco*, (San Francisco, CA: San Francisco Planning Department, January 2003), 1, 8.

⁵⁹ Lester Walker, *American Homes: The Landmark Illustrated Encyclopedia of Domestic Architecture*, (New York: Black Dog & Levanthal Publishers, Inc.), 176.

adorned parapet. The neighboring building at 241-243 Golden Gate Avenue was originally designed with two arched storefronts with very ornate molding, garland ornamentation, pilasters, and capitals common to Classical Revival style buildings of the period.

Character-defining features of the Classical Revival style include:

- Typically symmetrical or balanced composition at the primary façade
- Smooth stone or plaster finishes
- Flat roofs with parapets
- Classical columns (often paired or in bundled groups)
- Three-part composition of base-shaft-capital
- Classical ornamentation, such as pilasters, entablatures, moldings, and pediments

RENAISSANCE REVIVAL STYLE

The three buildings at 201, 209, and 215-219 Golden Gate Avenue are designed in the Renaissance Revival style with varying degrees of alteration. The Renaissance Revival style emerged in cities across the United States toward the end of the nineteenth century in response to popular architectural styles of the Victorian period.⁶⁰ As its name suggests, the Renaissance Revival style sought a return to the more formal architectural aesthetics of the Italian Renaissance and Baroque periods in France and Italy, which had in turn developed out of a rebirth of interest in the Classical civilizations of Greece and Rome in Florence in the fifteenth century. In this respect, the Renaissance Revival style was part of a long line of artistic and intellectual movements that were rooted in the art and architecture of Classical Greece and Rome.⁶¹

From the late nineteenth to the early twentieth century, commercial, institutional, and residential buildings across the United States were designed in the Renaissance Revival style. As with the Classical Revival style, it was the 1893 World's Columbian Exposition in Chicago that carried the Renaissance Revival into popularity around the turn of the twentieth century. The style steadily declined in popularity through the 1930s, as the Great Depression enveloped the country and interests in modern architectural styles grew.⁶²

⁶⁰ Pennsylvania Historical & Museum Commissions, "Italian Renaissance Revival Style, 1890-1930," Pennsylvania Architectural Field Guide, accessed May 24, 2022, <http://www.phmc.state.pa.us/portal/communities/architecture/styles/italian-renaissance.html>.

⁶¹ "Italian Renaissance," Architectural Styles of America and Europe, accessed May 24, 2022, <https://architecturestyles.org/italian-renaissance/>.

⁶² Virginia Savage McAlester, *A Field Guide to American Houses*, (New York: Knopf, 2015), 498.

Common characteristics of the Renaissance Revival style include the following:

- Entrances accented by classical columns or pilasters
- Flat, symmetrical façades
- Walls constructed of or clad with stone, stucco, or brick (generally stone-colored)
- Horizontal bands of brick or stone string courses to visually separate floors
- Classical decorative motifs including cartouches, shields, garlands, and foliate running patterns
- Expression of the piano nobile, with visual prominence of the second floor
- Upper-story windows smaller and less elaborate than windows below
- Low-pitched hipped roofs or flat roofs, occasionally decorated with clay/terracotta tile
- Widely overhanging cornice supported by decorative brackets
- Round arches above doors, first-story windows, or porches on multi-story examples

Among the distinguishing characteristics that help differentiate the Renaissance Revival style from the Classical Revival are roofs decorated with terracotta tile, wide overhanging cornices, and the application of details on otherwise flat façades. Symmetrical, arched openings, columns or pilasters, and low pitched or flat roofs were common to both styles.

241-243 and 247 Golden Gate Avenue were designed in the Classical Revival style, while the three buildings between 201 and 229 Golden Gate Avenue were designed with closer adherence to the Renaissance Revival style.

V. PROJECT SITE HISTORY

The subject site along the south side of Golden Gate Avenue between Leavenworth Street (east) and Dale Place (west) was vacant in 1905, when Sanborn Map Company's final pre-1906 earthquake survey map of San Francisco was published. The immediate vicinity contained many wood-frame buildings in the blocks east of City Hall, all of which were destroyed by the 1906 earthquake and fires. *Mery's Block Book of San Francisco* identified four parcels within the subject site, each under separate ownership, in 1910. These included: the future site of the three abutting buildings between 201 and 229 Golden Avenue – a roughly square parcel owned by Coast Realty Co.; the future parcel of 241-243 Golden Gate Avenue owned by William McCall; and two future parcels of present-day 247 Golden Gate Avenue, one owned by Alice G. and Amelia Coffin and the other by F.G. Hagens and C.F. Langermans, Trustees.

Original Construction

247 GOLDEN GATE AVENUE, 1911

In 1911, a one-story brick building at 247 Golden Gate Avenue was built as an automobile salesroom and repair shop for Alice G. Coffin. Between 1912 and 1913, the building was occupied by two short-lived automobile companies, Brush Motors and Marathon Automobiles. An original architect or builder-contractor was not identified.⁶³ This building is illustrated on the 1913 map published by Sanborn Map Company (**Figure 9**).

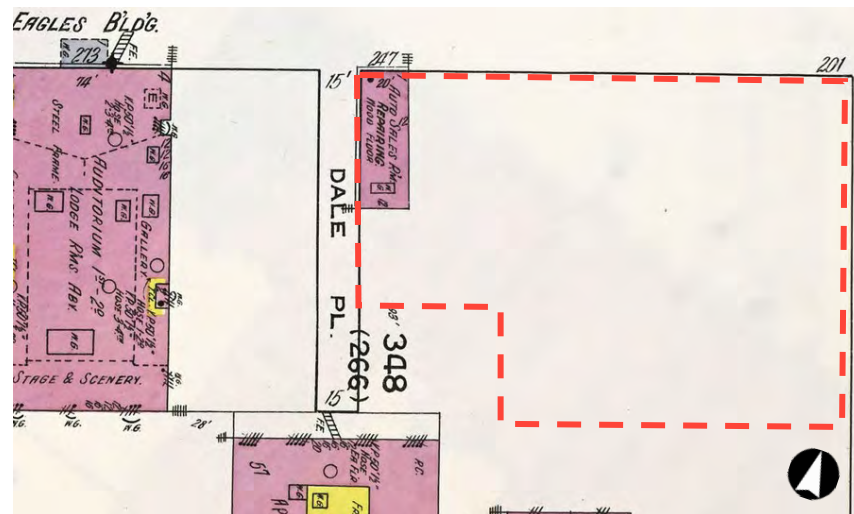


Figure 9: Sanborn Map Company's fire insurance survey map of San Francisco, 1913, illustrating the subject block. The project site is represented by the red dashed line. Source: San Francisco Public Library.
Edited by Page & Turnbull.

⁶³ National Register of Historic Places Inventory Form – Uptown Tenderloin.

241-243 GOLDEN GATE AVENUE, 1916

In 1916, the building addressed 241-243 Golden Gate Avenue was constructed immediately to the east of 247 Golden Gate Avenue. Original plans were prepared by architect Emory M. Frasier for short-term owner Purcival R. Palmer. According to those plans, the building included office and receiving spaces at the first story, an office loft, and film storage vaults in the basement of the building. Frasier’s design included a classical three-part composition at the primary façade, with two tall arched storefront bays separated by a central column and flanked by paired pilasters at the outer edges of the façade. The arches were filled with glass storefronts set on marble bulkheads and had divided lite transoms over glazed wood entrance doors. The arches also were set beneath richly ornamented cornices and entablatures. The original arches and storefronts have since been entirely replaced by the existing ca. 1930s wood-frame window wall that defines much of the primary façade (refer to architectural description on pages 74-75). 241-243 Golden Gate Avenue was occupied by Fox Film Corporation as of 1919, while the neighboring building at 247 Golden Gate Avenue changed use to a poster storage facility operated by Fox Films Corporation by the same year.⁶⁴ The 1919 Sanborn map also shows that the neighboring buildings were connected with a passageway along their abutting walls (**Figure 10**). The neighboring building at 255 Golden Gate Avenue (opposite Dale Place) was built as a salesroom and office in 1916, as well. This building was also later occupied by film industry-related businesses.



Figure 10: Sanborn Map Company’s fire insurance survey map of San Francisco, 1919, illustrating the subject block. The project site is represented by the red dashed line. 245 (present-day 241-243) Golden Gate Avenue is labeled “Fox Film Co.” 247 Golden Gate Avenue is labeled “Posters.” Source: San Francisco Public Library. Edited by Page & Turnbull.

⁶⁴ Sanborn Map Company, Fire Insurance Survey Map of San Francisco, Volume I, Sheet 94, on file at San Francisco Public Library.

201-205, 209, AND 215-229 GOLDEN GATE AVENUE, 1920

In September 1920, a *San Francisco Examiner* headline read, “Golden Gate Leavenworth to be Film Industry Center,” in reaction to the construction of three neighboring buildings commissioned by real estate developer Louis R. Lurie at the southwest corner of Golden Gate Avenue and Leavenworth Street. The design was by architect Albert A. Schroepfer. Although built as film exchanges now addressed 201-205, 209, and 215-229 Golden Gate Avenue, the three buildings were at one point in early 1920 envisioned as automobile showrooms on Golden Gate Avenue, a street that contained many automobile-oriented businesses by the 1910s according to city directories.⁶⁵ However, the rapid emergence of the motion picture industry during the 1920s, and proximity of the subject site to theaters within the nearby blocks, seems to have shifted Lurie’s priorities to motion picture-related development, a sector he specialized in.

Film Exchange Use, 1920s-1960s

By 1921, the five subject buildings along Golden Avenue were occupied by companies operating within the motion picture industry. Occupants included Paramount Pictures and the Famous Players-Lasky Corporation (a regional branch of a national school for aspiring film actors established by Paramount) at 201 Golden Gate Avenue; Realart Pictures at 209 Golden Gate Avenue; Vitagraph, Inc. and Universal Film Exchange and United Artists Corp. at 215-229 Golden Gate Avenue; and Fox Film Corporation, occupant of both 241-243 and 247 Golden Gate Avenue.

Permit records indicate that in 1926, 247 Golden Gate Avenue was expanded into its existing L-shaped footprint (to wrap around the rear façade of 241-243 Golden Gate Avenue) with a 27-foot by 60-foot rear addition that provided additional storage space to the rear of an existing motion picture office.

In 1928, the building at 241-243 Golden Gate Avenue was remodeled as offices, with space shared between it and the neighboring building at 247 Golden Gate Avenue. Three additional film vaults were installed in 241-243 Golden Gate Avenue concurrently. A subsequent Sanborn map published in 1949 and permit records indicate that each building contained film vaults in the basement or in the rear of the building.

During the 1920s, developer Lurie subdivided the original larger square parcel at the southeast corner of Leavenworth Street and Golden Gate Avenue into three parcels corresponding to the footprints each of the buildings at 201 to 229 Golden Gate Avenue. Lurie also sold these properties

⁶⁵ Headline above article “2 Structures Purchased to House Firms,” *San Francisco Examiner*, September 18, 1920; National Register of Historic Places Inventory Form – Uptown Tenderloin.

between 1921 and 1926 to owners who held and leased the properties to motion picture industry tenants. Excepting 201-205 Golden Gate Avenue, which was owned by George and Sadie Babin over the next two decades, Warner Bros. Picture Co. (also listed as Warner Bros. Pictures Inc.) began occupancy of 209-215 and 221-229 Golden Gate Avenue by 1929, and took ownership of the two buildings in 1930, remaining owner and occupant into 1950s.

Owner George Kahn, and later his wife, Janette, owned and leased 241-243 Golden Gate between the 1920s and 1950s; B.F. Shearer Co., a theater supplies vendor, was the longest tenured occupant during this period. Nirenstein's Realty Map published in 1929 includes the names and location of several of these owners (**Figure 11**).⁶⁶ In 1938, the subject buildings were photographed from above, providing the clearest early depiction of their relationship in plan.

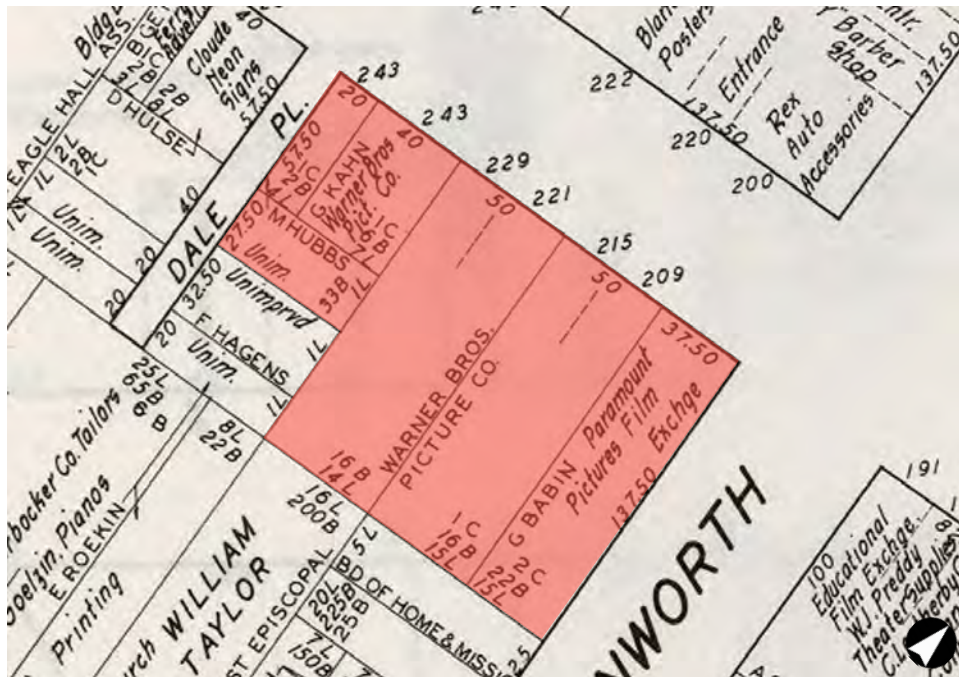


Figure 11: Nirenstein's Realty Map, San Francisco, 1929. Source: David Rumsey Map Collection.

⁶⁶ Note, the 1929 Nirestein map indicates parcel 22A, to the rear of 241-243 and 247 Golden Gate Avenue was unimproved; however, building permit records indicate the lot was improved with the rear addition to 247 Golden Gate Avenue by this year.

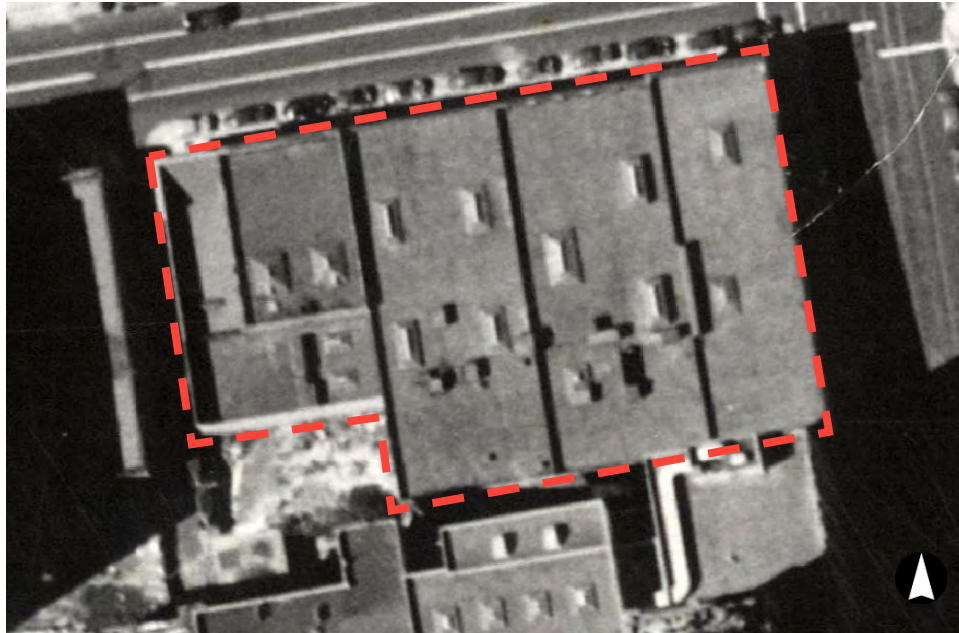


Figure 12: Aerial photograph of the subject buildings, 1938. Harrison Ryker, photographer.
Source: San Francisco Public Library, via David Rumsey Map Collection.

Motion picture industry-related occupancy continued in each building into the 1940s and 1950s. Sanborn's updated map published in 1948 is the earliest such map that includes all five buildings (Figure 13).

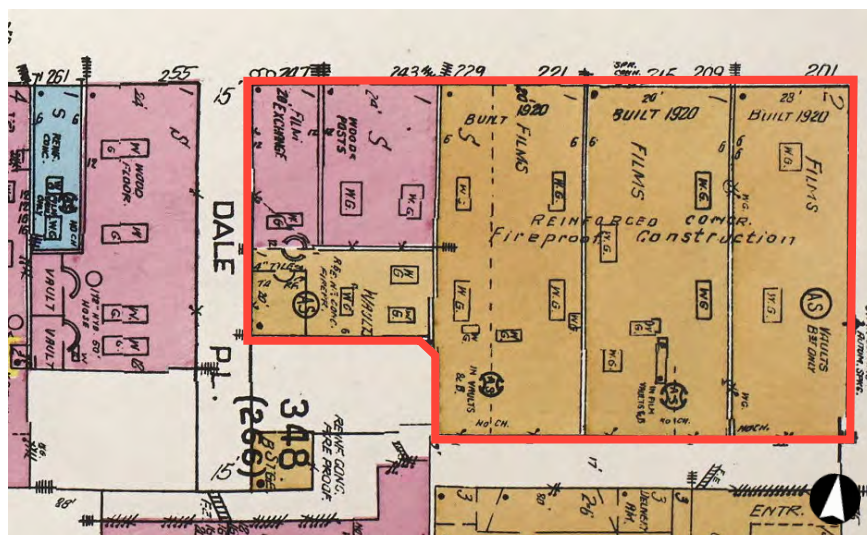


Figure 13: Sanborn Map Company's fire insurance survey map of San Francisco, 1948, illustrating the subject buildings (outlined in red). Source: San Francisco Public Library, FIMO. Edited by Page & Turnbull.

By the early 1960s, windows within 209 Golden Gate Avenue's arched bays appear to have been replaced with the existing aluminum-framed plate glass. 215-229 Golden Gate Avenue's original fenestration, five divided arched windows (presumably framed with wood) remained in place as of the 1960s, but have since been replaced in similar fashion to 209 Golden Gate Avenue (refer to individual building description sections for images, pages 55-56 and 65).

Labor Union Use, 1960s-Present

Beginning in the 1960s, as San Francisco's Market Street theater scene began to ebb from its prime years between the 1920s through the 1950s, ownership and occupancy of each of the subject buildings shifted from motion picture-related businesses to labor consultants, unions, and other hospitality and tourism sector-serving entities. Between 1964 and 1965, the Apartment Motel, Hotel & Elevator's Union Local 14 (hereafter, Local 14) acquired lots 22, 22A, 23 (corresponding to 247 Golden Gate Avenue and the parking lot directly behind the building), and lot 24 (241-243 Golden Gate Avenue). Parcels 1, 1A, and 1B, which were originally a single square parcel developed by Louis Lurie in 1920 and subdivided in the 1920s, were sold simultaneously in 1976 to San Francisco Local Joint Executive Board of Culinary Works and the Bartenders & Hotel & Club Services Workers Union. These parcels have since been reassembled as lot 26.

Between the late 1960s and early 1970s, labor-related organizations began to occupy each of the subject buildings. 247 Golden Avenue appears to have remained an office location for KGO Television until at least 1982, while the other buildings were occupied by labor-related entities by 1976.

At the beginning of this period of transition, the exterior of 201-205 Golden Gate Avenue was heavily remodeled. This was the first building of the group to receive a labor-related occupant, W.W. Ward & Associates. Since that time, interior changes have been undertaken to interconnect each of the five buildings, which house union offices and a hiring hall for UNITE HERE Local 2. Additional exterior changes have been made on an as-needed basis, with apparent periodic replacement of entrance doors. The most recent available Sanborn map, published in the mid-1990s, labeled the three buildings at 201-229 Golden Gate Avenue as a union hall, and the two buildings at 241-247 Golden Gate Avenue as a furniture business, which appears to be a holdover from when those two buildings were occupied as B.F. Shearer Co (**Figure 14**).

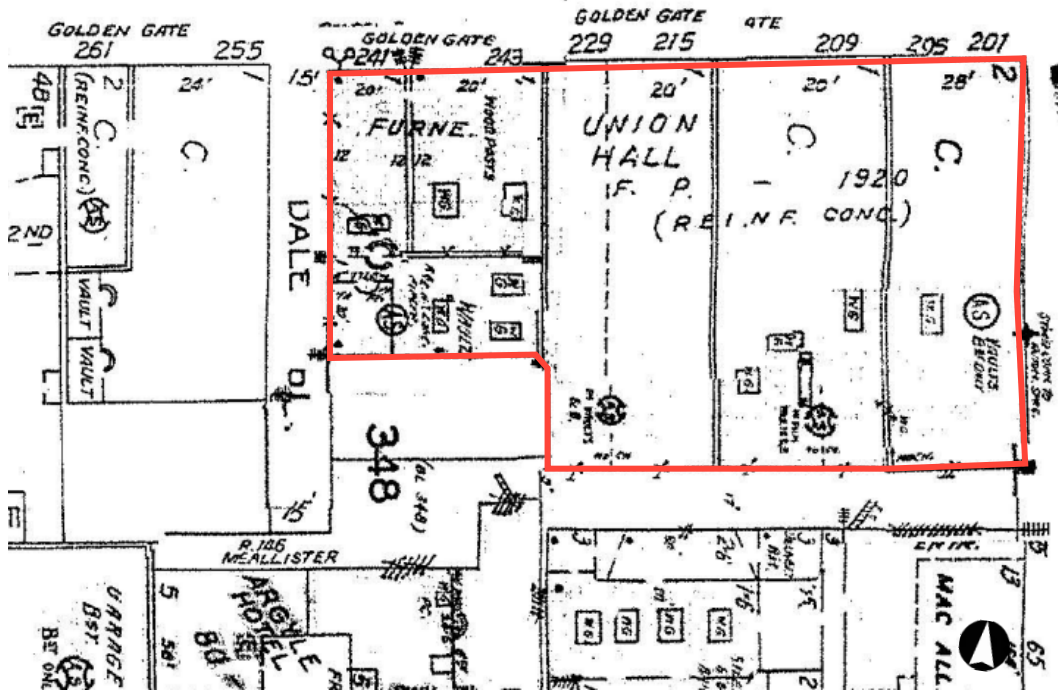


Figure 14: Sanborn Map Co.'s ca. 1920s map, illustrating the subject buildings (outlined with a red dashed line).
Source: San Francisco Property Information Map. Edited by Page & Turnbull.

VI. PROPERTY DESCRIPTIONS AND INDIVIDUAL EVALUATIONS

Surrounding Neighborhood

The surrounding neighborhood consists of residential, mixed-use, and institutional buildings with wide-ranging heights of one to 27 stories. Cladding materials are primarily masonry, including brick, concrete faced with stucco, and in limited instances marble, such as at 240 Golden Gate Avenue. The range of heights and material character is evident within the immediate vicinity of the subject buildings, which are situated immediately north and opposite an alley from 100 McAllister Street, an Art Deco style 27-story tower built in 1929 as a hotel and church/temple, currently owned and occupied by UC Law SF (**Figure 15**). The subject buildings stand much lower, ranging from one to three stories. The Y.M.C.A. Building at 210 to 220 Golden Gate Avenue, designed in a Beaux Arts style, stands opposite the subject buildings, representing the middle of the height spectrum at eight stories (**Figure 16**). Further to the east, St. Boniface Roman Catholic Church, a Romanesque style complex, is located along the south side of Golden Gate Avenue.



Figure 15: 100 McAllister Street, located immediately south of the subject buildings.



Figure 16: Y.M.C.A Building at 210-220 Golden Gate Avenue, opposite the subject buildings.

Further to the northwest, heights along Golden Gate Avenue are consistently lower, between three to four stories along the remainder of the block, with buildings featuring an assortment of styles,

fenestration types and rhythms, and massing (**Figure 17 and Figure 18**). The south side of Golden Gate Avenue to the west of the subject buildings includes 255 Golden Gate Avenue, a brick building with a classical façade built in 1916, which also served in a film industry related role, and combines with the subject buildings to form a cohesive six-building grouping of one- and two-story buildings constructed between 1911 and 1920 with former uses as film exchanges, motion picture offices, and motion picture industry suppliers. The neighboring six-story multi-family residential building at 277 Golden Gate Avenue was built in 2007 (**Figure 19 and Figure 20**).



Figure 17: Moderne style building at 240 Golden Gate Avenue.

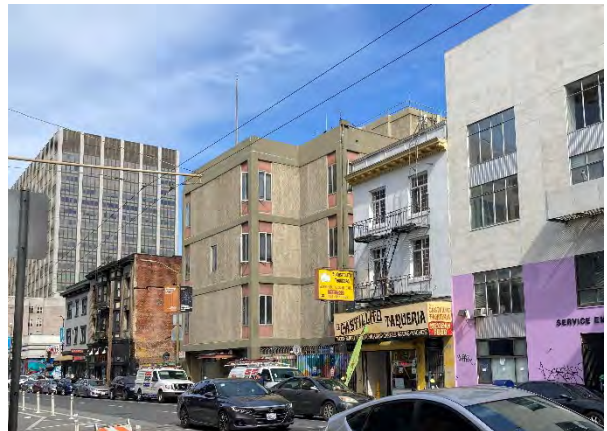


Figure 18: Buildings further to the northwest along Golden Gate Avenue, opposite the subject building.



Figure 19: 255 Golden Gate Avenue, opposite Dale Place from 247 Golden Gate Avenue and a taller contemporary multi-family building at 277 Golden Gate Avenue, along the south side of Golden Gate Avenue.

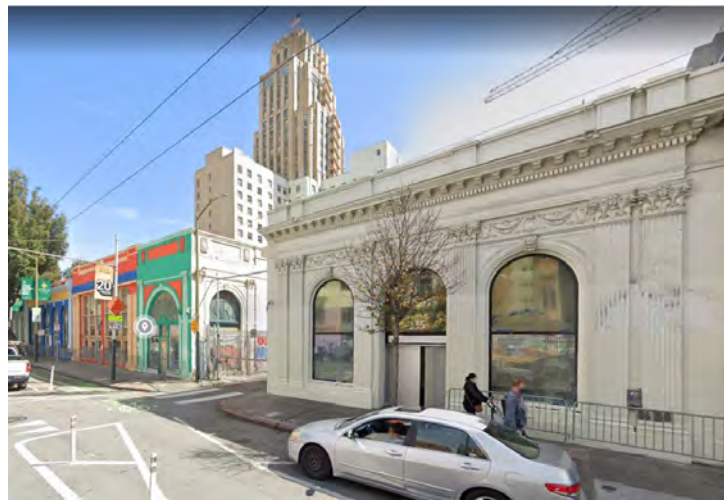


Figure 20: Google Street View, March 2022, showing subject buildings (background, left) and 255 Golden Gate Avenue (foreground, right).

Site Features

The subject buildings are built to their front lot lines along the south side of Golden Gate Avenue and side lot lines along Leavenworth Street and Dale Place, a narrow side street that dead ends at the block interior to the south of 247 Golden Gate Avenue. Both Dale Place and the alley to the rear of 201-205, 209, and 215-229 Golden Gate Avenue are closed with secured iron gates. The property line of the parcel containing the three buildings addressed 201-205, 209, and 215-229 Golden Gate Avenue includes the alley located to the rear of those buildings, which provided for delivery/shipping vehicle entry when the buildings were used as film exchanges between the 1920s and 1950s (**Figure 21 and Figure 24**).

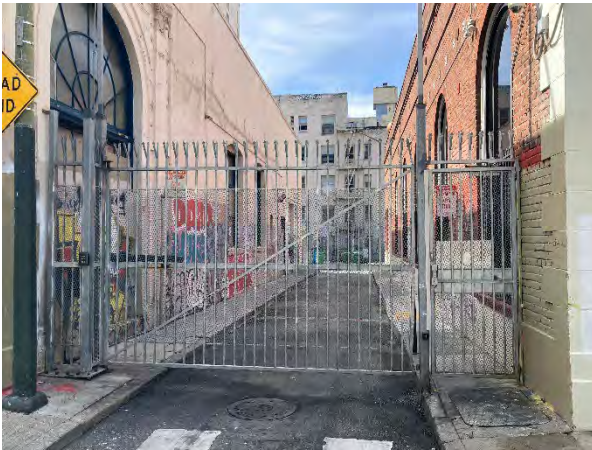


Figure 21: Iron Gate enclosing Dale Place. 247 Golden Gate Avenue visible at left. View faces south.



Figure 22: Dead end of Dale Place to the rear of 247 Golden Gate Avenue, facing south.



Figure 23: Iron gate enclosing the alley running behind the subject buildings on Leavenworth Street, facing southwest.



Figure 24: Oblique view of the alley behind the subject buildings, facing west.

Additional open space (not containing a building) is found to the rear of 247 Golden Gate Avenue where an enclosed surface parking lot is situated on lot 22. From the alley and the open area behind 247 Golden Gate Avenue, the rear facades of 100 McAllister Street and a neighboring residential building at 136-154 McAllister Street can be viewed. The rear façade of 100 McAllister Street retains a rose window associated with an interior church/temple, while the rear façade of 136-154 McAllister is fenestrated, but void of elaborate ornamentation or other remarkable architectural features (**Figure 25 and Figure 26**).

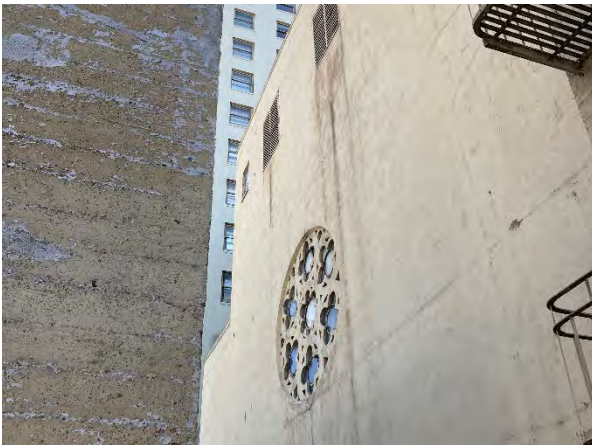


Figure 25: Rose window at the rear façade of 100 McAllister Street, visible from surface parking lot behind 247 Golden Gate Avenue, facing east.



Figure 26: Surface parking lot directly behind 247 Golden Gate Avenue (access from Dale Place), facing west.

201-205 Golden Gate Avenue

Construction of 201-205 Golden Gate Avenue was commissioned by real estate developer Louis R. Lurie in 1920, along with construction of the two neighboring buildings at 209 and 215-229 Golden Gate Avenue, all of which were designed to house film exchanges and related offices. Lurie contracted with architect Albert A. Schroepfer to design each building. Schroepfer designed 201-205 Golden Gate Avenue for the Famous Players Lasky Corp., a Paramount-affiliated company that recruited actors nationwide. Since 1976, it has served as a union hall location for Local 2.



Figure 27: 201-205 Golden Gate Avenue, looking west from intersection of Golden Gate Avenue and Leavenworth Street.

ARCHITECTURAL DESCRIPTION

201-205 Golden Gate Avenue is a two-story-over-basement, reinforced concrete office building designed in the Renaissance Revival style, situated at the southeast corner of Golden Gate Avenue and Leavenworth Street (**Figure 27**). The building is located on a site that slopes downward toward the south. As such, the first and second stories are visible at the primary façade, and the basement level becomes visible along Leavenworth Street and is fully exposed along the alley to the rear of the building. The west façade abuts 209 Golden Gate Avenue. The primary façade is divided into three bays, each framed by nearly flat composition pilasters that rise from plinths on the ground and

terminate with capitals at the top of the second story, where an ornate frieze panel and egg-and-dart trim span across the façade and wrap around the northwest front corner of the building. The westernmost bay at the first story contains an infilled entry with a flush steel door and vent above, surrounded by modern paneling. The entrance retains molded wood or concrete framing and a bracketed lintel. The remaining bays contain aluminum-framed tinted windows, divided into three plates by mullions that are continuous between the first and second story, overlapping the stucco spandrel that runs between the first and second stories (**Figure 28**). Above, the façade retains a frieze panel, dentil trim, a molded soffit, and terracotta roof tiles.

The east façade on Leavenworth Street features limited original material. The northernmost bay closest to the front of the building appears original in terms of its width and pilasters; however, in the late 1960s, this bay was replicated when a second similar bay was added to the immediate south. The fenestration in these two bays is similar to the windows at the primary façade. The remaining portion of the east façade was redesigned in the late 1960s and features three evenly spaced bays with aluminum-frame rectangular windows at the first story, vertically aligned with semi-circular windows at the second story. Here again, mullions dividing each window are continuous and proud of the façade plane between the first and second stories. The rear façade retains its utilitarian appearance with steel-sash industrial windows with corrugated glass visible at the second story, and painted board-formed concrete exterior, excepting a small area near the base of exposed concrete masonry units (CMU) (**Figure 29**).



Figure 28: Primary façade, looking southwest.



Figure 29: Rear, alley-facing façade, looking northwest.

CONSTRUCTION CHRONOLOGY AND DEVELOPMENT HISTORY

Original plans show the building was designed as a film exchange with offices, poster storage, and distribution spaces on the first floor, offices and wardrobe rooms on the second floor, and film vaults and delivery/shipping spaces in the basement. Letters reading “FAMOUS PLAYERS LASKY CORP.” were mounted to the frieze panel above the second story.⁶⁷ The building’s original appearance as rendered on the 1920 plans was retained through the 1960s, as shown in a historic photograph (**Figure 30**). The primary façade was divided into three uniform bays, with an entrance located in the westernmost bay at the first story. Windows were divided lite with wood frames and wood sash. A concrete spandrel separated the first and second stories. Cast stone ornamentation representing human figures was placed at the ends of the frieze panel. Terracotta roof tiles covered the parapet above the primary façade and along the portion of the east façade nearest the front of the building. Similar fenestration was found within the northernmost bay of the east façade.

The remainder of the east façade made evident the building’s combined office, storage, and film exchange uses through fenestration and materials. The first and second stories of the east façade featured windows with steel frames and inset pivoting sashes, while the partially visible basement level featured more robust steel casement windows, similar in their industrial nature to the steel windows at the rear façade. As shown in the ca. 1968-1969 Assessor’s photograph of the building, the original fenestration along the primary and east façades was entirely replaced (**Figure 31**). Since the late 1960s, the building appears to have undergone minimal exterior alteration, with a roofing permit applied for in 2013.

⁶⁷ Project Application reference number 93113, on file at San Francisco Department of Building Inspection.



Figure 30: 201 Golden Gate Avenue, ca. 1960s. Source: San Francisco Public Library, Office of the Assessor-Recorder Photograph Collection.



Figure 31: 201-205 Golden Gate Avenue, ca. 1968-1969. Source: San Francisco Public Library, Office of the Assessor-Recorder Photograph Collection.

Albert A. Schroepfer, Architect – Original Designer of 201, 209-215, and 215-229 Golden Gate Avenue

Albert A. Schroepfer (1874-1965) was born in New York City. Schroepfer's father, also named Albert, was also an architect, and by the 1880s Schroepfer resettled his family in San Francisco. Albert A. Schroepfer had little known formal architectural training but likely learned how to design by working for his father, who built the Rhine House at the Beringer vineyard in Napa Valley, and an Odd Fellows Hall in the community of St. Helena.⁶⁸ Schroepfer partnered with noted architect James Francis (J.F.) Dunn by 1897. Dunn is particularly well known for his designs of apartment buildings and townhouses in San Francisco with Art Nouveau features, such as the Landmark-designated Chambord Apartments on Nob Hill.⁶⁹ Schroepfer worked with other partner architects over the next two decades, but maintained ties to Dunn. Dunn's unexpected death in 1920 occurred during the construction of the Chambord Apartments, which Schroepfer saw to completion.

In 1917, Schroepfer partnered with architect William Mooser in designing two school buildings for the Town of Colma.⁷⁰ In the early 1920s, Schroepfer was commissioned by developer Louis H. Lurie to build at least seven film exchange buildings in the Tenderloin: the subject buildings at 215-205, 209, and 215-229 Golden Gate Avenue, three additional exchanges at 280-290, 292-298, and 333 Turk Street, and another at 134-144 Leavenworth Street, each identified in the Uptown Tenderloin Historic District National Register nomination as a contributor (**Figure 8, Figure 32, and Figure 33**). Schroepfer also worked with other architects throughout his career, including Edward Bolles; 555 Howard Street is an extant example of a design by Schroepfer and Bolles (**Figure 34**).⁷¹ Although he never favored a particular style, Schroepfer's portfolio covers a wide range of well-executed styles ranging from "London Style" apartments to Baroque facades and even Art Deco and one-room wood-frame schoolhouses. Two of his best works, the Chambord Apartments at 1298 Jones Street (1922, extant) and the Sunshine School (1937, extant) are both San Francisco Landmarks (**Figure 35**). By 1940, the retired Schroepfer relocated to southern California where he lived until his death in 1965.⁷²

⁶⁸ "The Rhine House," Beringer, online, accessed May 24, 2022. <https://www.beringer.com/en/historic-property.html> ; "Notice to Contractors," *St. Helena Star*, December 18, 1884.

⁶⁹ Dave Weinstein, "French Connection/S.F. Architect's Designs Recall the Boulevard Buildings of the City of Light," SFGate, online, May 14, 2005, accessed May 24, 2022. <https://www.sfgate.com/homeandgarden/article/French-Connection-S-F-architect-s-designs-2671025.php>.

⁷⁰ "Building New Schoolhouses," *San Francisco Chronicle*, October 17, 1917.

⁷¹ "Local Happenings," *St. Helena Star*, June 19, 1903.; "Realty Market Dull in Vacation Season," *San Francisco Chronicle*, July 8, 1911.

⁷² San Francisco Planning Department. *Historic Preservation Commission Resolution No. 911*. "Resolution to Initiate Designation of 2728 Bryant Street (AKA) Sunshine School), Assessor's Block 4273, Lot 008, as an Article 10 Landmark." Hearing date October 18th, 2017.

https://default.sfplanning.org/Preservation/landmarks_designation/hp_landmark_report_2728_Bryant.pdf

The San Francisco Planning Department has previously identified Schroepfer as an architect of merit, during its preparation of Landmark designation for the Sunshine School at 2728 Bryant Street.⁷³



Figure 32: Former film exchange at 333 Turk Street.
Source: Google Street View, May 2021.



Figure 33: Film Exchange at 292-298 Turk Street.
Source: Google Street View, May 2021.



Figure 34: Warehouse at 555 Howard Street,
designed by Schroepfer and Edward Bolles in 1911.
Source: Google Street View, March 2022.



Figure 35: Chambord Apartments at 1298 Jones
Street designed by Schroepfer and Dunn in 1922.
Source: Apartments.com, 2022.

⁷³ "Resolution to Initiate Designation of 2728 Bryant Street (AKA sunshine School), Assessor's Block 4273, Lot 008, as an Article 10 Landmark." Recent changes in terminology have established a preference for the phrase "Architect of Merit" instead of "Master Architect," which was previously the standard term.

TABLE 3: PERMIT TABLE FOR 201-205 GOLDEN GATE AVENUE

Date Filed	Permit App. #	Owner	Contractor	Work
4/30/1920	92898	Louie R. Lurie	Albert Schroepfer, (architect) Barrett & Hilp, (contractor)	[201-229] Construct a two-story concrete building to be a store and offices at the southwest corner of Golden Gate Avenue and Leavenworth Street. (37'-6" at Golden Gate Avenue) Note this permit also applies to 209 and 215-229 Golden Gate Avenue but is listed only in this permit table to avoid redundancy.
5/12/1920	93113	Louis R. Lurie	Albert Schroepfer, (architect)	[201] Construct a one-story reinforced concrete building to be a store and office building at the southwest corner of Golden Gate Avenue and Leavenworth Street. (120' at Golden Gate Avenue). Plans on file at SFDBI.
12/10/1928	175575	Not listed	D. Joseph Sullivan Inc. [?]	[201-229] Underpin with caissons. [Note this permit also applies to 209 and 215-229 Golden Gate Avenue but is listed only in this permit table to avoid redundancy.]
6/13/1940	53725	Robert A. Lurie Co.	W.D. Peugh (architect); Cahill Bros (contractor)	Alteration to film exchange building at 201 Golden Gate Avenue costing \$13,500. No additional details supplied.
2/20/1967	339861	C.W. Sweeney & Co.	Plant Bros. Corp.	Remove column; add beam at new column and patch holes and floor.
9/11/1968	361532	C.W. Sweeney & Co.	Plant Bros. Corp.	Install acoustical tile ceiling on second floor. Install new ceiling skylights.

OWNERSHIP HISTORY

The following table provides a summary of the ownership history of 201-205 Golden Gate Avenue, beginning with the year of construction, compiled from sales records held at the San Francisco Office of the Assessor-Recorder and building permit applications and plans from the San Francisco Department of Building Inspection.

TABLE 4: OWNERSHIP TABLE FOR 201-205 GOLDEN GATE AVENUE

Dates	Owner(s)	Occupation/Business Type
1919-1926	Louis R. Lurie/The Lurie Company	Real Estate Developer
1926-1938	George Babin ⁷⁴ (1926-1935) George and Sophie Babin (1936) Sophie Babin (1936-1938)	Hardware Store Proprietor (owned this building as an investment property)
1938-1942	Robert A. Lurie Co.	Real Estate Company
1942-1949	Felice and Ruth Elkers	Owners, real estate investment
1949-1955	May and Victoria G. Cook	Owners, real estate investment
1955-1966	Olivet Memorial Park/Mt. Olivet Cemetery Association	Ownership organization (owner of investment property)
1966	Western Properties	Real estate company
1967 to ca. 1969-1976	C.W. Sweeney & Co.	Real estate company
ca. 1969-1976 to present	San Francisco Local Joint Executive Board of Culinary Workers and the Bartenders & Hotel & Club Services Workers Union Local 2 ⁷⁵	Labor Union

KNOWN OCCUPANT HISTORY

The following table provides a summary of the occupant history of the house at 201-205 Golden Gate Avenue, compiled from sales records held at the San Francisco Office of the Assessor-Recorder, building permit applications and plans from the San Francisco Department of Building Inspection, newspaper articles, street directories, and city directories. The latest city directory available for San Francisco is 1982.

⁷⁴ San Francisco block book, 1935. Viewed via the Online Property Information Map.

⁷⁵ Note, Sales Ledgers for years 1967-1979 list 1976 as the year lots 1, 1A, and 1B in block 0348 were sold by C.W. Sweeney & Co. to San Francisco Local Joint Executive Board of Culinary Workers and the Bartenders & Hotel & Club Services Workers Union (Local 2). These parcels have since been combined into lot 26, which includes 201-205, 209, and 215-229 Golden Gate Avenue. Sales Ledgers for the years 1980-1990 list lot 26 as being sold to the Hotel & Restaurant Employee & Bartenders Union Local 2 on February 29, 1969. Accordingly, the original date of acquisition is ambiguous but falls within the range of 1969 to 1976.

TABLE 5: OCCUPANCY TABLE FOR 201-205 GOLDEN GATE AVENUE

Dates	Occupant(s)	Business Type
1921-1929	201- Paramount Picture Corp. Famous Players-Lasky Corporation (Paramount Picture Corp. affiliated)	Motion Pictures
1933-1936	Pacific Telegraph & Telephone Co. Paramount Pictures Distributing Inc. Paramount Sound News	Telephone company
1940	201- Paramount Pictures	Motion pictures
1945-1953	201- United Artists Corp 205- Paramount Pictures Inc.	Motion picture companies
1960	201- United Artists Corp. 205- State Department of Natural Resources	Film distribution Government
1964-65	201- United Artists Corp film distribution 205- Vacant	Film distribution
1969-75	201- W.W. Ward & Association	Labor Relations Consultant
1977	201- W.W. Ward & Association Refrigeration & Air Conditioning Contractors Association of Northern California Terrazzo Mosaic Association of Northern California Tile Contractors Association of Northern California	Labor Relations Consultant Labor association Labor association Labor association Labor association
1980	Address not listed	n/a
1982	No occupants listed	n/a

Notable or Long-Term Owners and Occupants

Louis R. Lurie, Original Owner and Developer, 1920

Louis Robert Lurie (1888-1972) was a prominent real estate developer between the 1910s and 1930s in San Francisco. Lurie was the original developer and owner of the three buildings at 201-205, 209, and 215-229 Golden Gate Avenue in 1920. He sold 201-205 and 215-229 Golden Gate Avenue in 1920, and sold 209 Golden Gate Avenue by 1929.

Born in Chicago in 1888, Lurie left school in the third grade to find work to help support his single mother.⁷⁶ Lurie moved to San Francisco in 1914 and found a position at the Bank of America through founder A.P. Giannini. During his career, Lurie became a patron of the arts, backing shows such as “South Pacific” and “Fiddler on the Roof” on Broadway.

⁷⁶ “Rites Set for Louis Lurie, Realty Tycoon,” *The Los Angeles Times*, September 8, 1972.

During his long career in real estate development, Lurie is credited with building around 300 buildings, amassing a fortune close to \$100 million.⁷⁷ He developed several motion pictures theaters in San Francisco between 1915 and the 1920s, including the Geary and Curran theaters.⁷⁸ Lurie started the Lurie Foundation in 1949 and made several large grants totaling \$1.6 million over the years to various charities and universities. Louis Lurie died in 1972 at the age of 84.

George Babin, Owner, 1926-1935

George Babin (1884-1950), born George Babisi, immigrated to the United States in 1905 from Russia. He was married to Sophia S Babisi. The 1920 Federal Census shows that Babin was the proprietor of a hardware store at 2948 24th Street in San Francisco starting in the 1920s. He was a longtime owner of 201-205 Golden Gate Ave, from 1926 to 1935. Research did not identify the building as a place of work for Babin, instead the property appears to have been owned and leased as an investment property.

W.W. Ward & Associates, Occupant, 1969-1977

W.W. Ward & Associates was a labor relations and arbitration firm based in San Francisco. W.W. Ward & Associates occupied this building from 1969 to 1977. The firm was founded by William “Bill” W. Ward.⁷⁹ Ward was an attorney and arbitrator who served as a president of the International Foundation of Employee Benefit Plans and as a special consultant to the state Senate’s Labor Committee. Ward died in 1995 at the age of 82.

INDIVIDUAL SIGNIFICANCE EVALUATION

Criterion 1 (Events)

201-205 Golden Gate Avenue does not appear to be individually significant under Criterion 1. This building was one of three film exchanges along the south side of Golden Gate Avenue between Leavenworth Street and Dale Place that were commissioned by developer Louis R. Lurie in 1920. Lurie, a prominent developer with strong ties to the motion picture industry, built several other exchanges in the Tenderloin contemporaneously, during a period of much development related to the growth of the motion picture industry in San Francisco. Post-1906 earthquake construction saw Market Street evolve into a hub for theaters and office buildings. During the same period, many film exchanges were built within a block or two of the emergent theater district, as the Tenderloin neighborhood recovered from destruction and became a district defined by a mix of residential, institutional, and commercial-office uses. The intersection of Golden Gate Avenue and Leavenworth

⁷⁷ “Rites Set for Louis Lurie, Realty Tycoon,” *The Los Angeles Times*, September 8, 1972.

⁷⁸ “Louis Lurie, 84, Dies on Coast; Realty Man and Theater Angel,” *The New York Times*, September 8, 1972.

⁷⁹ “Bill Ward,” SFGate, Accessed June 10, 2022, <https://www.sfgate.com/news/article/Bill-Ward-3041108.php>.

Street contained a high concentration of film exchanges, motion picture studio offices, poster storage facilities, and theater supplies vendors, which were built between the 1910s and 1920s. A second cluster of exchanges was built at Hyde and Eddy streets within the next decade. Overall, 201-205 Golden Gate Avenue is among the earliest extant buildings that were purpose built as film exchanges in the city, and the building's association to an identified pattern of development during the early 1920s is notable. However, this pattern is represented by the groupings of extant exchanges, studio office buildings, and theaters located on blocks proximal to Market Street, rather than any individual former exchange buildings.

In the late 1960s, this building transitioned to occupancy by the labor relations firm, W.W. Ward & Associates, and was acquired by Hotel Employees & Restaurant Employees International Union Local 2, a union serving hospitality and restaurant employees, between 1969 and 1976. Combined with the neighboring buildings at 209, 215-229, 241-243, and 247 Golden Gate Avenue, the subject buildings have served laborers in the hospitality and restaurant industries by providing places for assembly, offices, and hiring. During this time, Local 2 participated in newsworthy protests related to hotel construction and the use of non-unionized labor in hotels and restaurants. This occurred as San Francisco's economy shifted from port-based and maritime commerce toward tourism between the 1960s and 1980s. Scholarship on this period has not been developed to the same depth as scholarship on earlier maritime labor, since it occurred in the recent past.

Criterion 2 (Persons)

201-205 Golden Gate Avenue does not appear to be individually eligible under Criterion 2. This building was commissioned by real estate developer Louis R. Lurie in 1920 and was first occupied by the Famous Players Lasky Corporation, a film actors recruitment and training organization affiliated with the film studio Paramount. Lurie sold the property to George Babin in 1926. Paramount continued to be the building's primary occupant until the mid-1950s, with United Artists Corp. occupying the building during its final years as a film industry-associated building until the early 1960s. During this period Babin, a hardware store proprietor, and his wife Sadie, owned the property until 1936, when it was sold to a series of shorter-term owners. In 1969, W.W. Ward & Associates became the first labor-associated business to occupy the building, and by 1976, it was sold to Local 2.

Although several well-known film studios and affiliated businesses occupied the building early on, 201-205 Golden Gate Avenue does not appear to have served as a headquarters or founding location for any of these entities, nor did it have a direct association to any individual within the film industry. Louis R. Lurie is not known to have used the building for his own office. The Babins appear to have held title as a means of investing in real estate, and they do not appear to have made

significant contributions to history. The building gained association with Local 2 and the numerous members served by that union by the mid-1970s. The building was not found to bear a direct or strong association to any specific individuals associated with the union such that it would possess individual significance for that reason.

Criterion 3 (Architecture)

201-205 Golden Gate Avenue does not appear to be individually significant under Criterion 3. When built in 1920, 201-205 Golden Gate Avenue provided an individually distinctive example of a film exchange building typology in San Francisco, designed by a prominent architect in Albert A. Schroepfer, who has been previously identified as an architect of merit. The building blended Renaissance Revival styling at its primary façade and front northeast corner (composite pilasters, cast concrete motifs, divided-lite wood windows, a decorated entrance, and terracotta tile roof), with robust industrial architecture (reinforced-concrete structure, steel-sash windows, and modest detailing along the less prominent rear façade). The design aligned with the intent to construct resilient buildings that stored highly volatile film, while exhibiting artistry akin to a motion picture studio.

In 1967, the building underwent a remodel, with modern fenestration infilling the bays between its columns, construction of an additional bay on the east façade to mimic the original bays, and redesign of the remainder of the east façade. The building's design shifted away from its strong Renaissance Revival styling. It retained the original footprint, height, massing, and some features dating to its original construction, including pilasters, entrance decoration, cornice treatments, terracotta tiles, board-formed concrete rear façade, and steel windows at that façade. Due to the ca. 1967 alterations, the building is no longer an individually distinctive example of a particular style, type, period, or method of construction, nor does it express high artistic values or stand out as one of the best extant examples of a Schroepfer-designed film exchange.

Criterion 4 (Information Potential)

The “potential to yield information important to the prehistory or history of California” typically relates to archeological resources, rather than built resources. This report focuses on the built environment, and therefore any resource relevant to California Register Criterion 4 would be a currently unknown archaeological resource.

209 Golden Gate Avenue

209 Golden Gate Avenue was built in 1920 as a film exchange for owner Louis R. Lurie and was one of three such buildings designed in the Renaissance Revival style by architect Albert A. Schroepfer. This building, and the neighboring building at 215-229 Golden Gate Avenue, share similar façade composition, height, footprint, and detailing. Both were occupied by Warner Bros. Picture Corp./Inc. between ca. 1929 and the 1950s; during this period Warner Bros. Picture Corp. acquired the building in 1930. Since 1976, this building has served as the main office and hiring hall for Hotel Employees & Restaurant Employees International Union/UNITE HERE Local 2.



Figure 36: Primary (north) façade of 209 Golden Gate Avenue, looking west.

ARCHITECTURAL DESCRIPTION

209 Golden Gate Avenue is a one-story, reinforced concrete building with a rectangular footprint and flat parapeted roof. It has two exposed façades, its primary façade on Golden Gate Avenue and rear façade along the alley. The primary façade features five arched bays of uniform height and width. Each arch features flat concrete pilasters with projecting rectangular capital details. Scroll keystones are placed at the peak of each arch. The arched bays are filled with non-original plate glass or plexiglass that is divided by aluminum mullions in a cross configuration. The entrance to the building is set within the lower portion of the second bay from the left and contains a non-historic glazed aluminum door. The façade is otherwise finished with smooth stucco in the area between the arches and below the frieze that spans across the façade. The cornice features bands of floriated detailing, while the tops of the pilasters feature similar ornamentation as well as cast concrete theatrical mask details (**Figure 37**). The parapet above the primary façade is covered with terracotta tiles. The rear façade is finished with board-formed concrete at all levels. The basement features a garage or delivery bay infilled with wood panels and three steel sash windows. Above, five tall bays span across the first story, each containing steel windows with operable pivoting sash (**Figure 38**).



Figure 37: Detail of panel and cast concrete theatrical mask detail at 209 Golden Gate Avenue.



Figure 38: Rear façade of 209 Golden Gate Avenue, looking northwest.

CONSTRUCTION CHRONOLOGY AND DEVELOPMENT HISTORY

In 1930, the ownership of 209 and 215-229 Golden Gate Avenue transferred to Warner Bros., and prominent architect G. Albert Lansburgh, known for designing movie theaters, designed alterations to the buildings. Details relating to the alterations were not found. Between 1962 and 1964, a series of alterations were permitted, which included new interior doorways, corridor, interior partitions, and toilets. The alterations reprogrammed the buildings to allow 209 and 215-229 to be used as one

building. Comparison of the 1960s Assessor’s photographs of 209 Golden Gate Avenue and 215-229 Golden Gate Avenue shows that each building featured replacement windows by this period (**Figure 39 and Figure 43**). The exact dates for installation of 209 Golden Gate Avenue’s aluminum-frame arched windows with muntins in a cross orientation and glazed aluminum double door at its second bay are not known, but may have occurred in the course of the 1962-1964 work, as such materials were commonly used by that time. No additional major exterior alterations have occurred.



Figure 39: 209 Golden Gate Avenue in the 1960s. Source: San Francisco Public Library, Office of the Assessor-Recorder Photograph Collection.

TABLE 6: PERMIT TABLE FOR 209 GOLDEN GATE AVENUE

Date Filed	Permit App. #	Owner	Contractor	Work
12/2/1930	189806	Warner Bros.	G. Albert Lansburgh (architect); Dinwiddie Construction Co.	[209-215-221] Building alteration costing \$6,000. No additional details. Note this permit also applies to 215-229 Golden Gate Avenue but is listed only in this permit table to avoid redundancy.
3/27/1962	262999	Charles M. Sweeney	Frank J. Gulli (architect)	[209] New partitions on first floor; new front windows; new restrooms; new suspended acoustic ceilings. Alter interior stairs. Additional miscellaneous alterations and repairs.
5/25/1962	266026	Charles M. Sweeney	Frank J. Gulli (architect)	[209] Add receiving entrance at rear of building. This permit includes mechanical and electrical work for alterations in permit application #262999.
10/16/1962	273032	Charles M. Sweeney	Plant Bros. Corp.	[209] Reroof building with asphalt and gravel. Renew flashings and re-coat parapets. Remove three 7-foot-wide skylights.
12/29/1964	[illegible]	C.W. Sweeney & Co.	Plant Bros. Corp.	[209-215] Major alterations to building at 209-215 Golden Gate to create new entrances, corridor, interior partitions and toilets. Alterations to allow 209 and 215 to be used as one building. Includes cutting new doorways to connect buildings. <i>[Note this permit also applies to 215-229 Golden Gate Avenue but is listed only in this permit table to avoid redundancy.]</i>
12/ 3/1975	454150	SF Joint Board of Culinary Workers	Manuel S. Legaspi, Jr. (architect)	Remove existing reception counter and partition to extend existing ground floor lobby across full width of building. Erect

Date Filed	Permit App. #	Owner	Contractor	Work
				a new dues paying counter 30'-2 ½" by 10'-1 ½" separated from the present general office area by a 8' high dry wall partition.
6/22/1982	08205065	Hotel and Restaurant Employees and Bartenders Union, Local 2	M.G. Dotterweich Construction Co.	Install non-bearing partitions.
3/3/1989	08903545	C.W. Sweeney & Co.	Plant Bros. Corp.	Cut opening in existing masonry wall for a new doorway; install counter and ramp

OWNERSHIP HISTORY

The following table provides a summary of the ownership history of 209 Golden Gate Avenue, beginning with the year of construction, compiled from sales records held at the San Francisco Office of the Assessor-Recorder and building permit applications and plans from the San Francisco Department of Building Inspection.

TABLE 7: OWNERSHIP TABLE FOR 209 GOLDEN GATE AVENUE

Dates	Owner(s)	Occupation or Business Type
1920	Louis R. Lurie	Real estate developer
1921-1928	De Laveaga Estate Co.	Real estate company
1929	Edward de Laveaga and Julia de Laveaga Welch ⁸⁰	Real estate investor/developer
1930	Warner Bros. Pictures Inc.	Motion picture company
1950	Warner Bros. Picture Distribution Corp.	Motion picture company
1962	Charles W. and Katherine Sweeney	Pension fund administrator
1967 to ca. 1969-1976	C.W. Sweeney & Co.	Pension fund administrator
ca. 1969-1976 to present	San Francisco Local Joint Executive Board of Culinary Workers and the Bartenders & Hotel & Club Services Workers Union Local 2 ⁸¹	Labor Union

⁸⁰ In 1921, the DeLaveaga Estate Co. acquired parcel 1A (present day 215-229 Golden Gate Avenue) from Max Kolander, et. al. At the time, parcel 1A also included 209 Golden Gate Avenue. Parcel 1B appears to have been subdivided out of parcel 1A and first appears in Sales Ledgers in 1929.

⁸¹ Note, Sales Ledgers for years 1967-1979 list 1976 as the year lots 1, 1A, and 1B in block 0348 were sold by C.W. Sweeney & Co. to San Francisco Local Joint Executive Board of Culinary Workers and the Bartenders & Hotel & Club Services Workers Union (Local 2). These parcels have since been combined into lot 26, which includes 201-205, 209, and 215-229 Golden Gate

KNOWN OCCUPANT HISTORY

The following table provides a summary of the occupant history of the building at 209 Golden Gate Avenue, compiled from sales records held at the San Francisco Office of the Assessor-Recorder, building permit applications and plans from the San Francisco Department of Building Inspection, newspaper articles, and city directories. The latest city directory available for San Francisco is 1982.

TABLE 8: OCCUPANCY TABLE FOR 209 GOLDEN GATE AVENUE

Dates	Occupant(s)	Business Type
1921	209 – Realart Pictures Corp	Motion picture distribution company
1923	209- All Star Features Distributors, Inc. Realart Pictures	Automobile parts distribution company
1929	209 – Advanced Trailer Corp. All Star Features Distributors, Inc.	Motion pictures
1933	Vitagraph Inc./Vitagraph Distributing Corp.	Motion picture distribution company
1935- ca. 1960	Warner Bros. (listed at 215 Golden Gate Avenue but occupied both buildings)	Motion picture company
1964-75	209 - Electronic Tabulating Co Data Processing 209- C.W. Sweeney & Co. 213 - Herbert G Drake (1964) Shefco Associates Inc Consultants Med & Dental Arts (1969-70) Trust Fund Computer Service (1969-70)	Data processing company Welfare pension plan service Computer service
1976	209- Hotel & Restaurant Employees & Bartenders Union Local 2 Labor Union Data Processing	Labor union data processing location
1978	209-National Culinary Apprenticeship Program Hotel & Restaurant Employees & Bartenders Union Local 2	Culinary training/placement program Labor union
1980-Present	209- Hotel & Restaurant Employees & Bartenders Union Local 2	Labor union

Avenue. Sales Ledgers for the years 1980-1990 list lot 26 as being sold to the Hotel & Restaurant Employee & Bartenders Union Local 2 on February 29, 1969. Accordingly, the original date of acquisition is ambiguous but falls within the range 1969 to 1976.

Notable or Long-Term Owners and Occupants

Louis R. Lurie, Original Owner and Developer, 1920-ca. 1929

Louis Robert Lurie (1888-1972) was the original owner and developer of the three buildings from 201 to 229 Golden Gate Avenue. Refer to the provided biography for Louis R. Lurie, beginning on page 50.

Edward Laveaga, owner of 209 Golden Gate Avenue, 1921-1929

Edward de Laveaga and the de Laveaga Estate Co. owned the building at 209 Golden Gate Avenue from 1921 to 1929.

Edward de Laveaga was born in 1884 and was a real estate investor and developer. The de Laveaga family – including Edward’s father Miguel and uncle Jose – purchased 1,200 acres of land in 1897 that would serve as the family home and estate, and was later developed as the City of Orinda in the 1920s. In addition to his interest in Orinda, Edward de Laveaga managed the de Laveaga Estate Company, which engaged in speculative real estate in the Bay Area and in San Francisco, in particular. Research did not identify the building as a place of work for Michael de Laveaga or an office for his company. Instead, the property appears to have been an investment for the de Laveaga family and was leased for rental income. Edward de Laveaga died in 1957.

Warner Brothers Pictures, Inc., Owner/Occupant, 1930-ca. 1960

Warner Brothers Pictures, Inc. owned and occupied the buildings at 209 and 215-229 Golden Gate Avenue from 1930 to ca. 1960. The building at 209 Golden Gate Avenue was used by Warner Bros. as a film distribution business.

Warner Brothers, Pictures, Inc. (now a subsidiary of Warner Brothers Entertainment, Inc.) was founded in 1923 by brothers Harry, Albert, Sam, and Jack Warner. Commonly referred to as “Warner Bros.,” the business was headquartered in New York, but their studios were in Hollywood. The brothers started out in the film industry as early as 1903 when they showed movies with a portable projector in mining towns of Pennsylvania and Ohio. From there, they went on to distributing films and operated a handful of theaters. In 1912, the brothers began producing films and eventually began Warner Brothers Pictures, which produced and distributed motion pictures.⁸² In 1927, Warner Bros. released *The Jazz Singer*, which was revolutionary for its use of sound. The studio produced the first full-length talking film, *Lights of New York*, in 1928. Today, the Warner Bros. library consists of nearly 6,500 films and 3,000 television programs.

⁸² “Warner Bros. Company History,” *Web Archives*, Accessed June 8, 2022, <https://web.archive.org/web/20151016015905/http://www.warnerbros.com/studio/about-studio/company-history>.

C.W. Sweeney & Company, Owner, 1962-ca. 1976

Charles W. Sweeney was born ca. 1886 in Scotland. Charles and his wife Katherine (also listed as an owner of 209 Golden Gate Avenue) had two sons, Charles “Chuck” Jr. and John. The 1940 U.S. Census states Charles Sr.’s occupation as a laborer. In 1952, Charles founded C.W. Sweeney & Co., a pension fund administration company.⁸³ The company likely had an office in the building at 209 Golden Gate Avenue as early as 1962, but was not listed in city directories at this address until 1964.

INDIVIDUAL SIGNIFICANCE EVALUATION

Criterion 1 (Events)

209 Golden Gate Avenue does not appear to be individually significant under Criterion 1. This building was one of three film exchanges along the south side of Golden Gate Avenue between Leavenworth Street and Dale Place, commissioned by developer Louis R. Lurie in 1920. Lurie, a prominent developer with strong ties to the motion picture industry, built several other exchanges in the Tenderloin contemporaneously, during a period of much development related to the growth of the motion picture industry in San Francisco. Post-1906 earthquake construction saw Market Street evolve into a hub for theaters and office buildings. During the same period, many film exchanges were built within a block or two of the emergent theater district, as the Tenderloin neighborhood recovered from destruction and became a district defined by a mix of residential, institutional, and commercial-office uses. The intersection of Golden Gate Avenue and Leavenworth Street contained a high concentration of film exchanges, motion picture studio offices, poster storage facilities, and theater supplies vendors, which were built between the 1910s and 1920s. A second cluster of exchanges was built at Hyde and Eddy streets within the next decade. Overall, 209 Golden Gate Avenue is among the earliest extant buildings that were purpose built as film exchanges in the city, and the building’s association with an identified pattern of development during the early 1920s is notable. However, this pattern is represented by the groupings of extant exchanges, studio office buildings, and theaters located on blocks proximal to Market Street, rather than any individual former exchange buildings.

In the late 1960s, this building’s occupancy transitioned to several companies related to computer servicing and dental and medical consulting before the property was acquired by Local 2, a union serving hospitality and restaurant employees, between 1969 and 1976. Combined with the neighboring buildings at 201-205, 215-229, 241-243, and 247 Golden Gate Avenue, the subject building has served laborers in the hospitality and restaurant industries by providing places for assembly, offices, and hiring. During this time, Hotel Employees & Restaurant Employees International Union Local 2 participated in newsworthy protests related to hotel construction and

⁸³ “Obituary for Charles W. Sweeney,” The San Francisco Examiner, December 28, 1998.

the use of non-unionized labor in hotels and restaurants. This occurred as San Francisco's economy shifted from port-based and maritime commerce toward tourism between the 1960s and 1980s. Scholarship on this period of labor unionization has not been developed to the same depth as scholarship on earlier maritime labor and maritime labor unions, since it occurred in the recent past.

Criterion 2 (Persons)

209 Golden Gate Avenue does not appear to be individually eligible under Criterion 2. This building was commissioned by prominent real estate developer Louis R. Lurie in 1920; but was not used by Lurie as an office. The building was first occupied by a series of motion picture-related companies before it was acquired in 1930 and occupied for over two decades by Warner Bros. Warner Bros. was founded ca. 1913 and was based in Hollywood, California by 1917, with this building serving as a local film exchange and office for the company's San Francisco motion picture theater market. Although the building was owned and occupied by Warner Bros. for over 20 years, the building does not appear to have served as a headquarters or the location where Warner Bros. developed any innovative business practices. The building gained an association with Hotel Employees & Restaurant Employees International Union Local 2, and the numerous members served by that union, ca. 1969-1976. The building was not found to bear a direct or strong association to any specific individuals associated with Local 2, such that it would possess individual significance for that reason.

Criterion 3 (Architecture)

209 Golden Gate Avenue does not appear to be individually significant under Criterion 3. Original plans were not found for this building, but a combination of historic photography, Sanborn maps, and permit records indicates that the building remains in the same form as it was originally designed in terms of footprint, height, roof form, massing, primary façade composition, and detailing. Storefronts and doors have been replaced. 209 Golden Gate Avenue was designed by architect Albert A. Schroepfer in 1920, in a similar form and for an identical purpose as its neighbor at 215-229 Golden Gate Avenue. The building is representative of the Renaissance Revival style at its primary façade and features five tall arched bays, composite pilasters, cast concrete mask ornamentation, dentil details, arches with molded concrete or plaster embellishments, and terracotta tiles along its front parapet. The building also features reinforced concrete construction with an unadorned concrete rear façade with steel industrial windows.

The building embodies several characteristics of the Renaissance Revival style applied to a reinforced concrete structure, common to film exchanges of its period of construction. However, the building does not appear to provide an individually distinct example of a type, period, or method of construction, or possess high artistic values; rather, it forms a harmonious pairing with the

neighboring building at 215-229 Golden Gate Avenue, and more broadly by contributing to the larger grouping of former film exchanges along its block face. Further, the building does not appear to be individually significant for its association to Schroepfer, as it and 215-229 Golden Gate Avenue do not represent individually distinct examples of Schroepfer’s design when compared to other more notable works, such as the Sunshine School and Chambord Apartments, offer more outstanding examples of his work.

Criterion 4 (Information Potential)

The “potential to yield information important to the prehistory or history of California” typically relates to archeological resources, rather than built resources. This report focuses on the built environment, and therefore any resource relevant to California Register Criterion 4 would be a currently unknown archaeological resource.

215-229 Golden Gate Avenue

215-229 Golden Gate Avenue was built in 1920 as a film exchange and was designed by architect Albert A. Schroepfer. This building features a very similar design to its neighbor at 209 Golden Gate Avenue, providing essentially a mirror image with slight variations to its five arched bays. The building was occupied by Warner Bros. Picture Corp./Inc. between ca. 1929 and the 1950s; during this period Warner Bros. Picture Corp. acquired the property in 1930. Since 1976, has been owned and occupied by Hotel Employees & Restaurant Employees International Union/UNITE HERE Local 2.



Figure 40: Primary façade of 215-229 Golden Gate Avenue, looking southeast.

ARCHITECTURAL DESCRIPTION

215-229 Golden Gate Avenue is a one-story, reinforced concrete building with a rectangular footprint, flat roof with parapets, and two exposed façades designed in the Renaissance Revival style. The primary (north) is oriented parallel to Golden Gate Avenue and the rear (south) façade faces toward an alley. The primary façade features five arched bays of uniform height and width. Each arch features a keystone with a panel containing a human figure. Unlike 209 Golden Gate Avenue, the arches do not feature concrete pilasters. The arched bays are filled with non-original plate glass or plexiglass that is divided by aluminum mullions in a cross configuration. The building has two entrances, each with non-historic glazed aluminum double doors beneath a transom, set within the third and fourth bays to the left. The entrance in the third bay is likely a non-original location based on an available historic photograph from the early 1960s. The façade is otherwise finished with smooth stucco in the area between the arches and below the frieze that spans across the façade. The cornice features bands of floriated detailing, while the tops of the pilasters feature similar ornamentation as well as cast concrete theatrical mask details. The parapet above the primary façade is covered with terracotta tiles (**Figure 39**). The rear façade is finished with board-formed concrete. The basement contains two single-entry steel doors and five steel casement windows with multiple lites. The first story has four bays with steel sash windows. The two westernmost bays feature tall windows, similar to those at the rear façade of 209 Golden Gate Avenue, while the easternmost two bays feature smaller windows divided by a spandrel. Several of the windows feature operable pivoting sash (**Figure 40**).



Figure 41: Detail of cast concrete mask panel along the frieze of 215-229 Golden Gate Avenue.



Figure 42: Rear façade of 215-229 Golden Gate Avenue, looking northwest.

CONSTRUCTION CHRONOLOGY AND DEVELOPMENT HISTORY

215-229 Golden Gate Avenue first underwent interior alterations in the mid-1920s, when additional film vaults were installed in the building. Warner Bros. acquired the property in 1930 and commissioned additional vaults to be installed again in 1935, with original architect Schroeffer supervising that project. Assessor's photographs of the building from ca. 1964 indicate that it featured what appear to have been original arched storefronts with divided-lite windows (material unknown but presumed to have been wood or metal) and an entrance to unit 215 with a molded wood frame, hopper transom, and double doors with similar divided lites. A separate entrance with the address 229 was recessed into the façade by this time. Since the mid-1960s, the building's storefront has been further altered with aluminum-frame fenestration similar to 209 Golden Gate Avenue. The façade's arched bays are otherwise intact in terms of number, width, and height, as well as the keystone details at the top of the arches, classical trim courses, frieze, cornice, mask ornamentation, and terracotta roof tiles.



Figure 43: 215-229 Golden Gate Avenue, ca.1960s. Source: San Francisco Public Library, Office of the Assessor-Recorder Photograph Collection.

TABLE 9: PERMIT TABLE FOR 215-229 GOLDEN GATE AVENUE

Date Filed	Permit App. #	Owner	Contractor	Work
5/12/1920	93114	Louis R. Lurie		[215] Construct a one-story reinforced concrete building to be a store and office building at the south side of Golden Gate Avenue. (50' at Golden Gate Avenue)
5/12/1920	93115	Louis R. Lurie	[not listed]	Construction of a one-story brick building with cement foundations
4/19/1923	116085	Universal Film Co.	Thomas R. Mulcahy (builder) [?]	Enlarge present vault in rear basement. Walls to be erected of 6-inch partition tile, install wood door covered with metal both sides. Line outside of dumb elevator shaft and install slide at opening in shaft with galvanized iron. Cover doors of packing room with metal as required by Fire Marshall. Building used as film sales room.
8/29/1925	142406	De Lavega Estate	Dodge A. Reidy (architect); Thomas P. Mulcahy (builder)	[229] Erect film vault with flue and sprinkler system to comply with building law.
2/2/1927	158600	Metro Goldwyn Distribution Co.	G.A. Love Sons (contractor)	Construct reinforced concrete vault 16'-9" in length. 5'-6" in width, 8'3" in height (inside measurement). All walls and slab to be 6" in thickness. To be used to store moving picture films.
10/25/1927	165808	Universal Film Exchange	E.A. Wallace (builder)	Construct a film storage vault 9'-6"x10'x8'. Walls and ceiling are 6" reinforced concrete.
9/18/1928	173705	Metro Goldwyn Mayer Corp.	E.A. Wallace (builder)	Construct a film storage vault 10'x 9"x8'-4". Walls and ceiling are 6" reinforced concrete. Changing stairway.

Date Filed	Permit App. #	Owner	Contractor	Work
12/23/1931	196832	Herman Leibfin [spelling approximated]	Not listed	Erect 100' of partitions and 12 doors.
4/17/1935	11691	Warner Bros. Inc.	Albert A. Schroepfer (architect); William martin (contractor)	[215-221-229] Erect three additional film vaults with sprinkler systems. Install and remodel three toilets. Install new office partitions.
9/2/1936	21380	Warner Bros.	JW Buncher Roofing Co.	Relaying tile coping along front of building using copper nails or wire.
9/10/1943	83085	Republic Pictures Corp.	M. J. Lynch (contractor)	Move vault door and fire door. Cut new door opening in wall.
3/22/1954	163669	Columbia Pictures corp.	G. Santocono (architect); Central California Construction Co. (contractor)	Installing fireproof partitions and mezzanine.
12/18/1964	[illegible]	C.W. Sweeney & Co.	Plant Bros. Corp.	Removal of non-bearing partitions.
4/22/1981	08103713	ABC Network News	Harold C. Dow (architect)	Demolish existing non-bearing partitions and install new partitions.

OWNERSHIP HISTORY

The following table provides a summary of the ownership history of 215-229 Golden Gate Avenue, beginning with the year of construction, compiled from sales records held at the San Francisco Office of the Assessor-Recorder and building permit applications and plans from the San Francisco Department of Building Inspection.

TABLE 10: OWNERSHIP TABLE FOR 215-229 GOLDEN GATE AVENUE

Dates	Owner(s)	Occupation or Business Type
1920	Louis R. Lurie	Real estate developer
1920	Max & Dora Kolander	Real estate owners
1921	De Laveaga Estate Co.	Real estate company
1929	A.F. and Julia de Laveaga Welch	Real estate owners
1930	Warner Bros Pictures Inc.	Motion pictures
1950	Warner Bros. Pictures Distribution Corp.	Motion pictures
1964	Technicolor Corp. of America	Motion pictures

Dates	Owner(s)	Occupation or Business Type
1965	John J. Sweeney and Charles W. Sweeney, Jr.	Pension fund administrator
1967 to ca. 1969-1976	C.W. Sweeney & Co.	Pension fund administrator
ca. 1969-1976 to present	San Francisco Local Joint Executive Board of Culinary Workers and the Bartenders & Hotel & Club Services Workers Union Local 2 ⁸⁴	Labor Union

KNOWN OCCUPANT HISTORY

The following table provides a summary of the occupant history of the building at 215-229 Golden Gate Avenue, compiled from sales records held at the San Francisco Office of the Assessor-Recorder, building permit applications and plans from the San Francisco Department of Building Inspection, newspaper articles, and city directories. The latest city directory available for San Francisco is 1982.

TABLE 11: OCCUPANCY TABLE FOR 215-229 GOLDEN GATE AVENUE

Dates	Occupant(s)	Occupation or Business Type
1921-1923	215 – Vitagraph, Inc. 221-Universal Film Exchange (1921-23) California Film Exchange (1923)	Motion picture company Film distribution company Film distribution company
1925-1929	215 – Metro Goldwyn Meyer Corp. (1925) 221 – Universal Film Exchange (1929) 229 – United Artists Corp. (1925-29)	Motion picture company Film exchange Digital production company
1933	215- First National Pictures Distribution Corp. Vitagraph Inc. Vitagraph Distributing Corp. 221-Cinema Advertising Co. Cinema Arts Inter-Educational Picture Co. San Francisco Film Exchange	Film distribution company Motion picture company Motion picture distributor Advertising company Motion picture company Motion picture company Film distribution company
1936	221-Grover C. Parsons Republic Pictures Corp. of California 229-Franklin Theatre Enterprises of Honolulu General Register Corp Ticket Machines Grand National Films	Film distribution company Machine company Film company

⁸⁴ Note, Sales Ledgers for years 1967-1979 list 1976 as the year lots 1, 1A, and 1B in block 0348 were sold by C.W. Sweeney & Co. to San Francisco Local Joint Executive Board of Culinary Workers and the Bartenders & Hotel & Club Services Workers Union (Local 2). These parcels have since been combined into lot 26, which includes 201-205, 209, and 215-229 Golden Gate Avenue. Sales Ledgers for the years 1980-1990 list lot 26 as being sold to the Hotel & Restaurant Employee & Bartenders Union Local 2 on February 29, 1969. Accordingly, the original date of acquisition is ambiguous but falls within the range 1969 to 1976.

Dates	Occupant(s)	Occupation or Business Type
	Bruce E. Johnson Herbert Rosener Co	Film company Foreign Films
1940-1946	221- Republic Pictures Corp (1940-46) 229 – Royal Amusements Limited (1940)	
1953	221-Republic Pictures Corp 229- Grand National Pictures Inc.	Film company
1960	221- Vacant 229- Columbia Pictures Corporation film distribution	
1964-65	Unknown. No listed provided in available directory.	
1968-1970	215-The Charles Insurance Co. Shefco Associates Inc. Computer Service Trust Fund Trust Fund Servicing Co. 229-Vacant	Insurance Medical/dental consultants Trust fund Trust fund
1972	215- The Charles Insurance Co. Trust Fund Servicing Co. 229-Vacant	Insurance Trust Fund
1974	229-Vacant	
1976	215-Film Messenger Service 229-Vacant	
1978-1980	215- SF Culinary Bartenders (Pension Plan) SF Culinary Bartenders (Welfare Fund) 229- SF Culinary & Bartenders Union dispatch center	Union-related offices Union labor dispatch center
1982	SF Culinary Bartenders & Service Employees Trust Funds	Trust funds related to labor union

Notable or Longer-Term Owners and Occupants

Louis R. Lurie, Original Owner and Developer, 1920

Louis Robert Lurie (1888-1972) was the original owner and developer of the three buildings from 201 to 229 Golden Gate Avenue. Refer to the provided biography for Louis R. Lurie on page 50.

Warner Brothers Pictures, Inc., Owner/Occupant, 1930-ca. 1960

Warner Brothers Pictures, Inc. owned and occupied the buildings at 209 and 215-229 Golden Gate Avenue from 1930 to ca. 1960. Refer to the provided biography of Warner Brothers Pictures, Inc. on page 60.

C.W. Sweeney & Company, Owner, 1965-1976

C.W. Sweeney & Co. was founded in 1952, by Charles W. Sweeney, Sr. C.W. Sweeney & Co. was a pension fund administration company.⁸⁵ Charles W. Sweeney was born ca. 1886 in Scotland. Charles and his wife Katherine (also listed as an owner of 209 Golden Gate Avenue) had two sons, Charles “Chuck” Jr. and John. Chuck and John worked for C.W. Sweeney & Company, and acquired the building at 215-229 Golden Gate Avenue in 1965, possibly expanding the company from the adjacent building at 209 Golden Gate Avenue that had been purchased by Charles Sr. and Katherine in 1962.

INDIVIDUAL SIGNIFICANCE EVALUATION

Criterion 1 (Events)

215-229 Golden Gate Avenue does not appear to be individually significant under Criterion 1. This building was one of three film exchanges along the south side of Golden Gate Avenue between Leavenworth Street and Dale Place commissioned by developer Louis R. Lurie in 1920. Lurie, a prominent developer with strong ties to the motion picture industry, built several other exchanges in the Tenderloin contemporaneously, during a period of much development related to the growth of the motion picture industry in San Francisco. Post-1906 earthquake construction saw Market Street evolve into a hub for theaters and office buildings. During the same period, many film exchanges were built within a block or two of the emergent theater district, as the Tenderloin neighborhood recovered from destruction and became a district defined by a mix of residential, institutional, and commercial-office uses. The intersection of Golden Gate Avenue and Leavenworth Street contained a high concentration of film exchanges, motion picture studio offices, poster storage facilities, and theater supplies vendors, which were built between the 1910s and 1920s. A second cluster of exchanges was built at Hyde and Eddy streets within the next decade. Overall, 209 Golden Gate Avenue is among the earliest extant buildings that were purpose built as film exchanges in the city, and the building’s association to an identified pattern of development during the early 1920s is notable. However, this pattern is represented by the groupings of extant exchange, studio office buildings, and theaters located on blocks proximal to Market Street, rather than any individual former exchange buildings.

In the late 1960s, this building transitioned to occupancy by insurance-, computer-, and trust fund-related companies. The building was then acquired by Local 2, a union serving hospitality and restaurant employees, between 1969 and 1976. Combined with the neighboring buildings at 201-205, 209, 241-243, and 247 Golden Gate Avenue, the subject building has served workers in the hospitality and restaurant industries by providing places for assembly, offices, and hiring. During

⁸⁵ “Obituary for Charles W. Sweeney,” *The San Francisco Examiner*, December 28, 1998.

this time, Hotel Employees & Restaurant Employees International Union Local 2 participated in newsworthy protests related to hotel construction and the use of non-unionized labor in hotels and restaurants. This occurred as San Francisco's economy shifted from port-based and maritime commerce toward tourism between the 1960s and 1980s. Scholarship on this period has not been developed to the same depth as scholarship on earlier maritime labor, since it occurred in the recent past.

Criterion 2 (Persons)

215-229 Golden Gate Avenue does not appear to be individually eligible under Criterion 2. Like 209 Golden Gate Avenue, this building was commissioned by prominent real estate developer Louis R. Lurie in 1920; but was not used by Lurie as an office. Also, the building was first occupied by a series of motion picture-related companies before it was acquired in 1930 and occupied for over two decades by Warner Bros. 215-229 Golden Gate Avenue served as a local film exchange and office for the Warner Bros.' San Francisco motion picture theater market; however, the building does not appear to have served as a headquarters or the location where Warner Bros. developed any innovative business practices and does not appear to be significant for association to Warner Bros. The building gained association with Local 2 and the numerous members served by that union ca. 1969-1976. The building was not found to bear a direct or strong association to any specific individuals associated with the union, such that it would possess individual significance for that reason.

Criterion 3 (Architecture)

215-229 Golden Gate Avenue does not appear to be individually significant under Criterion 3. Original plans were not found for this building, but a combination of historic photography, historic Sanborn maps, and permit records indicates that the building remains in the same form as it was originally designed in terms of footprint, height, roof form, massing, primary façade composition, and detailing. Storefronts and doors have been replaced, while the five arches that span across the façade retain their original width and height. 215-229 Golden Gate Avenue was designed by architect Albert A. Schroepfer in a similar form and for an identical purpose as its neighbor at 209 Golden Gate Avenue. The building is representative of the Renaissance Revival style at its primary façade and features five tall arched bays, composite pilasters, cast concrete mask ornamentation, dentil details, and terracotta tiles along its front parapet. The building differs from 209 Golden Gate Avenue because it lacks molded embellishments along the arches and includes keystone ornamentation. The building also features reinforced concrete construction with an unadorned concrete rear façade with steel industrial windows in similarity to 209 Golden Gate Avenue.

215-229 Golden Gate Avenue embodies several characteristics of the Renaissance Revival style applied to a reinforced concrete structure, common to film exchanges of its period of construction. However, the building does not appear to rise to a level of individual significance; rather, it forms a harmonious pairing with the neighboring building at 209 Golden Gate Avenue, and more broadly by contributing to the larger grouping of former film exchanges along its block face. Further, the building does not appear to be individually significant for its association to Schroepfer, as it and 209 Golden Gate Avenue do not represent individually distinct examples of Schroepfer's design when compared to examples such as 333 Turk Street. Schroepfer's other more notable works, such as the Sunshine School and Chambord Apartments, also offer more outstanding examples of his work.

Criterion 4 (Information Potential)

The “potential to yield information important to the prehistory or history of California” typically relates to archeological resources, rather than built resources. This report focuses on the built environment, and therefore any resource relevant to California Register Criterion 4 would be a currently unknown archaeological resource.

241-243 Golden Gate Avenue

241-243 Golden Gate Avenue was built in 1916 for owner Purcival R. Palmer and designed by architect Emory R. Frasier as a film exchange and office building. The building's earliest known occupant was Fox Film Corporation. The building also served for many years as a location of the company B.F. Shearer Co., a Seattle-founded theater supplies vendor. Since 1976, it has served as an office location for Hotel Employees & Restaurant Employees International Union/UNITE HERE Local 2.



Figure 44: Primary (north) façade of 241-243 Golden Gate Avenue, looking southeast.

ARCHITECTURAL DESCRIPTION

241-243 Golden Gate Avenue is a one-story-plus-mezzanine building with a brick structure, rectangular footprint, and flat roof that was originally designed with a Classical Revival-influenced appearance and housed a film exchange and office (**Figure 44**). The building's current design combines original elements from 1916 with storefronts installed ca. 1928 when the building was converted to general office use, shortly before it was occupied by a theater supplies vendor. The primary (north) façade is nearly symmetrical, with two tall rectangular storefront bays extending from the first story to the mezzanine level. The storefronts feature a grid of square plate glass windows framed in wood, with the lowest of the three rows of windows featuring four lites divided by wood muntins. The central window in each storefront has been partially infilled with a louvered vent. The main entrance is set within the left bay, directly adjacent to the central column, and has a modern ca. (1990s or later) glazed aluminum door. The storefronts are flanked by paired composite pilasters with partially intact capital details (**Figure 45**). The façade terminates with a frieze panel with garland ornamentation, remnant letters set in concrete, and a parapet with rectangular cast concrete motifs at the outer edges (**Figure 46 and Figure 47**). The rear of the building has been obscured by a 1926 rear addition to 247 Golden Gate Avenue.



Figure 45: Detail of partially intact capitals above the east pair of pilasters.



Figure 46: Detail of garland ornamentation and missing capitals above the west pair of pilasters.



Figure 47: Partially visible letters appearing to have read “FOX FILM CORPORATION.”

CONSTRUCTION CHRONOLOGY AND DEVELOPMENT HISTORY

Original plans for 241-243 Golden Gate Avenue were prepared by architect Emory M. Frasier for owner Purcival R. Frasier in 1916. Frasier’s design called for a symmetrical primary façade with two tall arched wood-frame storefront bays at center: the left with glazed double doors, and the right with a single glazed door. Each entrance features a molded entrance hood and was set beneath a divided lite transom. A central column divided the two storefronts. Paired pilasters flanked the central storefronts and were detailed with fluting and composite capitals. The façade included a frieze with space for signage that was detailed with floriated ornamentation and a tall parapet, with cast concrete panels at its outer edges. This original design appears to have been short-lived, as in 1928, the building, which served since ca. 1919 to 1924 as a film exchange for Fox Film Corporation, was remodeled for offices. By 1933, B.F. Shearer Company, a Seattle-founded theater supply vendor, moved into the building and remained a long-term tenant until 1972. The existing storefront appears to date to 1928-1933, and as seen in the Assessor’s photograph, served as a means of displaying draperies (**Figure 48**).

By the 1960s, the entrance was located in the left of two large bays, in the same location as the present entrance, and featured glazed double doors that appear similar those rendered on the original 1916 plans. The cornice was stripped of some ornament to create a smooth appearance and was largely obscured by modern neon signage installed between 1937 and 1938. Between 2015 and 2016, capital details were removed from the west paired pilasters, while those above the left pilasters remain partially intact. The plate glass storefronts and paired columns were set on marble bulkheads beneath an elaborately detailed frieze and cornice (**Figure 48 and Figure 49**). The building’s appearance retains some features of its original design: height, footprint, paired pilasters flanking two tall bays at the primary façade, cast concrete panels at the edge of the roof parapet,

garland details on the outer portion of the façade directly above the storefronts, and partially intact capitals above the east pair of pilasters. Additionally, faintly visible letters “FIL” and “CORPO” are visible at the center of the façade, between the garland ornamentation, and appear to be remnants of “FOX FILM CORPORATION” letters that once appeared on the façade during Fox Film’s tenure as an occupant between ca. 1916 and 1921 (**Figure 44**). The storefront bays appear to retain their original height and width, one-story-plus mezzanine, and remain divided by a central column. Otherwise, the original fenestration has been completely replaced by the existing wood-framed window wall assemblies that rest on very short concrete bases. The original rear façade of this building was obscured from view when a rear addition was added to 247 Golden Gate Avenue in 1926.



Figure 48: Assessor’s photograph of 241-243 Golden Gate Avenue, ca. 1960s. Source: San Francisco Public Library.



Figure 49: 241-243 Golden Gate Avenue, captured on Google Street View, February 2015. Capitals above the west paired pilasters were removed ca. 2016.

TABLE 12: PERMIT TABLE FOR 241-45 GOLDEN GATE AVENUE

Date Filed	Permit App. #	Owner	Contractor	Work
November 17, 1916	72975	P.R. Palmer	E.M. Frasier (architect)	Permit to erect a one story and basement building with concrete foundations and a brick first floor. Located 137'-6" west of Leavenworth Street. Building to be used as a film exchange.

Date Filed	Permit App. #	Owner	Contractor	Work
September 25, 1928	173936	McAllister Leavenworth Realty Company	Cahill Bros. (builder)	Build three new film storage vaults in concrete building on Dale Place 60' south of Golden Gate Avenue. Remodel 243-47 Golden Gate Avenue for offices.
April 30, 1937	27065	B. F. Shearer Co.	QRS Neon Corporation, Ltd.	Erect a double face neon sign.
7/20/1937	28932	Mrs. Jeannette W. Kahn	Edward A. Bolles (architect)	Move sidewalk doors and build retaining wall.
5/10/1938	35003	B. F. Shearer Co.	QRS Neon Corporation, Ltd.	Reinstall double face horizontal sign to conform with new curb line.
8/19/1953	158277	B. F. Shearer Co.	Elvin C. Stendell (contractor)	Remove existing metal cornice from exterior near roof, patch plaster, leave smooth finish.
2/11/1965	310852	B. F. Shearer Co.	W. McIntosh & Son	Replace door in closed opening. Infill with concrete block the access openings between buildings. Miscellaneous removal of cast decorative plaster in showroom. [present use of building is showroom offices]
10/17/1973	427940	KGO TV	Jordan, Casper & Woodman (architect)	Cut through wall to connect buildings at 243 and 247 Golden Gate Avenue.
8/12/1975	463403	KGO American Broadcasting Co.	Harold C. Dow (architect)	New Dutch doors to be installed over existing entry doors.
11/2/1989	08921031	Service Employee Union #14	Wong Construction Co.	Comply with parapet safety program.
3/11/2002	2002-0311-1027	Hotel/Restaurant Employees Union, Local 2	Dennis L. Singer, Singer & Associates (architect)	Comply with unreinforced masonry strengthening ordinance. Work includes structural strengthening and

Date Filed	Permit App. #	Owner	Contractor	Work
				upgrades for disability access.
10/23/2003	2003-1023-8335	Hotel/Restaurant Employees Union, Local 2	Dennis L. Singer, Singer & Associates (architect)	Revision to permit application 2002-0311-1027. Revise toilet room layout and new partitions.
11/7/2003	2003-1107-9659	Local 2 Union	Murphy-Burr-Curry (engineer)	Revision to permit application 2003-1023-8335, involving alterations to sidewalk support.

OWNERSHIP HISTORY

The following table provides a summary of the ownership history of 241-243 Golden Gate Avenue, beginning with the year of construction, compiled from sales records held at the San Francisco Office of the Assessor-Recorder and building permit applications and plans from the San Francisco Department of Building Inspection.

TABLE 13: OWNERSHIP TABLE FOR 241-245 GOLDEN GATE AVENUE

Dates	Owner(s)	Occupation
1916	Purcival R. Palmer	Civil Engineer
1917	Eisenbach Company	Real estate company
1917	Emma Atkins et. al.	Likely spouse of Robert S. Aktins, clothier, business at 150 Sutter.
1920	Genevieve Sullivan et. al.	Public school teacher
1920-1937	George H. Kahn	Owner, George H. & Henry Kahn & Co., manufacturing and selling optical goods and supplies
1937 – ca. 1966	Jeanette W. Kahn	See above
1966-1999	Local 14 – Apartment Motel, Hotel & Elevator’s Union	Labor union
1999-Present	Hotel Employees & Restaurant Employees Union Local 2	Labor union

KNOWN OCCUPANT HISTORY

The following table provides a summary of the occupant history of the building at 241-243 (245 during select years) Golden Gate Avenue, compiled from sales records held at the San Francisco Office of the Assessor-Recorder, building permit applications and plans from the San Francisco

Department of Building Inspection, newspaper articles, and city directories. The latest city directory available for San Francisco is 1982.

TABLE 14: OCCUPANCY TABLE FOR 241-245 GOLDEN GATE AVENUE

Dates	Occupant(s)	Business Type
ca. 1916-1921	245- Fox Film Co.	Film company
1925	243- Warner Bros. Pictures	Film company
1933	243- Heywood-Wakefield Co. opera chairs B.F. Shearer Co. of San Francisco Theatre Equipment	Chair supplier Theater supplies company
1936	243- B.F. Shearer Co. of San Francisco Theatre Equipment	Theater supplies company
1953-1971	243- B.F. Shearer Co. of California Theatre Equipment	Theater supplies company
1972-1982	243- KGO Television	Television station office
ca. 1989-ca. 1999	Service Employee Union Local #14	Labor union
ca. 1999-2022	Hotel Employees & Restaurant Employees Union Local 2	Labor union

Notable Persons or Long-Term Owners and Occupants

Emory M. Frasier, Architect – Original Architect

Emory Melvon Frasier (1878-1956) was born in Santa Cruz, California in 1878. Frasier graduated from Stanford University in 1896. He married his wife Isabel in the first decade of the twentieth century. Emory is mentioned as being an architect for a few projects in the *San Francisco Call* newspaper in 1905 and was listed in the 1910 city directory as a draftsman for Daniel H. Burnham & Co. Frasier’s best-known building is the Strand Theater, a single-auditorium cinema built in 1917 on Market Street.⁸⁶ Frasier is also credited with building the Palmer Theatre in 1916 (4045 24th Street, demolished).⁸⁷ Frasier died in 1956.

B. F. Shearer Company, Occupant, 1933-1971

B. F. Shearer founded his namesake business, the B. F. Shearer Company, in 1926 in Seattle, Washington.⁸⁸ The company supplied theaters with carpets, seats, drapes, lighting, and curtains. Shearer was a prominent figure in the film industry in the Northwest, owning theaters in Washington and Alaska, in addition to running the B.F. Shearer Company. A branch of B. F. Shearer

⁸⁶ “Renovated Strand Rises at the Intersection of Art , Architecture, and Community,” Skidmore, Owings & Merrill, online, September 9, 2015, <https://www.som.com/news/renovated-strand-rises-at-the-intersection-of-art-architecture-and-community/>. Accessed June 13, 2022.

⁸⁷ “Palmer Theatre,” San Francisco Theatres, Accessed June 9, 2022, <https://sanfranciscotheatres.blogspot.com/2019/07/palmer-theatre.html>.

⁸⁸ “Seattle Historical Sites,” *Seattle Department of Neighborhoods*, Accessed June 8, 2022, <https://web6.seattle.gov/DPD/HistoricalSite/QueryResult.aspx?ID=-415248575>.

Co. occupied 241-245 Golden Gate Avenue, supplying theaters in the Bay Area with equipment from 1933 to 1974. Research did not show this building as a main location for the B. F. Shearer Company or a place of work for B. F. Shearer.

George H. Kahn, Owner, 1920-37; and Janette W. Kahn, Owner, 1937-1966

George H. Kahn is listed in the 1920 City Directory as owner of George H. & Henry Kahn & Co., which manufactured and sold optical goods and supplies.⁸⁹ George, who owned 24-245 Golden Gate Avenue from 1920 to 1937, was married to Janette Kahn, who took over ownership when George died around 1937. Janette retained ownership of the building until 1966. Research did not identify the building as a place of work for either of the Kahns. Instead, the property appears to have been owned and leased as an investment property.

INDIVIDUAL SIGNIFICANCE EVALUATION

Criterion 1 (Events)

241-243 Golden Gate Avenue does not appear to be individually significant under Criterion 1. This building was constructed in 1916 as a film exchange commissioned by original owner Purcival R. Palmer. The building was first occupied by Fox Film Corporation between 1916 and 1921. The building was altered in 1928 to serve as a retail and office location for the theater supplies vendor B.F. Shearer Co., who continued to occupy the building until the early 1970s. Like other buildings constructed as exchanges along its block, 241-243 Golden Gate Avenue was within a block or two of the emergent theater district, as the Tenderloin neighborhood recovered from destruction and became a district defined by a mix of residential, institutional, and commercial-office uses. The intersection of Golden Gate Avenue and Leavenworth Street contained a concentration of film exchanges, motion picture studio offices, poster storage facilities, and theater supplies vendors, which were built between the 1910s and 1920s. Overall, 241-243 Golden Gate Avenue appears to have been the earliest purpose-built film exchange built on its block face, and was built five years after 247 Golden Gate Avenue, the first building on its block face. Thus, it is among the earliest extant buildings that were purpose-built as a film exchange in the city. However, this pattern is represented by the groupings of extant exchanges, studio office buildings, and theaters located on blocks proximal to Market Street, rather than any individual former exchange buildings.

In the 1970s, this building was occupied by KGO Television Station as an office, and in the late 1980s it became an office location for Hotel Employees & Restaurant Employees International Union Local 2. During this time, Local 2 participated in newsworthy protests related to hotel construction and the use of non-unionized labor in hotels and restaurants. This occurred as San Francisco's economy

⁸⁹ Crocker- Langley San Francisco City Directory 1920, San Francisco Public Library.

shifted from port-based and maritime commerce toward tourism between the 1960s and 1980s. Scholarship on this period has not been developed to the same depth as scholarship on earlier maritime labor, since it occurred in the recent past.

Criterion 2 (Persons)

241-243 Golden Gate Avenue does not appear to be individually eligible under Criterion 2. This building was commissioned by Purcival R. Palmer, who owned the property for one year. After serving as a film exchange for Fox Film Corporation between 1916 and 1921, the building became a location for B. F. Shearer Co. ca. 1933-1971. During B.F. Shearer Co.'s occupancy, the building was owned by George Kahn and his heirs until the early 1960s. Although long term owners, the Kahns were not identified as having made significant contributions to history. Research did not identify any employees of Fox Film Corporation, B. F. Shearer Co., or of Local 2 who made significant contributions to history.

Criterion 3 (Architecture)

241-243 Golden Gate Avenue does not appear to be individually significant under Criterion 3. Original plans were found for this building, which indicate that it was designed by architect Emory R. Frasier as a Classical Revival style film exchange for owner Purcival R. Palmer. In 1928, a major component of Frasier's 1916 design was removed – the building's distinctive arched storefronts – and the building took on its current appearance, with a mix of intact features from 1916, ca. 1928-1933. The building retains its original height, roof form, and detailing including pilasters, partially intact capitals, garland decoration, and parapet ornamentation. However, the building does not strongly embody the distinctive characteristics of a type, period, method of construction or style such that it rises to a level of individual significance. Architect Emory R. Frasier is a lesser-known designer of motion picture-related buildings, including the Strand Theater at 1127 Market Street. Frasier has not been previously identified as an architect of merit, and relatively little documentation about his career is provided in existing scholarship. As of this evaluation, Frasier does not appear to rise to the threshold of architect of merit.

Criterion 4 (Information Potential)

The “potential to yield information important to the prehistory or history of California” typically relates to archeological resources, rather than built resources. This report focuses on the built environment, and therefore any resource relevant to California Register Criterion 4 would be a currently unknown archaeological resource.

247 Golden Gate Avenue

247 Golden Gate Avenue was built in 1911 for original owner Alice Coffin. The building was first occupied by Brush Motor Company and Marathon Automobiles, two short-lived automobile manufacturers, before being converted to a film exchange office with interior connection to 241-243 Golden Gate Avenue.



Figure 50: Primary (north) façade of 247 Golden Gate Avenue, looking southeast.

ARCHITECTURAL DESCRIPTION

247 Golden Gate Avenue is a one-story-over-basement commercial building with brick walls and a façade adorned with concrete and plaster ornamentation. The building was originally designed in the Classical Revival style, with distinctive arched bays at its primary (north) façade and west façade, which overlook the southeast corner of Golden Gate Avenue and Dale Place. The existing storefront at the primary façade has been partially altered. The glazed aluminum entrance door and adjacent plate glass windows are not original. The brick bulkheads beneath the storefront glass are potentially original. A fanlight transom with wood muntins surmounts the entrance and storefront glass and contains a semicircular address sign. This arched bay is flanked by cast concrete pilasters that rise to composite capitals. A concrete spandrel separates the first story and parapet. The

parapet features a central inset panel and rectangular cast ornaments with cartouche details. The west-facing storefront contains divided-lite wood windows (boarded over during the site visit) beneath a similar fanlight transom. Similar pilaster and parapet details appear at the west façade. The remainder of the west façade is unadorned, with a smooth plaster exterior over the brick walls. The west façade has two large segmental arched paired windows and three smaller segmental arched windows closer to the rear of the building, along with a loading bay and side entrance doorway. All windows appear to be double-hung with wood sash (**Figure 48**). The larger paired windows are set beneath a three-lite transom. One of the smaller windows has been altered with a metal ventilation duct (**Figure 48**). The rear façade is blank with a board-formed concrete surface and faces a surface parking lot.



Figure 51: Segmental arched double windows at the west façade, looking north.



Figure 52: Smaller segmental arched windows along the west façade, looking east.

CONSTRUCTION CHRONOLOGY AND DEVELOPMENT HISTORY

247 Golden Gate Avenue was originally built as an automobile repair and sales building. Permits indicate that the building suffered fire damage ca. 1917, when repairs to skylights, glazing, and window sash were completed. The building's footprint was expanded to twice its size and reached its current footprint in 1926 with a rear addition that provided additional storage space behind a film exchange office space in the front of the building. This addition also wrapped around the rear wall of the neighboring building at 241-243 Golden Gate Avenue. B. F. Shearer Co., a theater supplies vendor, was the longest-tenured occupant and leased this building concurrently with 241-243 Golden Gate between ca. 1933 and ca. 1960s.

In 1943, rotted wood beneath the front plate glass storefront was removed and replaced with the existing brick. By the 1960s, as shown in the Assessor's photograph below, the storefront at the primary façade featured aluminum-frame plate glass windows above the brick bulkhead, set

beneath an apparently original fanlight transom. Concrete pilaster details with composite capitals, pattern detailing above the fanlight transom, a keystone, and cast concrete panels at the parapet defined the primary façade and the front of the west-facing facade on Dale Place. The storefront at the primary façade has since been altered with the insertion of a glazed aluminum entrance door.



Figure 53: Assessor’s photograph of 247 Golden Gate Avenue ca. 1960s, when the building was occupied along with 241-243 Golden Gate Avenue by the B.F. Shearer Company. Source: San Francisco Public Library, Office of the Assessor-Recorder Photograph Collection.

TABLE 15: PERMIT TABLE FOR 247 GOLDEN GATE AVENUE

Date Filed	Permit App. #	Owner	Contractor	Work
November 8, 1911	39216	Mrs. Alice Coffin	Not listed	Erect a one-story brick store building on the southeast corner of Golden Gate Avenue and Dale Place. Use present brick walls where solid. All damaged walls to be torn down and rebuilt.
November 21, 1916	73366	Amelia W. Coffin	James S. Jewell	Underpin existing brick wall to a depth 13' below sidewalk with a 17" brick wall.

Date Filed	Permit App. #	Owner	Contractor	Work
November 15, 1917	79300	Fox Film Co.	R.W. Moller	Repair damage caused by fire. Including new skylights, patch floor, patch plaster, glazing, new sash where broken, and so on.
July 17, 1923	118696	George H. Kahn	Phoenix Sidewalk Light Co.	Excavate under sidewalk and cut through present retaining wall 9'x8'. Install 5'x5' waterproof sidewalk doors and any necessary retaining walls.
October 21, 1926	95649	Mrs. J. Hubbs	Not listed	Construct a concrete addition approximately 27'-6"x60' at the rear of an existing brick building at 245 Golden Gate Avenue. The addition will provide storage at the rear of the moving picture office. The rear wall of the present brick building will join on to the new partition. "Present front to be altered to form new front."
June 16, 1937	28302	Mrs. Minnie Hubbs	Thomas A. Cuthbertson (contractor)	Secure fire wall by building a wooden roof structure with iron anchors attached to brick. All to be coated in tar and gravel roofing.
October 28, 1943	73537	Mrs. Hubbs	Thomas A. Cuthbertson (contractor)	Remove rotted wood work from under the front plate glass and replace with brick.
October 9, 1973	427550	KGO TV	P.M. & Sons (contractor)	Build four film editing booths (8'x6'x10' high). Partition lobby and move door in existing room to hallway on side.
October 17, 1973	427941	KGO TV	Jordan, Casper & Woodman (architect)	Cut through wall to connect buildings at 243 and 247 Golden Gate Avenue.

OWNERSHIP HISTORY

The following table provides a summary of the ownership history of 247 Golden Gate Avenue, beginning with the year of construction, compiled from sales records held at the San Francisco Office of the Assessor-Recorder and building permit applications and plans from the San Francisco

Department of Building Inspection. This building was originally built on lot 23 in 1911, and in 1926, a rear addition was built on lot 22A. Ownership for both lots is provided below.

TABLE 16: OWNERSHIP TABLE FOR 247 GOLDEN GATE AVENUE

Dates	Owner(s)	Occupation or Business Type
ca. 1911-1916	Alice Coffin (1911), Amelia Coffin, Emma Langermans	Real estate owners, no other occupation date found.
1917	Minnie Hubbs (lot 23 from Amelia Coffin) Emma L Langermans (lot 22A)	Real estate owners, no other occupation date found.
1938	Harry C. Hubbs (lots 22A and 23) hereafter both lots acquired simultaneously)	Real estate owners, no other occupation date found.
1964	Donald and Mary L. Kahn	Real estate owners, no other occupation date found.
1965- ca. 1989	Apartment Motel, Hotel & Elevators Union Local 14	Labor union
ca. 1989-1999	Service Employee Union # 14	Labor union
1999-present	Hotel and Restaurant Employees Union Local 2	Labor union

KNOWN OCCUPANT HISTORY

The following table provides a summary of the occupant history of the house at 247 Golden Gate Avenue, compiled from sales records held at the San Francisco Office of the Assessor-Recorder, building permit applications and plans from the San Francisco Department of Building Inspection, newspaper articles, and city directories. The latest city directory available for San Francisco is 1982.

TABLE 17: OCCUPANCY TABLE FOR 247 GOLDEN GATE AVENUE

Dates	Occupant(s)	Occupation or Business Type
1912	Brush Motor Car Company	Automobile sales
1913	Marathon Automobiles ⁹⁰	Automobile sales
1916-1921	Fox Film Corp ⁹¹	Film company
1929	Warner Bros. (also at 241-243)	Film company
1933	Allied Pictures Corporation	Film production company
1935-36	All Star Features Distributors Inc. ⁹²	Film distribution company
1940	All Star Features Distributors Inc.	Film distribution company
1951	Selznick Releasing Organization, Inc.	Film production company
1953–1971 ⁹³	B.F. Shearer Co. of California Theatre Equipment	Theater supplies vendor
1972-1982	KGO Television	Television station office

⁹⁰ Occupancy in 1913 is based on a newspaper advertisement for Marathon Automobiles published in the *San Francisco Examiner* on March 30, 1913.

⁹¹ Occupancy in 1913 is based upon the 1919 Sanborn map and city directories.

⁹² Began ca. 1935: "Leases Show Gains," *San Francisco Examiner*, December 7, 1935.

⁹³ During the years 1953 to 1971, 241-243 Golden Gate Avenue and 247 Golden Gate Avenue appear to have shared occupancy by B.F. Shearer Co. and later KGO Television.

Dates	Occupant(s)	Occupation or Business Type
ca. 1989-1999	Service Employee Union # 14	Labor union
1999-present	Hotel and Restaurant Employees Union Local 2	Labor union

Notable or Long-Term Owners and Occupants

Mrs. Minnie Hubbs, Owner, 1917-1938; and Harry C. Hubbs, Owner, 1938-1964

Minnie Hubbs (1863-1957) was the owner of 245-247 Golden Gate Avenue from 1917 to 1938. Minnie was married to Robert Hubbs in 1889 and they had one child, Harry Coffin Hubbs, born around 1900.⁹⁴ Minnie inherited the property at Golden Gate Avenue from her mother, Amelia Coffin.⁹⁵ Research did not identify the building as a place of work for the Hubbses. Instead, the property appears to have been owned and leased for rental income as an investment property.

INDIVIDUAL SIGNIFICANCE EVALUATION

Criterion 1 (Events)

247 Golden Gate Avenue does not appear to be individually significant under Criterion 1. This one-story brick building was built in 1911 and was the first building to be completed on its block face between Leavenworth Street and Dale Place and first housed an automobile repair shop and sales office. By 1919 the building was converted to use as a poster storage facility, supporting the operations of Fox Film Corporation, owner and occupant of a film exchange in the neighboring building at 241-243 Golden Gate Avenue. This building continued to be occupied by film industry-associated businesses into the early 1970s, including as a film exchange during the 1940s and between 1953 and 1971 as part of the B. F. Shearer Co.’s theater supplies shop based in 241-243 Golden Gate Avenue. 247 Golden Gate Avenue was one of several buildings in the Tenderloin that were not intentionally designed to house a film exchange or similar business but were adapted to that role as the industry expanded between the 1910s and 1930s. This building is one of several near the intersection of Golden Gate Avenue and Leavenworth Street that informed the area’s development as a hub of film exchanges, motion picture studio offices, poster storage facilities, and theater supplies vendors, which were built between the 1910s and 1920s. Between the mid-1970s and ca. early 1980s, the building housed offices for a local television station, KGO, prior to more recent occupancy since ca. 1989 by Hotel Employees & Restaurant Employees International Union Local 2.

247 Golden Gate Avenue is one of several buildings in its vicinity that informs the neighborhood’s representation of a historic pattern of development of motion picture-related businesses, but it is

⁹⁴ Minnie Hubbs, 1920 United States Federal Census.

⁹⁵ Minnie Nevada Hubbs, U.S., Find a Grave Index, 1600s-current, November 7, 1957.

not individually significant within that context. The building does not appear to be individually significant for association with labor history in San Francisco. Research did not identify any singular historic events that took place in the building or on the property.

Criterion 2 (Persons)

247 Golden Gate Avenue does not appear to be individually significant under Criterion 2. 247 Golden Gate Avenue has had many owners throughout its history, including individuals who appear to have owned the property as an investment and not a place of business, such as members of the Coffin, Langermans, and Kahn families. Companies that owned or occupied the building included retailers or unions, such as long-time occupant B. F. Shearer Co., KGO Television, and Local 2. Research did not identify any individuals with a direct association to the building who have made a significant contribution to history.

Criterion 3 (Architecture)

247 Golden Gate Avenue does not appear to be individually significant under Criterion 3. In 1911, this one-story brick commercial building with Classical Revival styling at its primary façade and northwest corner was built by an unidentified design professional for owner Alice Coffin. The building was originally used as an auto repair and sales facility before being converted to use as a poster storage facility, film exchange, and more recent commercial-office uses. The building's design features distinctive wood-framed fanlights and a paired divided-lite window within partially intact storefronts, as well as classical paired pilasters with capitals and cast concrete parapet panel details. Although these features clearly communicate a Beaux Arts design language, the building does not appear to be individually distinctive for strongly representing a particular period, method of construction, type of building, or for possessing high artistic values; i.e., embodying the aesthetic ideals of a specific style more so than many other buildings. The building is not associated with a known designer.

Criterion 4 (Information Potential)

The “potential to yield information important to the prehistory or history of California” typically relates to archeological resources, rather than built resources. This report focuses on the built environment, and therefore any resource relevant to California Register Criterion 4 would be a currently unknown archaeological resource.

CONCLUSION

This Historic Resources Technical Report finds that although each of the five subject buildings continues to contribute to the Uptown Tenderloin Historic District, none of the buildings appears to

rise to a level of individual significance under any criteria of the California Register. Overall, the significance of these buildings rests in their contribution to patterns of development and the embodiment of architectural character found with the historic district.

VII. HISTORIC DISTRICT EVALUATION

The following sections analyze the subject buildings as potential contributors to adjacent historic districts, in addition to whether the buildings retain adequate integrity to remain contributing buildings to the Uptown Tenderloin Historic District.

Market Street Theatre & Loft Historic District

The subject buildings were not included in this historic district when it was formally listed in 1986. Review of the nomination indicates that the significance of the district is strongly tied to location along or immediately adjacent to Market Street, such that a building would contribute to the physical fabric and visual character of Market Street. Additionally, the district did not include any other film exchanges and was thematically limited to Theatre and Loft typologies. Therefore, the subject buildings appear to be appropriately excluded from and not eligible as contributors to this district.

Eligible San Francisco Neighborhood Theater Non-Contiguous Historic District

The subject buildings were not included in this non-contiguous survey of neighborhood theaters. This survey was undertaken to provide context on a building typology prevalent in San Francisco and its subset types, specifically theaters (type), and nickelodeons (subtype). The context did not include documentation related to film exchanges. None of the subject buildings were built or adapted to use as theaters. Therefore, they are appropriately excluded from and not eligible as contributors to this eligible district.

Uptown Tenderloin Historic District

Each of the five subject buildings was found eligible as a contributor to the Uptown Tenderloin Historic District, which was listed on the National Register in 2009. The district is significant under Criterion A (Events, period of significance 1906-1957) and Criterion C (Architecture, period of significance 1906-1931). Each of the five subject buildings were constructed during the period of significance, either as a purpose-built film exchange, or as a building took on a use as a film exchange or housing motion picture industry-related businesses during the period of significance.

Film exchanges are among the building typologies and uses identified as contributory to the historic district's significance. Within the district, three additional groupings of exchanges exist: the four Moderne/Art Deco style exchanges built around 1931 at 245-259 Turk Street; the two neighboring exchanges at 280-292 and 292-298 Turk Street that were built in 1922 as Schroepfer-designed exchanges for Louis Lurie; and the neighboring Moderne/Art Deco style exchanges built in 1929-1931 at 125-129 Hyde Street. Additional extant former exchanges beyond these clusters within the

Uptown Tenderloin Historic District include: 333 Turk Street, also designed by Schroepfer for Lurie; 230 Hyde Street; 308-316 Turk Street; 134 Leavenworth Street, also designed by Schroepfer for Lurie; and 146-150 Leavenworth Street. Each of these film exchanges is identified as a contributor to the historic district and contributes to the pattern of film exchange construction related to the growth of the motion picture industry in the Tenderloin. Thus, it does not appear that the subject buildings form their own separate historic district as a grouping of film exchanges because such a grouping would not be unique within the Uptown Tenderloin Historic District. Overall, the former film exchanges are effectively and appropriately captured within the boundaries of the Uptown Tenderloin Historic District.

Since last surveyed and evaluated in 2009, no major alterations have occurred to any of the subject buildings. The only notable minor alteration is the total loss of cast concrete or plaster capital ornamentation from one set of pilasters on the primary façade of 241-243 Golden Gate Avenue. As contributors, the buildings are assigned periods of significance that incorporate their year of original construction and end with the end of the historic district's periods of significance. As such, alterations to the buildings that occurred during the historic district's period of significance and supported the building's contribution to the historic district's significance would be considered character-defining. The subject buildings contribute to the pattern of development of film industry-related properties in the Tenderloin, which supported the development of the Tenderloin as an area with a variety of uses that included entertainment.

The following sections for each building provide a summary of historic integrity and a list of character-defining features that enable the subject buildings to contribute to the historic district. For a description of the character-defining features previously identified for the Uptown Tenderloin Historic District, refer to the section on the Uptown Tenderloin Historic District within **Section II: Existing Historic Status** on page 9.

201-205 GOLDEN GATE AVENUE

Period of Significance: 1920-1957

Integrity:

201-205 Golden Gate Avenue retains sufficient integrity to contribute to the Historic District. This building retains its original location. The building's original fenestration at the primary and east façades was replaced in ca. 1967, after the period of significance, and its east façade was heavily altered. The building's three-bay division at the primary façade was retained. The building retains its original footprint, height, pilasters at the primary façade and northeast corner, molded entrance detailing, terracotta tiles at its parapet, and unadorned rear façade with steel windows. Although the building's integrity of materials and workmanship has been impaired, its ability to communicate its original scale and relationship to adjacent film exchanges built concurrently to the immediate west has been retained. The building's broader setting within the Historic

District retains integrity relative to the period of significance, with the string of six former film industry-related buildings between 201 and 255 Golden Gate Avenue intact, and nearby visually prominent buildings including 100 McAllister Street and the YMCA Building at 240 Golden Gate Avenue continuing to inform the architectural character of the immediate area.

Character-Defining Features:

- Two-story-over-basement height
 - Flat roof with parapet
 - Terracotta tiles on parapet
 - Pilasters and capitals at the primary façade
 - Unadorned concrete rear façade
 - Steel-sash windows
 - Cast concrete ornamentation
-

209 GOLDEN GATE AVENUE

Period of Significance: 1920-1957

Integrity:

209 Golden Gate Avenue retains sufficient integrity to contribute to the district. This building retains its original location, footprint, height, roof form, and position between two abutting neighboring buildings. This building retains its primary façade's composition with five arched bays with molded detailing, perimeter pilasters and capital details, cast mask ornamentation, courses of molded trim, and terracotta tiles at its front parapet. Loss of the building's original windows appears to have occurred by the 1960s. Nonetheless, the building's primary architectural features that embody its original stylistic qualities and original design to serve as a film exchange remain intact to a degree that retains the feeling of a 1920 film exchange and association with the historic district.

Character-Defining Features:

- One-story height
 - Flat roof
 - Terracotta tiles at front parapet
 - Five arched bays at the primary façade
 - Molded trim around the arches
 - Pilaster, capital, theater masks, and molded trim ornamentation at the primary façade
 - Stucco over concrete at the primary façade
-

(continued on next page)

215-229 GOLDEN GATE AVENUE

Period of Significance: 1920-1957

Integrity:

215-229 Golden Gate Avenue retains sufficient integrity to contribute to the historic district. This building retains its original location, footprint, height, roof form, and position between two abutting neighboring buildings. This building retains its primary façade's composition with five arched bays with keystone details, perimeter pilasters and capital details, cast mask ornamentation, courses of molded trim, and terracotta tiles at its front parapet. Loss of the building's original windows occurred during the 1960s. Nonetheless, the building's primary architectural features that embody its original stylistic qualities and original design to serve as a film exchange remain intact to a degree that retains the feeling of a 1920 film exchange and association with the historic district.

Character-Defining Features:

- One-story height
 - Flat roof
 - Terracotta tiles at front parapet
 - Five arched bays at the primary façade
 - Keystone details at the top of each arch
 - Pilaster, capital, theater masks, and molded trim ornamentation at the primary façade
 - Stucco over concrete at the primary façade
-

241-243 GOLDEN GATE AVENUE

Period of Significance: 1916-1957

Integrity:

241-243 Golden Gate Avenue retains sufficient integrity to contribute to the historic district. This building retains its original location, height, roof form, and much of its primary façade appearance as it was redesigned during the period of significance. In 1926, the building became surrounded on its three non-street-facing sides due to a rear addition to 247 Golden Gate Avenue. The primary façade features a ca. 1928-1933 wood-frame storefront, flanked and set beneath earlier features dating to 1916 from the building's original design. Perimeter pilasters remain in place, while capital details are partially intact. Nonetheless, the building's primary architectural features that embody its design during the period of significance remain intact to a degree that retains the feeling of a building constructed during the historic district's period of significance.

Character-Defining Features:

- One-story height
 - Flat roof with parapet
 - Primary façade featuring wood-frame storefronts separated by a central column
 - Paired pilasters and capital remnants at the primary façade
 - Cast concrete or plaster panel ornamentation at the parapet
-

(continued on next page)

247 GOLDEN GATE AVENUE

Period of Significance: 1911-1957

Integrity:

247 Golden Gate Avenue retains sufficient integrity to contribute to the historic district. This building was built in 1911 with a brick structure and façade with stucco and concrete cladding. The building was expanded with a rear addition in 1926, during the historic district’s period of significance. The building retains many elements of its original design at the primary façade, including a wood-frame fanlight transom, panel detail adjacent to the fanlight, cast concrete parapet ornamentation, and pilasters with capital details at the primary façade. Similar pilasters and capitals, fanlight, a paired window, and parapet detailing are also present at the front end of the west façade, near the building’s northwest corner. Punched openings at the west façade with wood-sash windows are also historic features dating to the period of significance. Loss of an original entrance door and storefront glass at the primary façade has reduced integrity of workmanship and materials, but has not impaired the building’s ability to convey its architectural design and feeling as a building constructed during the historic district’s period of significance.

Character-Defining Features:

- One-story height, L-shaped footprint
 - Primary (north) and west façade fanlight transoms
 - Pilasters, capitals, panel details, and parapet detailing
-

VIII. PROJECT IMPACT ANALYSIS

This section analyzes the project-specific impacts of the proposed UC Law SF 201 Golden Gate Avenue Mixed Use Project on the environment, as required by the California Environmental Quality Act (CEQA).

Because the buildings at 201-247 Golden Gate Avenue are contributing resources within a historic district, the buildings themselves are not considered individual historic resources; rather, the following analysis focuses on the proposed project's impact to the surrounding Uptown Tenderloin Historic District. After the examination of the historic district, this report also includes a brief discussion of potential impacts to additional surrounding historic resources, and an analysis of potential cumulative impacts to the historic district.

California Environmental Quality Act

The California Environmental Quality Act (CEQA) is state legislation (Pub. Res. Code §21000 et seq.) that provides for the development and maintenance of a high-quality environment for the present-day and future through the identification of significant environmental effects.⁹⁶ CEQA applies to "projects" proposed to be undertaken or requiring approval from state or local government agencies. A "project" is "[...] an activity which may cause either a direct physical change in the environment, or a reasonably foreseeable indirect physical change in the environment."⁹⁷ Historic and cultural resources are considered to be part of the environment. In general, the lead agency must complete the environmental review process as required by CEQA. In the case of the proposed project, UC Law SF will act as the lead agency.

In completing an analysis of a project under CEQA, it must first be determined if the project site possesses a historical resource. A site may qualify as a historical resource if it falls within at least one of four categories listed in CEQA Guidelines Section 15064.5(a). The four categories are:

1. A resource listed in, or determined to be eligible by the State Historical Resources Commission, for listing in the California Register of Historical Resources (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4850 et seq.).
2. A resource included in a local register of historical resources, as defined in Section 5020.1(k) of the Public Resources Code or identified as significant in an historical resource survey

⁹⁶ California Environmental Quality Act (CEQA), Public Resources Code, Division 13. Environmental Quality, accessed February 6, 2023, <https://leginfo.legislature.ca.gov/faces/codesTOCSelected.xhtml?tocCode=PRC&tocTitle=+Public+Resources+Code+-+PRC>

⁹⁷ California Environmental Quality Act (CEQA), Chapter 2.5 Definitions, Section 21065, accessed February 6, 2023, <http://leginfo.legislature.ca.gov>

meeting the requirements of section 5024.1 (g) of the Public Resources Code, shall be presumed to be historically or culturally significant. Public agencies must treat any such resource as significant unless the preponderance of evidence demonstrates that it is not historically or culturally significant.

3. Any object, building, structure, site, area, place, record, or manuscript which a lead agency determines to be historically significant or significant in the architectural, engineering, scientific, economic, agricultural, educational, social, political, military, or cultural annals of California may be considered to be an historical resource, provided the lead agency's determination is supported by substantial evidence in light of the whole record. Generally, a resource shall be considered by the lead agency to be "historically significant" if the resource meets the criteria for listing on the California Register of Historical Resources (Pub. Res. Code SS5024.1, Title 14 CCR, Section 4852).
4. The fact that a resource is not listed in, or determined to be eligible for listing in the California Register of Historical Resources, not included in a local register of historical resources (pursuant to section 5020.1(k) of the Pub. Resources Code), or identified in an historical resources survey (meeting the criteria in section 5024.1(g) of the Pub. Resources Code) does not preclude a lead agency from determining that the resource may be an historical resource as defined in Pub. Resources Code sections 5020.1(j) or 5024.1.

In general, a resource that meets any of the four criteria listed in CEQA Guidelines Section 15064.5(a) is considered to be a historical resource unless "the preponderance of evidence demonstrates" that the resource is not historically or culturally significant."⁹⁸

The five buildings at 201-247 Golden Gate Avenue are listed in the National Register and California Register as contributors to the Uptown Tenderloin Historic District. Therefore, the properties are considered historical resources under CEQA.

THRESHOLD FOR SUBSTANTIAL ADVERSE CHANGE

According to CEQA, a "project with an effect that may cause a substantial adverse change in the significance of an historic resource is a project that may have a significant effect on the environment."⁹⁹ Substantial adverse change is defined as: "physical demolition, destruction, relocation, or alteration of the resource or its immediate surroundings such that the significance of

⁹⁸ Pub. Res. Code SS5024.1, Title 14 CCR, Section 4850 et seq.

⁹⁹ CEQA Guidelines subsection 15064.5(b).

an historic resource would be materially impaired.”¹⁰⁰ The historic significance of a historical resource is materially impaired when a project “demolishes or materially alters in an adverse manner those physical characteristics of an historical resource that convey its historical significance” and that justify or account for its inclusion in, or eligibility for inclusion in, the California Register.¹⁰¹ Thus, a project may cause an adverse change in a historic resource but still not have a significant effect on the environment as defined by CEQA as long as the impact of the change on the historic resource is determined to be less than significant, negligible, neutral, or even beneficial.

In other words, a project may have an impact on a historical resource, and that impact may or may not impair the resource’s eligibility for inclusion in the California Register. If an identified impact would result in a resource that is no longer able to convey its historic significance, and is therefore no longer eligible for listing in the California Register, it would be considered a significant effect.

Proposed Project Description

The following project description is based on the Concept Design Package prepared by Page Southerland Page, Inc., architects for UC Law SF. Refer to **Figure 54** and **Figure 55** for renderings showing the two project variations for the proposed project. The Concept Design Package is included as **Appendix B**.

The buildings at 201, 209, 215, 243 and 247 Golden Gate Avenue are owned by Unite Here Local 2 (Local 2), a union of hospitality workers for San Francisco and the greater Bay Area, and they are located in the Uptown Tenderloin Historic District. The University of California College of the Law San Francisco (UC Law SF) has entered into an option agreement with Local 2 for a long-term ground-lease to build a new multi-use tower on this property. As a component of the “Academic Village” concept developed in its current Long Range Campus Plan (LRCP), UC Law SF’s new building will house offices and meeting space for Local 2, academic/programmatic space for UC Law SF and partner institutions, and campus housing potentially for students, staff, and faculty.

This conceptual programming and architectural design study explores one set of solutions to meet the needs of Local 2, UC Law SF and partner institutions. The assumptions and estimations contained in this study are subject to change upon the undertaking of a more detailed programming and architectural design exercise. The study addresses two scenarios: an “Academic Light” scenario in which the footprint of academic/programmatic space is minimized, and an “Academic Heavy” scenario in which that space is maximized. Correspondingly, in the academic light scenario,

¹⁰⁰ CEQA Guidelines subsection 15064.5(b)(1).

¹⁰¹ CEQA Guidelines subsection 15064.5(b)(2).

campus housing unit count is maximized, and in the academic heavy scenario campus housing is reduced. In both scenarios, the Local 2 square footage is held constant. The programming effort, through several meetings with UC Law SF and Local 2 representatives, resulted in a housing unit type mix deemed most useful to UC Law SF and potential partner institutions and an Academic/programmatic space conceptualized as “academic universal space” core-and-shell construction that can be finished to suit by future partners. An existing program for Local 2 was incorporated into this programming effort with minor adjustments.

The conceptual architectural design is informed by building functions, site context, compatibility with the Historic District, potential for shade on nearby open spaces, as well as safety and community wellness considerations. The resulting massing of the building yields two distinct “tower” sections in architectural dialogue with the neighboring historic tower at 100 McAllister Street. Local 2’s front door remains at street level, where it currently functions well to accommodate union members and meetings, with office and support space on the second floor. The Academic/programmatic space is above Local 2, and campus housing enjoys the views and natural light of the upper stories. The campus housing floor plan uses a double-loaded corridor to maximize unit count in both scenarios on a “U-shaped” floorplate that is sympathetic in character to nearby “contributors” to the Historic District.

The proposed material and expressive character of the building is both responsive to the UC Law SF campus architecture and respectful of Historic District neighbors. The lower two levels of the new building are shown to have a durable, easily maintained masonry cladding and significant transparency to the street, with double-height curtain wall or storefront. The floors above, Academic/programmatic space and housing, are shown to be clad with a decorative yet dignified panel system such as subtly fluted aluminum composite metal or terracotta panel, punctuated by windows in a rhythm of openings in keeping with facades of nearby historic buildings. This conceptual study’s proposed exterior cladding and fenestration strategy is subject to adjustment and refinement during the architectural design process, including the historic district design compatibility review processes.¹⁰²

¹⁰² UC College of the Law SF, *201 Golden Gate Avenue Concept Design Package*, (December 2023), 6.



Figure 54: Rendering of the Academic Light variation of the proposed project, looking southwest. Source: Page Southerland Page, Inc.



Figure 55: Rendering of the Academic Heavy variation of the proposed project, looking southwest. Source: Page Southerland Page, Inc.

PROJECT VARIATIONS

The two variations on the project, referred to as “Academic Light” and “Academic Heavy,” are described below and illustrated with a diagrammatic comparison (**refer to Figure 56 and Figure 57**).

Academic Light Scenario: Summary

The new multi-use tower “Academic Light” scenario would consist of an estimated 238,000 total GSF. Conceptually, it includes two (2) floors for Local 2, one (1) floor of academic/programmatic space, ten (10) floors of campus housing, and a basement level with parking, storage, and building support spaces.¹⁰³

Academic Heavy Scenario: Summary

The new multi-use tower “Academic Heavy” scenario would consist of an estimated 236,200 total GSF. Conceptually, it includes two (2) floors for Local 2, four (4) floors of academic/programmatic space, six (6) floors of campus housing, and a basement level with parking, storage and building support spaces.¹⁰⁴

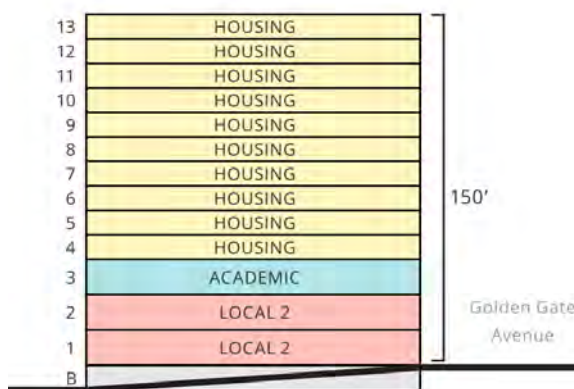


Figure 56: Academic Light variation on the proposed project. Source: Page Southerland Page, Inc.

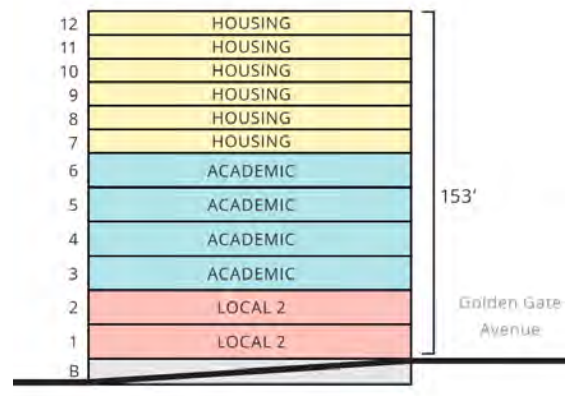


Figure 57: Academic Heavy variation on the proposed project. Source: Page Southerland Page, Inc.

Differences in the two variations of the project are triggered by the proposed differences in programming and result in a slight difference in overall building height and window articulation and size. The Academic Light variant would consist of 13 stories and have an overall height of 150 feet, while the Academic Heavy variant would be only 12 stories, but would have an overall height of 153 feet, replacing four stories of residential use for three stories of academic space. Windows on those

¹⁰³ UC College of the Law SF, 201 Golden Gate Avenue Concept Design Package, 10.

¹⁰⁴ UC College of the Law SF, 201 Golden Gate Avenue Concept Design Package, 11.

academic floors are wider than those needed for residential floors and therefore, the fourth, fifth, and sixth floors of the Academic Heavy variant have a wider window configuration than the Academic Light variant. As the two project variations are nearly identical in massing, scale, composition, lot occupancy, materials, and design, with slight variations in height and articulation triggered by differences in programming, the two variations of the project are analyzed simultaneously in the following discussion.

Project-Specific Impact on the Uptown Tenderloin Historic District

This section analyzes the proposed project for project-specific and cumulative impacts on the environment, as required by CEQA. As mentioned above, the buildings that are proposed to be demolished are contributing resources to the Uptown Tenderloin Historic District and are not considered individually eligible historic resources. Therefore, as the *historic district* is the historic resource, the following analysis focuses on the proposed project's potential to impact the surrounding Uptown Tenderloin Historic District through its character, massing, and contextual design, and its potential to create a cumulative impact on the historic district.

POTENTIAL IMPACT TO THE UPTOWN TENDERLOIN HISTORIC DISTRICT

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* (the SOI Standards) are used as a measure for determining the potential direct impacts of proposed projects on historic resources.¹⁰⁵ The SOI Standards provide separate sets of guidance appropriate for four approaches to treating historic properties: preservation, rehabilitation, restoration, and rehabilitation. The demolition of the five buildings at 201-247 Golden Gate Avenue would not qualify as any of these four approaches, and therefore the SOI Standards are not used in this analysis to determine potential impacts. The following analysis focuses on two parts: 1) a discussion of the potential impact under CEQA to the character of the Uptown Tenderloin Historic District caused by the removal of five contributing properties, and 2) the compatibility and the potential impact of the proposed new building in relation to the character of the Uptown Tenderloin Historic District.

Demolition of Contributing Resources at 201-247 Golden Gate Avenue on the Historic District

The proposed project will demolish five existing buildings that are contributors to the Uptown Tenderloin Historic District. These buildings are among the original 409 contributing resources to the historic district. The loss of these five contributors would not impact the Uptown Tenderloin Historic District to a degree such that it would no longer be eligible for listing on the National Register.

¹⁰⁵ National Park Service. *Secretary of the Interior's Standards for the Treatment of Historic Properties*. Accessed May 15, 2023, <https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm>

While the five buildings proposed for demolition are located near the southwestern edge of the historic district, it is important to note that strong contributors to the historic district are located immediately adjacent to the subject buildings and within the district boundaries. These adjacent contributors will ensure that this area—along Golden Gate Avenue, Leavenworth Street, and McAllister Street—continues to provide a solid boundary justification for the existing historic district. The notable adjacent buildings at this boundary include the San Francisco Central YMCA (220 Golden Gate Avenue, built in 1910, designed by the McDougal Brothers), William Taylor Hotel & Methodist Temple (also called McAllister Tower, 100 McAllister Street, built in 1930, designed by Miller & Pflueger), and 255 Golden Gate Avenue (built in 1916, designed by the Reid Brothers). Despite the proposed demolition of the five buildings at 201-274 Golden Gate Avenue, the southwestern boundary will remain a strong dividing line that marks the edge of an architecturally significant and notable portion of the Tenderloin as it nears Civic Center and the character of the neighborhood changes.

Compatibility of New Construction at 201-247 Golden Gate Avenue with the Historic District

The following section analyzes the compatibility of the proposed project with the Uptown Tenderloin Historic District, based on the general principles of the SOI Standards, particularly Rehabilitation Standard 9 which addresses new construction. As mentioned previously, as the two variations of the proposed project are nearly identical in their overall use, siting, massing, height and scale, materials, and architectural style and features, the project variations are analyzed at the same time. Any significant differences are noted within each section below, where applicable.

USE

The proposed project, in both project variations, will introduce a mixture of institutional and residential uses at the site that will supplement but not entirely replace the current office/commercial use of the five existing buildings. The Uptown Tenderloin Historic District consists predominantly of multi-family residential and hotel buildings, but exhibits a mixed-use character with a significant amount of commercial, institutional, and entertainment uses. The proposed project will be a mixed-use development that remains consistent with the overall uses present in the Uptown Tenderloin Historic District.

SITING

The proposed project, in both project variations, will be sited on the property in a way that is consistent with the established pattern of the Uptown Tenderloin Historic District. Like the buildings that the proposed project will replace, the proposed building will be built to maintain the strong street wall that is a characteristic of the early twentieth-century development of the Tenderloin. Like

most of the buildings within the historic district, the proposed project will occupy the entire width of the lot along its various street frontages.

MASSING

Along Golden Gate Avenue, the proposed building's primary façade in both project variations is visually divided into three sections due to a slight setback from the sidewalk along the middle portion of the street frontage. This slight setback allows the wide volume of the Golden Gate Avenue façade to be articulated as three sections, visually referencing the smaller widths and rhythm of the historic buildings that are typical within the historic district. A similar treatment along the Leavenworth Street façade, consisting of a small, recessed area between two larger sections of the secondary façade, accomplishes this same visual separation along the eastern end of the building.

HEIGHT & SCALE

The historic district contains a mixture of building heights. While the majority are between three and seven stories, there are several taller buildings located throughout the district. The district's tallest historic building—at 28 stories—is the Art Deco style tower at 100 McAllister Street located immediately to the south of the proposed building.

The heights of significant features of adjacent tall buildings—including 100 McAllister Street and the San Francisco Central YMCA building at 220 Golden Gate Avenue—were used as datum lines to inform the height and scale of the proposed building in both variations of the proposed project (**Figure 58**). The treatment of the proposed building's two-story base and third story recessed outdoor space (the same in both project variations) references the heights of bandcourses of the Central YMCA building located across Golden Gate Avenue from the subject site.

The main bulk of the tower at 100 McAllister Street is 13 stories in height and the proposed building along its Leavenworth Street façade will rise to either a slightly shorter height of 13 stories at 150-feet in the Academic Light project variant or a similar height of 12 stories at 153-feet in the Academic Heavy project variant. The slightly taller, Academic Heavy variant is illustrated in **Figure 58**. The difference in relative heights and number of stories between both variations of the project is a requirement of greater floor heights for the academic floors. Both project versions feature a taller portion at the northern section of the Leavenworth Street façade that reflects the changing height pattern and taller corner treatment of the tower at 100 McAllister Street.

Through these references to the adjacent context, the proposed building, in both project variations, is compatible in its height and scale to the district contributors in its immediate surroundings.



Figure 58: Rendering of the Academic Heavy variant of the proposed project, with datum lines of nearby historic buildings shown to illustrate the connections between the height and scale of the proposed building with the surrounding historic district. Differences between the Academic Light variant and Academic Heavy project variant shown are limited to a three-foot shorter overall height. Source: Page Southerland Page, Inc. Edited by Page & Turnbull.

ARCHITECTURAL STYLE & FEATURES

The proposed project does not propose the inclusion of historic features from other properties and does not include any falsely historic features. The proposed building is clearly contemporary in its design and the majority of the building is proposed to be clad in a panel system that may consist of subtly fluted aluminum composite metal cladding or terracotta panels that will offer some texture to the façade but will not replicate the more highly textured materials and decoration of nearby historic buildings. The use of regular punched window openings also references the typical design of window openings used by the early twentieth century historic buildings of the historic district. The regular spacing and repetition of the openings has been designed to complement the regularity and symmetry seen throughout the historic district.

Most of the buildings within the Uptown Tenderloin Historic District are designed with the classically inspired tripartite façade organization consisting of a base, a shaft, and a capital. The proposed project has been designed to have a clearly defined base—that complements the different use of the first two stories for the offices and meeting spaces of Local 2—and a clearly articulated shaft

that is differentiated from the base. The base is further differentiated through the use of a different material and color, consisting of light-colored masonry cladding.

Like many of the buildings in the district, the proposed project will feature glazed storefronts with several glazed entrances at the first floor and large-scale glazing at the second floor that creates transparency and activity along the street. Entrances are currently proposed to have simple projecting metal canopies to identify points of entry to the pedestrian and to recall the more elaborately decorated entryways that are seen throughout the district and include decorative marquees.

The higher corner treatment of the proposed building's northeast corner, with its louvered parapet, evokes a contemporary capital for the building without creating a cornice line, which is more typical of a tripartite approach. The use of a strong corner with a capital element further helps to reinforce the design of the overall massing as a series of volumes instead of a single massive structure.

Summary

Overall, the proposed building, in both its Academic Light and Academic Heavy variations, is a contemporary design that is compatible with the Uptown Tenderloin Historic District. The proposed building references many of the character-defining features of the historic district including its overall massing, tripartite organization, use of punched openings, masonry cladding, and commercial storefronts at the ground floor (refer to the section on the Uptown Tenderloin Historic District within **Section II: Existing Historic Status** on page 9 for a description of the district's character-defining features). The proposed project references adjacent contributing buildings and is consistent with the district in terms of size and scale, composition, and materials. The massing is compatible in terms of lot occupancy, solid-to-void ratio, and vertical articulation. In general, the proposed project, in either project variation, will be in conformance with Rehabilitation Standard 9 of the SOI Standards.

IMPACT TO ADJACENT INDIVIDUAL HISTORIC RESOURCES

The project site is located within a one-block radius of several individually recognized historic resources. These buildings are identified individual historic resources for the purposes of CEQA, and are listed below:

- William Taylor Hotel & Methodist Temple at 100 McAllister Street (also called McAllister Tower) – San Francisco Article 11, Category 1 – Significant Building
- 125 Hyde Street – San Francisco Article 11, Category 1 – Significant Building

- 135 Golden Gate Avenue (St. Boniface Church) – San Francisco City Landmark (Landmark Number 172)
- 136-154 McAllister Street – San Francisco Article 11, Category 1 – Significant Building
- San Francisco Central YMCA at 220 Golden Gate Avenue – National Register-listed individual historic resource
- 255 Golden Gate Avenue – San Francisco Article 11, Category 2 – Significant Building¹⁰⁶

All of the above buildings have been recognized for their individual architectural significance, or, in the case of the San Francisco Central YMCA, for its contributions to social history and education in addition to its architectural merit.

The proposed project will not alter any historic materials or features of the adjacent historic resources, nor will the proposed building change the setting of those resources, which have always been located in an urban downtown location. The historic resources identified above will retain their historic features and integrity that support their historic significance. Therefore, the proposed project will not cause an impact to any adjacent individually significant historic resources.

CUMULATIVE ANALYSIS OF PROPOSED PROJECT ON THE HISTORIC DISTRICT

The proposed project involves the demolition of five contributors and the construction of a new building within the boundaries of the historic district. **Table 18** lists the sites where proposed, approved, or completed projects have been undertaken within the boundaries of the historic district that, when analyzed together, may cause cumulative impacts to the historic district. Properties shown in **bold** involve the completed or proposed demolition of a building that is a contributor to the historic district. These projects were identified through review of recently completed Environmental Impact Reports published for other projects within the Uptown Tenderloin Historic District, a review of the San Francisco Planning Department’s Pipeline Report map, and open planning applications listed in the San Francisco Planning Department’s Property Information Map (PIM).¹⁰⁷

¹⁰⁶ Historic status of the above-listed buildings was sourced from the San Francisco Planning Department, Property Information Map (PIM).

¹⁰⁷ San Francisco Planning Department. Pipeline Report, “Current Map and Data Set.” Accessed May 15, 2023. <https://sfplanning.org/project/pipeline-report#current-map-and-data-set>; San Francisco Planning Department. Property Information Map (PIM). Accessed May 15, 2023. <https://sfplanninggis.org/pim/>; and TreanorHL. *Historic Resource Evaluation – Part 2: 550 O’Farrell Street*. San Francisco. July 2019.

TABLE 18: PROPOSED, APPROVED, AND COMPLETED PROJECTS WITHIN THE HISTORIC DISTRICT

Address	Contributor?	Project Description	Status ¹⁰⁸
101-121 Golden Gate Avenue	Yes	Demolished existing film exchange and office building for new 10-story senior housing building; significant impact as building was eligible as an individual landmark.	Complete
135 Hyde Street	Yes	Multi-family residential structure to be constructed on the site of a one-story auto repair shop.	Issued (2019)
145 Leavenworth Street	No	New construction of a 9-story mixed-use building on parking lot.	Complete
180 Jones Street	No	9-story multifamily affordable housing replacing a parking lot.	Issued (2022)
2 Turk Street	Yes	Conversion of existing building from hotel to student housing.	Filed (2019)
210 Taylor Street	No	New 8-story mixed-use building. Proposed infill construction on vacant lot found compliant with the Standards and would therefore have no impact to the district.	Complete
229-231 Ellis Street	Yes	Exterior modifications to an existing 4-story-over-basement building and a one-story vertical addition.	Issued (2019)
245 Leavenworth Street	Yes	Add two ADUs to existing building.	Issued (2018)
246 Eddy Street	No	Demolished existing non-contributing building; new construction determined to not have an impact on the district.	Complete
361 Turk Street	No	New construction of 9-story mixed-use building on non-contributing parcel.	Complete
385 Eddy Street	Yes	Add rear deck to existing contributing building.	Complete
430 Eddy Street	No	New construction of an 8-story mixed-use building on vacant lot. Project determined to be in conformance with the Standards, and therefore no impact to the district.	Approved (2019)
436 O'Farrell Street	Yes	Conversion of offices into residential – no change to exterior beyond addition of roof deck.	Approved (2019)
450 O'Farrell Street	Yes	Replace existing church building with 13-story mixed-use building with 176 apartments (or 300 group housing units).	Issued (2020);

¹⁰⁸ Permits that have been vacated, cancelled, or expired according to the San Francisco Property Information Map have not been included in this table.

Address	Contributor?	Project Description	Status ¹⁰⁸
468 Turk Street	No	Replace existing non-contributing two-story building with a nine-story residential building.	Filed (2021)
469 Eddy Street	Yes	Retain and restore existing façade of contributing building and erect new six-story addition with residential units.	Issued (2018)
479 Ellis Street	Yes	Façade modifications and alterations to an existing historic building.	Complete
480 Eddy Street	Yes	Renovation of existing building for affordable housing.	Issued (2020)
535 Leavenworth Street	Yes	Adding additional units at basement level to existing building.	Filed (2020)
538 Eddy Street	No	New construction of a two-story, electrical switchgear building for PG&E.	Complete
550 O'Farrell Street	Yes	Retain façade and construct 13-story residential multi-family.	Filed (2020)
555 O'Farrell Street	Yes	Add seven ADUs to existing building.	Issued (2019)
651-661 Geary Street	Yes	Demolished existing two-story contributor and will construct a 13-story mixed-use building.	Issued (2018)
665 Eddy Street	Yes	Convert existing garage space to four ADUs.	Filed (2020)
719 Larkin Street	Yes	Demolition of one-story contributor. Replacement eight-story, mixed-use building would be in conformance with the Standards, and therefore no impact to the district.	Complete

The total number of original contributors to the historic district was 409 at the time of National Register listing, with 68 non-contributors, for a total building property count of 477. The district's original percentage of contributors was 85.7 percent. Three contributors (101-121 Golden Gate Avenue, 651 Geary Street, and 719 Larkin Street) have been demolished by the time of this report, and if all proposed projects were to be completed that result in the demolition of a contributor, an additional three buildings would be demolished (135 Hyde Street, 450 O'Farrell Street, and 550 O'Farrell Street).¹⁰⁹ With the proposed demolition of all five subject buildings, there would be an overall loss of 11 contributors. This would result in an overall percentage within the district of 83.4 percent.¹¹⁰ Even though the proposed demolitions, including 201-247 Golden Gate Avenue, will add

¹⁰⁹ In the case of 135 Hyde and 550 O'Farrell streets, these demolitions will allow for façade retention but are still counted as demolitions due to the demolition of all parts of the original buildings beyond their primary facades.

¹¹⁰ Note that while the existing five subject buildings will be replaced with a single new building, the proposed new building has been counted as though it is five non-contributing buildings within the district. This better illustrates what the loss of five contributors means to the original building count of contributors and non-contributors within the Uptown Tenderloin Historic District.

to the cumulative loss of contributors, the ratio of contributors to non-contributors would not be drastically affected by the proposed project, and the historic district would retain a high percentage of total contributors. This percentage of 83.4 percent contributors is well above the two-thirds threshold that is often used as a rule of thumb for determining the level of integrity that may affect the eligibility of a historic district.

When designated, the historic district contained 20 film exchanges or buildings that historically were associated with film related businesses. Of the 20 film exchange buildings, 18 were contributors and two were non-contributors to the Uptown Tenderloin Historic District. With the demolition of the five buildings at 201-247 Golden Gate Avenue, in addition to the previous demolition of the building at 101-127 Golden Gate Avenue, 12 of these buildings will continue to remain within the historic district. **Table 19** contains a list of the film exchanges located within the historic district. Non-contributors are listed at the end of the table.

TABLE 19: FILM EXCHANGES LOCATED WITHIN THE HISTORIC DISTRICT

Address	Construction Date	Contributor: Y/N	Status
<i>101-127 Golden Gate Avenue</i>	<i>1912</i>	<i>Yes</i>	<i>Demolished</i>
134 Golden Gate Avenue	1917	Yes	Extant
177-191 Golden Gate Avenue	1916	Yes	Extant
<i>201-211 Golden Gate Avenue</i>	<i>1920</i>	<i>Yes</i>	<i>Demolition Proposed</i>
<i>213 Golden Gate Avenue</i>	<i>1920</i>	<i>Yes</i>	<i>Demolition Proposed</i>
<i>215-229 Golden Gate Avenue</i>	<i>1920</i>	<i>Yes</i>	<i>Demolition Proposed</i>
<i>241-243 Golden Gate Avenue</i>	<i>1916</i>	<i>Yes</i>	<i>Demolition Proposed</i>
<i>247 Golden Gate Avenue</i>	<i>1911</i>	<i>Yes</i>	<i>Demolition Proposed</i>
125 Hyde Street	1931	Yes	Extant
129 Hyde Street	1931	Yes	Extant
230 Hyde Street	1931	Yes	Extant
245-251 Hyde Street	1931	Yes	Extant
255-259 Hyde Street	1930	Yes	Extant
134-144 Leavenworth Street	1922	Yes	Extant
146-150 Leavenworth Street	1922	Yes	Extant
292-298 Turk Street	1922	Yes	Extant
308-316 Turk Street	1922	Yes	Extant
333 Turk Street	1923	Yes	Extant
166-180 Golden Gate Avenue	1908	No	Extant
280-290 Turk Street	1921	No	Extant

There is not a concentration of current or projected demolitions to be undertaken within the Uptown Tenderloin Historic District that would affect the historic fabric or character of the district such that it would be unable to convey its significance as an early twentieth century mixed-use

district with a cohesive and consistent architectural character. Therefore, despite the loss of an additional five contributors at 201-247 Golden Gate Avenue, the Uptown Tenderloin Historic District will retain a high degree of historic integrity. The proposed project does not appear to have a cumulative impact on the historic district.

IX. CONCLUSION

HISTORIC RESOURCE EVALUATIONS

Between 1911 and 1920, the five subject buildings at 201-247 Golden Gate Avenue were constructed along the south side of Golden Gate Avenue, between Leavenworth Street and Dale Place. As a group, these one- and two-story buildings represent a notable cluster of commercial buildings constructed, or adapted very early in their existence, to serve as film exchanges or film-related storage facilities within San Francisco's emergent motion picture industry. The growth of this industry coincided with a period of recovery and reconstruction following the 1906 earthquake and fires that destroyed much of downtown San Francisco, including the city's Tenderloin district. The Tenderloin was rebuilt in the years following the disaster and leading up to the Great Depression. Various building types, film exchanges among them, defined the Tenderloin, which became an entertainment hub, with a mixed-use character of multi-family apartment buildings, hotels, theaters, garages, and commercial uses.

The subject buildings have been previously identified as contributors to the Uptown Tenderloin National Register Historic District, which was listed on the National Register of Historic Places in 2009, and automatically added to the California Register at that time. However, none of the subject buildings were previously evaluated for historic significance as individual resources. This Historic Resources Technical Report finds that although each of the five subject buildings continues to contribute to the Uptown Tenderloin Historic District, none of the buildings appears to rise to a level of individual significance under any criteria for listing in the California Register. Overall, the significance of these buildings rests in their contribution to patterns of development in the Tenderloin and the embodiment of the architectural character represented by the historic district. As contributors to a National Register- and California Register-listed historic district, the five buildings at 201-247 Golden Gate Avenue are considered historic resources for the purposes of CEQA review.

PROJECT IMPACT ANALYSIS

The proposed UC Law SF 201 Golden Gate Avenue Mixed Use Project currently proposes to demolish the five existing low-scale buildings at 201-247 Golden Gate Avenue to construct a new, mixed-use building that supports the adjacent UC Law SF campus and expands the existing uses of Local 2. The proposed project, in its two project variations called "Academic Light" and "Academic Heavy," will consist of either 13 or 12 stories, respectively, that will house offices and event space for Local 2, academic/programmatic space for UC Law SF and its partner institutions, and campus housing for students, employees, and/or faculty.

The proposed project, in both its possible variations, was analyzed for its compatibility to the Uptown Tenderloin Historic District and was found to be consistent with the overall character of the historic district through the application of the principles of the *Secretary of the Interior's Standards for the Treatment of Historic Properties* (the SOI Standards), particularly Rehabilitation Standard 9. Overall, the proposed building is a contemporary design that references many of the character-defining features of the historic district through its overall massing, tripartite organization, used of punched openings, masonry cladding, and commercial storefronts at the ground floor. The proposed project thoughtfully references the adjacent contributing buildings of the historic district and is consistent with the district in terms of size and scale, composition, materials, lot occupancy, solid-to-void ratio, and vertical articulation.

The proposed project would result in the removal of five contributors to be replaced with one non-contributor to the Uptown Tenderloin Historic District. The loss of five contributors to the historic district will not have a substantial adverse effect on the district, as there would remain a high proportion of contributors (over 83 percent). Through additional review of completed, in progress, and proposed projects within the boundaries of the Uptown Tenderloin Historic District, no cumulative impacts were identified that would cause the historic district to lose its eligibility for the National Register or California Register. Therefore, the proposed project will not have a substantial adverse impact on the Uptown Tenderloin Historic District.

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XI. APPENDICES

Appendix A – Preparer Qualifications

This Historic Resources Technical report was prepared by Page & Turnbull of San Francisco, California. Page & Turnbull staff responsible for this report include: Ruth Todd, FAIA, AICP, Principal-in-charge; Christina Dikas, Associate Principal and Project manager; Josh Bevan, AICP, Cultural Resources Planner; and Barrett Reiter, Cultural Resources Planner, all of whom meet or exceed the Secretary of the Interior’s Professional Qualification Standards for Historic Architecture, Architectural History, or History.

Appendix B – 201 Golden Gate Avenue Concept Design Package



UC College of the Law

SAN FRANCISCO

201 Golden Gate Ave | Concept Design Package





UC College of the Law contacts:

Rhiannon Bailard, COO
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Consultant team:

Architect: Page Southerland Page, Inc.
Financial Planner: Century | Urban

Cover:

Rendering of Conceptual Building Design at 201 Golden Gate Ave

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01



Executive Summary

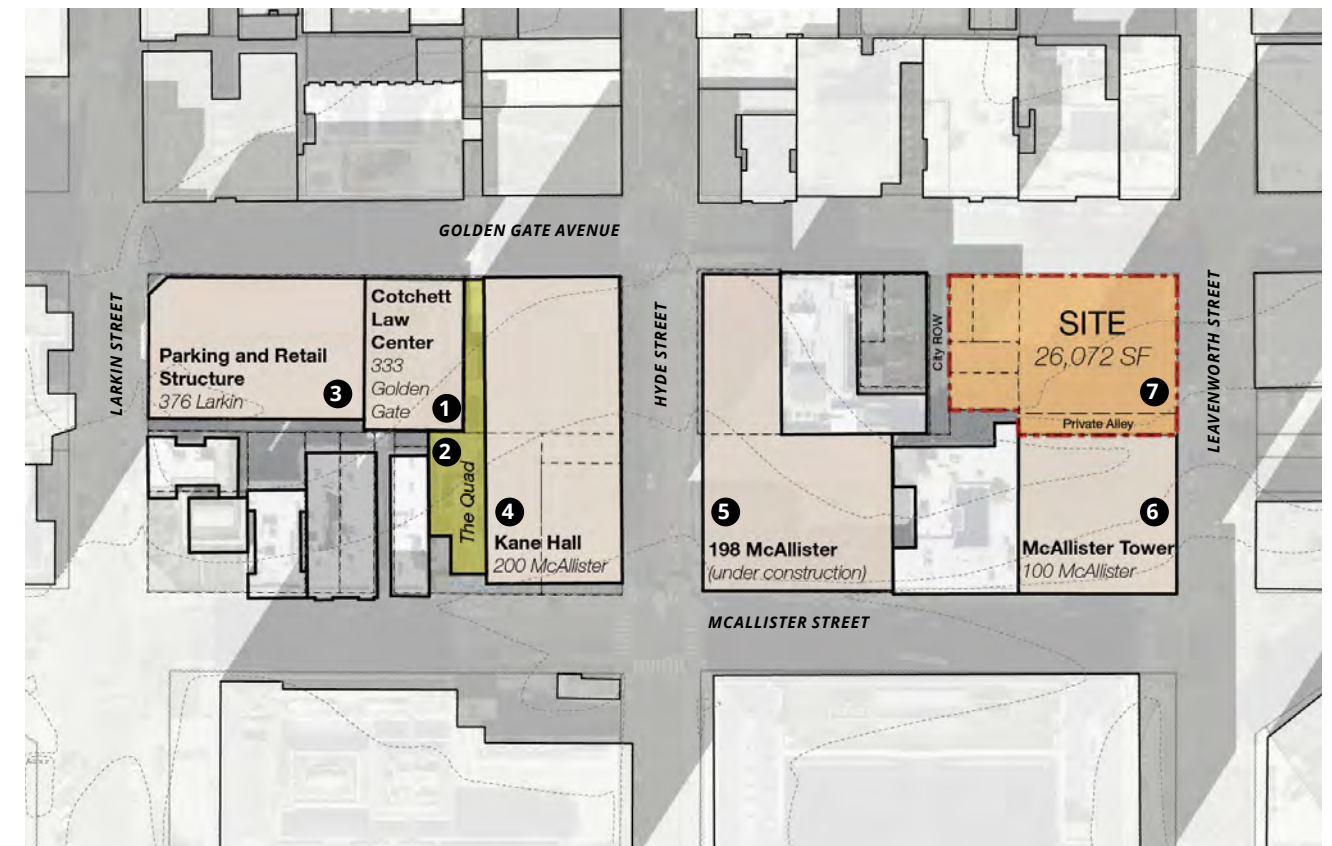
The buildings at 201, 209, 215, 243 and 247 Golden Gate Avenue are owned by Unite Here Local 2 (Local 2), a union of hospitality workers for San Francisco and the greater Bay Area, and they are located in the Uptown Tenderloin Historic District. The University of California College of the Law San Francisco (UC Law SF) has entered into an option agreement with Local 2 for a long-term ground-lease to build a new multi-use tower on this property. As a component of the “Academic Village” concept developed in its current Long Range Campus Plan (LRCP), UC Law SF’s new building will house offices and meeting space for Local 2, academic/programmatic space for UC Law SF and partner institutions, and campus housing potentially for students, staff, and faculty.

This conceptual programming and architectural design study explores one set of solutions to meet the needs of Local 2, UC Law SF and partner institutions. The assumptions and estimations contained in this study are subject to change upon the undertaking of a more detailed programming and architectural design exercise.

The study addresses two scenarios: an “Academic Light” scenario in which the footprint of Academic Village space is minimized, and an “Academic Heavy” scenario in which that space is maximized. Correspondingly, in the academic light scenario, campus housing unit count is maximized, and in the academic heavy scenario campus housing is reduced. In both scenarios, the Local 2 square footage is held constant. The programming effort, through several meetings with UC Law SF and Local 2 representatives, resulted in a housing unit type mix deemed most useful to UC Law SF and potential partner institutions and an Academic/programmatic space conceptualized as “academic universal space” core-and-shell construction that can be finished to suit by future partners. An existing program for Local 2 was incorporated into this programming effort with minor adjustments.

The conceptual architectural design is informed by building functions, site context, compatibility with the Historic District, potential for shade on nearby open spaces, as well as safety and community wellness considerations. The resulting massing of the building yields two distinct “tower” sections in architectural dialogue with the neighboring historic tower at 100 McAllister Street. Local 2’s front door remains at street level, where it currently functions well to accommodate union members and meetings, with office and support space on the second floor. The Academic/programmatic space is above Local 2, and campus housing enjoys the views and natural light of the upper stories. The campus housing floor plan uses a double-loaded corridor to maximize unit count in both scenarios on a “U-shaped” floorplate that is sympathetic in character to nearby “contributors” to the Historic District.

The proposed material and expressive character of the building is both responsive to the UC Law SF campus architecture and respectful of Historic District neighbors. The lower two levels of the new building are shown to have a durable, easily maintained masonry cladding and significant transparency to the street, with double-height curtain wall or storefront. The floors above, Academic/programmatic space and housing, are shown to be clad with a decorative yet dignified panel system such as subtly fluted aluminum composite metal or terracotta panel, punctuated by windows in a rhythm of openings in keeping with facades of nearby historic buildings. This conceptual study’s proposed exterior cladding and fenestration strategy is subject to adjustment and refinement during the architectural design process, including the historic district design compatibility review processes.



Plan overview map

- UC Law SF Properties / Planned Expansion
- Right of Way—City of San Francisco
- 1 Cotchett Law Center**
Completed
- 2 Quad and Loading Dock**
Completed
- 3 Parking and Retail Structure**
Future maintenance
- 4 Kane Hall**
Ongoing maintenance and renovations
- 5 198 McAllister—Campus Housing and Mixed-Use Academic Building**
Ongoing construction for Fall 2023
- 6 McAllister Tower Campus Housing and Mixed-Use Academic**
Upcoming upgrades, rehabilitation, and renovations
- 7 201 Golden Gate—Campus Housing and Mixed-Use Academic Building**
Partnership and campus expansion with Local 2 of Unite Here

02



Program

OVERVIEW

PROGRAM OVERVIEW

The multi-use tower is shown to contain four primary programmatic elements: new union hall space for Local 2, Academic/programmatic space for UC Law SF and its academic partners, campus housing, and a basement with building support and parking. The building could also include interior and exterior program elements that help connect it to the local Tenderloin neighborhood fabric.

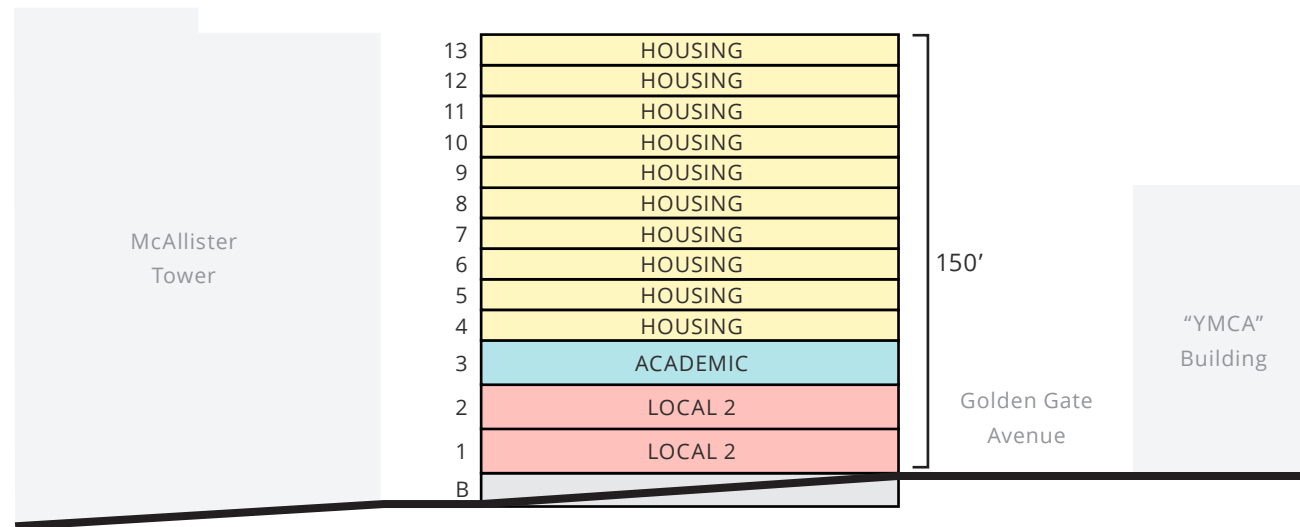
To account for the range of needs identified by stakeholders, two scenarios with different ratios of programmatic elements were developed for this project.

- **“Academic Light” Scenario**
- **“Academic Heavy” Scenario**

These scenarios were developed in conjunction with preliminary architectural and massing discussions and respond to the site constraints outlined elsewhere in this report.

“ACADEMIC LIGHT” SCENARIO: SUMMARY

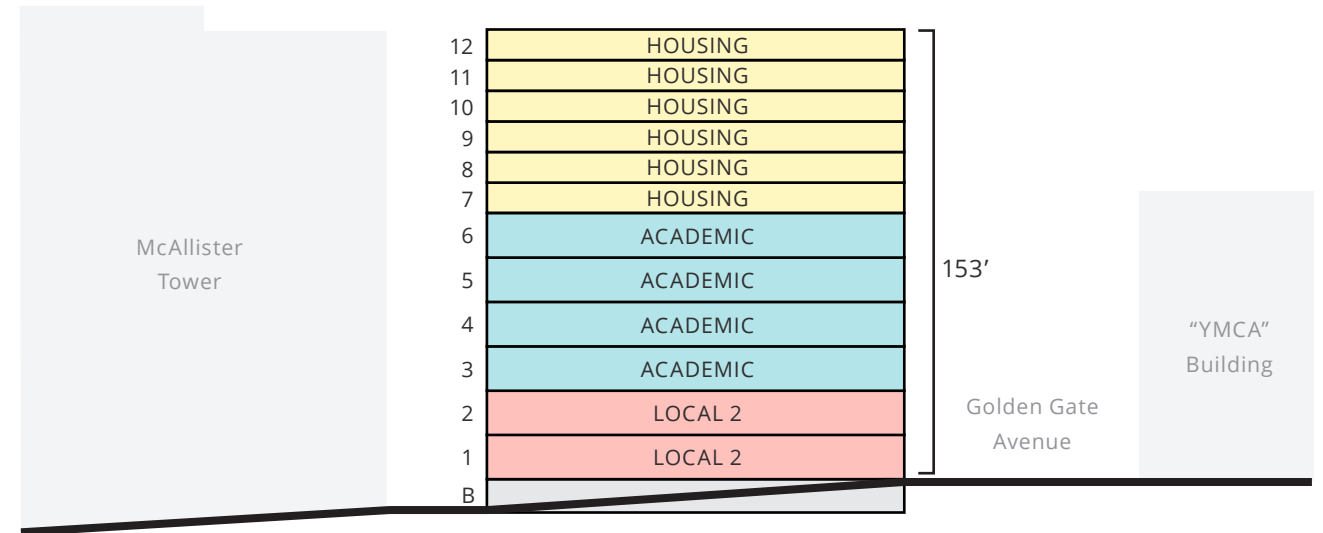
The new multi-use tower “Academic Light” scenario would consist of an estimated 238,000 total GSF. Conceptually, it includes two (2) floors for Local 2, one (1) floor of Academic/programmatic space, ten (10) floors of campus housing, and a basement level with parking, storage and building support spaces.



LEVEL	FLOOR-TO-FLOOR HEIGHT	PRIMARY FUNCTION	GROSS SQUARE FEET (GSF)
13th Floor	10'-6"	Campus Housing	13,800
12th Floor	10'-6"	Campus Housing	15,750
11th Floor	10'-6"	Campus Housing	15,750
10th Floor	10'-6"	Campus Housing	15,750
9th Floor	10'-6"	Campus Housing	15,750
8th Floor	10'-6"	Campus Housing	15,750
7th Floor	10'-6"	Campus Housing	15,750
6th Floor	10'-6"	Campus Housing	15,750
5th Floor	10'-6"	Campus Housing	15,750
4th Floor	10'-6"	Campus Housing	15,750
3rd Floor	15'	Academic Village + Roof Terrace	20,400
2nd Floor	15'	Local 2	20,400
1st Floor	15'	Academic Village / Local 2	20,400
Basement	TBD based on site survey	Servicing / Systems / Parking	21,250
TOTAL	150'	“Academic Light” Multi-use Tower	238,000

“ACADEMIC HEAVY” SCENARIO: SUMMARY

The new multi-use tower “Academic Heavy” scenario would consist of an estimated 236,200 total GSF. Conceptually, it includes two (2) floors for Local 2, four (4) floors of Academic/programmatic space, six (6) floors of campus housing, and a basement level with parking, storage and building support spaces.



LEVEL	FLOOR-TO-FLOOR HEIGHT	PRIMARY FUNCTION	GROSS SQUARE FEET (GSF)
12th Floor	10'-6"	Campus Housing	13,800
11th Floor	10'-6"	Campus Housing	15,750
10th Floor	10'-6"	Campus Housing	15,750
9th Floor	10'-6"	Campus Housing	15,750
8th Floor	10'-6"	Campus Housing	15,750
7th Floor	10'-6"	Campus Housing	15,750
6th Floor	15'	Academic Village	20,400
5th Floor	15'	Academic Village	20,400
4th Floor	15'	Academic Village	20,400
3rd Floor	15'	Academic Village + Roof Terrace	20,400
2nd Floor	15'	Local 2	20,400
1st Floor	15'	Academic Village / Local 2	20,400
Basement	TBD based on site survey	Servicing / Systems / Parking	21,250
TOTAL	153'	“Academic Heavy” Multi-use Tower	236,200

**UNITE HERE
LOCAL 2**

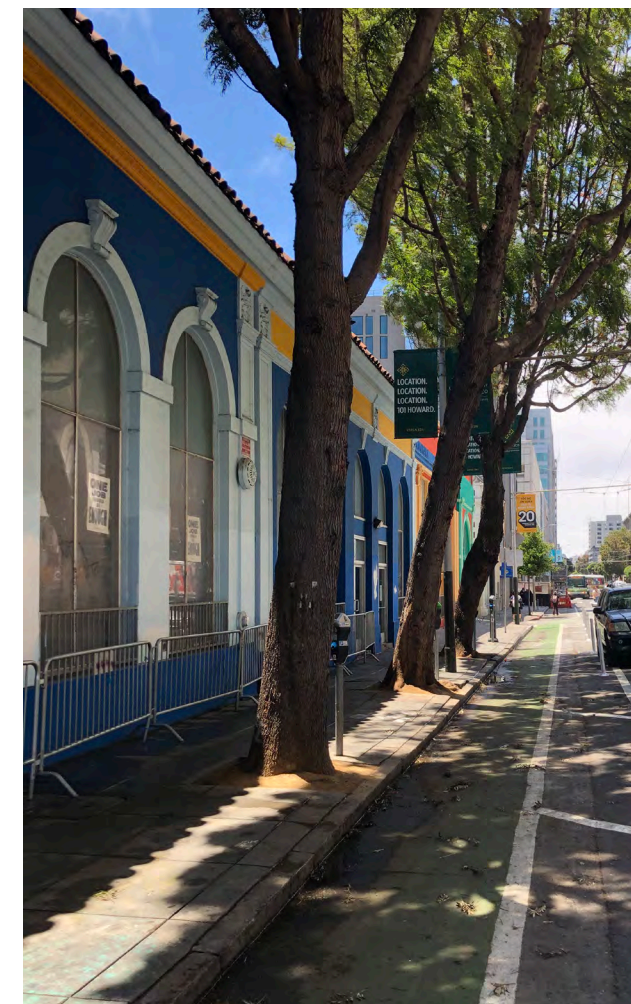
Unite Here Local 2 is a union that represents more than 15,000 hospitality workers located in San Francisco, San Mateo County, the East Bay, and the North Bay. Collectively, the union provides services, resources, and support that helps members achieve greater work equality, standards, and opportunity. Today, Local 2 owns and runs their programs and member services out of 201, 209, and 215 Golden Gate Avenue. These buildings host member meetings, facilitate their hiring hall functions, office general union administration, and provide other spaces that help support and facilitate action by members. They also own 243 and 247 Golden Gate Avenue which they lease to affiliated member supporting organizations. As a part of the option agreement with the University of California College of Law San Francisco, these five buildings would be demolished for construction of the new multi-use tower. Part of this agreement is the creation of new space for Local 2 in the new building.

Through this effort, a preliminary space need for the Local 2 was created to approximate the rough amount of space they would need. For both the “Academic Light” and “Academic Heavy” scenarios, Local 2’s space need is the same. This estimate is 41,750 GSF (inclusive of internal grossing and circulation) which loosely corresponds to the first two floors of the new building.

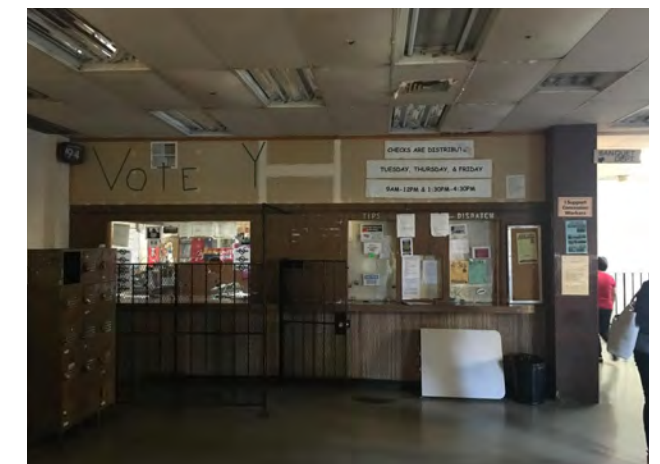
This GSF estimate is a Rough-Order-of-Magnitude (R.O.M.) calculation for LRCP planning purposes only. Due to the planned development structure where the UC Law will redevelop the site and then rent space to Local 2, it is critical that Local 2’s space be right-sized to ensure that they have the right amount of space needed to support their members without paying for more space than needed. During the design phase, UC Law SF, Local 2, and the eventual design team will need to further refine Local 2’s needs with greater specificity to ensure that the new building is providing the optimal amount of space for the Union.



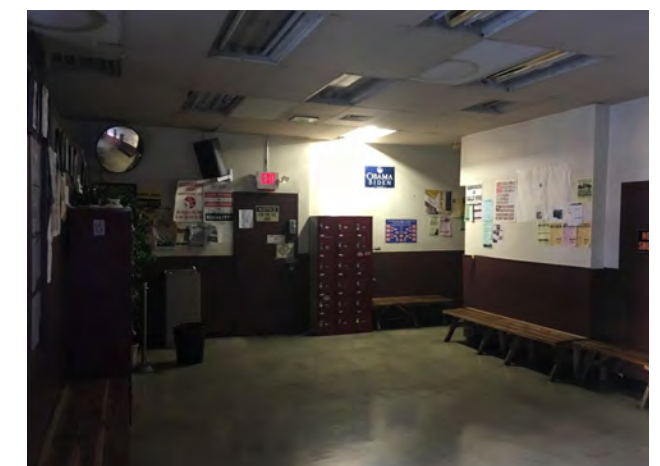
Unite Here Local 2 represents more than 15,000 hospitality workers



Existing Golden Gate Avenue frontage



Existing Local 2 Hiring Hall



Existing Local 2 Hiring Hall

The starting point for this preliminary estimated space need was the 2017 detailed programming study completed by Asian Neighborhood Design (AND). The AND study looked at how the Union could renovate their existing facilities to better utilize their space and meet their needs. AND documented the types and quantities of spaces needed by Local 2. However, in many cases the sizing of these spaces was not ideal due to the limitations and challenges of working within the existing buildings. The needs identified in the study are also not reflective of potential efficiencies that could be achieved through technological innovations or impacts of the COVID-19 Pandemic (such trends towards larger and more flexible meeting spaces that do not pack attendees in as tight).

Building on the AND report, the conceptual programming and design study refined Local 2's space needs through right-sizing identified program elements for a new facility based on industry best practices and adjusting quantities and capacities based on conversations with Union representatives during project meetings. The resulting 41,750 GSF space need reinforced the initial assumption that Local 2 would occupy the first two floors of the facility.

Within the Local 2 space, some of the key components include:

- **Office space** for Local 2 leadership, administration, and member representatives appropriately scaled to industry standards (mixture of open and enclosed based on roles)
- **Research and organizing space** for activities
- **Hiring Hall**
- **Dues department and cashier**
- **Meeting spaces** at a variety of scales designed to support flexible configurations (including 4-person, 10-person, 20-person, 50-person, and 100-person)
- **Childcare / Eldercare Fund functions**
- **Staff support space**
- **Storage**
- **Office space** for the International Union
- **Future growth** allowance - limited (Local 2 and International Union)

Next Page: Preliminary Local 2 Estimated Space Need (subject to refinement during design) 

CATEGORY / SPACE	NASF PER	SEATS / COUNT	TOTAL NASF
LOCAL 2 ADMIN			1,510
President's Office	300	1	300
Vice President's Office	250	1	250
Secretary-Treasurer's Office	200	3	600
Administrative Support Office	120	3	360
HOTEL REPRESENTATION			960
Open / Shared Office	80	12	960
FOOD SERVICE REPRESENTATION			480
Open / Shared Office	80	6	480
RESEARCH			320
Open / Shared Office	80	4	320
ORGANIZING			1,320
Open / Shared Office	80	11	920
Shared Space	400	1	400
GRIEVANCE OFFICER			250
Grievance Office	250	1	250
HIRING HALL			2,840
Hiring Hall / Assembly	2,000	1	2,000
Dispatch Room	400	1	400
Open / Shared Office	80	3	240
Storage	200	1	200
DUES DEPARTMENT			845
Cashier	400	1	400
Open / Shared Office	80	4	320
Storage	125	1	125
OPEN MEETING			9,630
100-Person Flexible Meeting Room	3,000	1	3,000
Storage for Large Meeting Room	450	1	450
50-Person Meeting Room	1,500	2	3,000
20-Person Meeting Room	600	3	1,800
10-Person Meeting Room	300	3	900
4-Person Meeting Room	120	4	480
STAFF ONLY			750
Staff Breakroom (inc. Kitchen)	500	1	500
Mail Room	150	1	150
Fax / Communications Room	100	1	100
GENERAL / STORAGE			8,200
Distributed Storage	varies	multiple	8,200
INTERNATIONAL UNION			2,560
Staff Offices	120	8	960
Childcare / Eldercare Center	800	2	1,600
FUTURE GROWTH			1,200
Local 2	120	5	600
International Union	120	5	600
TOTAL NASF			30,945 NASF
TOTAL WITH GROSSING (65% EFFICIENCY)			41,750 GSF

**ACADEMIC
VILLAGE**

PROGRAM FOR ACADEMIC SPACE

Academic/programmatic space within the project is intended to advance teaching, learning, and engagement for UC Law SF and its academic partners.

Outlined previously, two separate scenarios have been identified for this project which respond to the volume of academic/programmatic space needed at the time of design and construction. The “Academic Light” scenario contains one floor of academic/programmatic functions totaling approximately 20,400 GSF while the “Academic Heavy” scenario contains four floors of academic/programmatic functions totaling 81,600 GSF. The academic/programmatic functions would occupy the 3rd floor of the building in the “Academic Light” scenario. In the “Academic Heavy” scenario this would expand to include the 4th, 5th, and 6th floors.

Other desired characteristics include a dedicated ground floor entrance with branding along Golden Gate Avenue, dedicated lobby, and dedicated elevator(s) separate from Local 2 and Housing functions. These elements will help to facilitate institutional identity, easy access, and efficient circulation.

Stakeholders also identified a need for the academic/programmatic space to be flexible. This will enable the institution to meet their needs, facilitate academic and community partnerships, and respond to the constantly evolving higher education landscape and pedagogy. In response to these needs, specific users and uses are not being identified for this space to enable UC Law SF to meet future priority needs at the time of design and construction. To facilitate this versatility, the identified program is envisioned as “Universal Space” that will adapt to meet the specific needs of the institution at the time of design and construction.

Universal Space is space that is planned and designed in a way that will allow the greatest flexibility for the full spectrum of potential users and uses. The characteristics of the space will enable it to ultimately become what might prove needed at the time including flexible classroom space, meeting rooms, event spaces, offices, ancillary support services, outreach clinics, or even specialized lab space for a myriad of program types.

Characteristics include:

- **Larger floor-to-floor heights (16’)** that can accommodate a range of traditional and specialty academic functions
- **Floorplate extended to the maximum buildable area of the site** to accommodate functions of all scales and sizes
- **Strategic core, structural grid, and infrastructure placement (central and modular)** that will not impede the layout of likely academic/programmatic space types including classroom, office, collaboration and meeting, and clinical uses
- **Access to natural lighting** for end-user comfort and experience
- **General organization that will support synergies and connectivity** between the institution, academic partners, Local 2, and the Tenderloin neighborhood as a whole



Flexibility to accommodate a diversity of potential academic/programmatic space types

CAMPUS HOUSING

PROGRAM FOR HOUSING

Housing for members of the campus community (students, staff, and/or faculty) or its partners will comprise the upper levels of the new multi-use tower. These floors will be a mixture of shared amenities, efficiency studios, standard studios, one-bedroom units, and two-bedroom units. Potential shared amenities include laundry facilities, mail room, health and wellness space, lounge space, outdoor (roof top) or patio space, bike storage, and lobby or reception at ground level. Due to the nature of anticipated residents, it is expected that a portion of these resources and amenities can be accommodated through spaces in adjacent UC Law SF properties to increase efficiency. For example, other campus fitness and recreational facilities might meet the health and wellness needs for residents of the new multi-use tower. Similarly, some of the study, collaboration, and other group space that is often found in campus housing can be accommodated through UC Law SF campus amenities including the library.

Access to this housing could be served by a dedicated entrance and elevator core. This entrance is shown to be located on the southeast corner along Leavenworth Street in the building's basement on the conceptual plans. Due to the sloping topography, this basement level is at grade with Leavenworth Street mid-block which would allow entry directly from the Leavenworth sidewalk. Stakeholders identified this as the ideal entry location for housing functions due to its immediate adjacency to a planned entry to housing at 100 McAllister as well as proximity to BART connections at Civic Center Plaza.

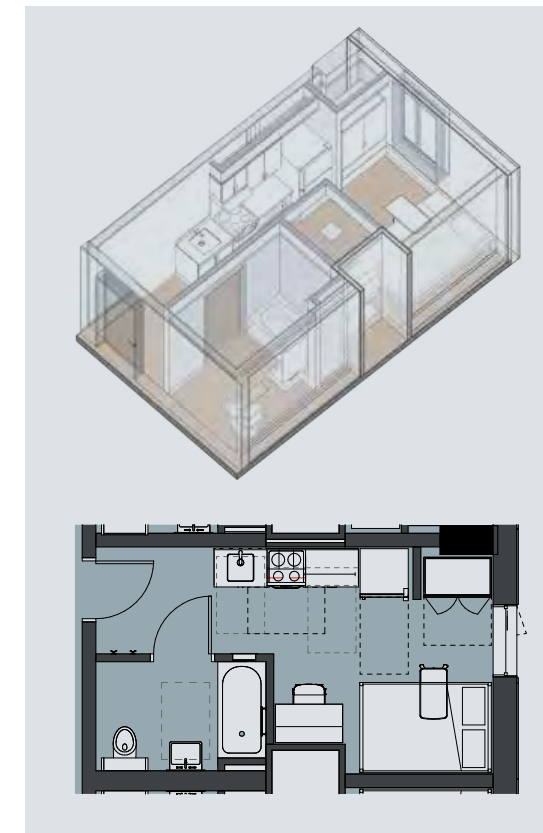
Due to the need to ensure access to daylighting for all units, the floor plate for the housing floors is smaller than those of the union and academic functions on lower levels. During the future design phase, it is possible that alternative floorplate configurations will be tested that could increase the size of these floorplates. Scenario dependent, the size of the highest housing floor may reduce further to minimize new shadow impact on the surrounding community.

The total number of floors, square footage, unit count, and bed counts for housing uses varies between the "Academic Light" and "Academic Heavy" scenarios.

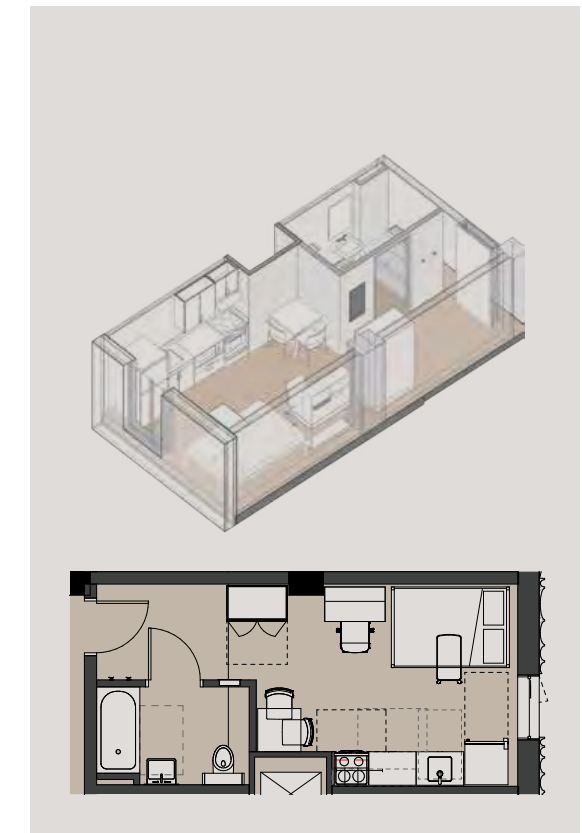
ASSUMPTIONS

Unit typologies and sizing: Matches those at 198 McAllister. These modules have led to successful projects for UC Law SF in the past. Stakeholders identified that these unit sizes and layouts are ideal for the envisioned residents based on historical feedback and allow for rents that align to the target community.

- **Shared Amenities:** Variable based on use
- **Efficiency Studio:** 232 Net Square Feet
- **Standard Studio:** 300 Net Square Feet
- **1 Bedroom Unit:** 400 Net Square Feet
- **2 Bedroom Unit:** 570 Net Square Feet



198 McAllister - Efficiency Studio Unit





198 McAllister - Standard Studio Unit

Efficiency Ratio: Similarly, the efficiency ratio (ratio of net square footage to GSF) was based on what was achieved on the housing floors of 198 McAllister. The efficiency factor removes public hallways, mechanical and building system space, and other non-assignable areas from the square footage calculations to understand how much space is actually available for housing.

Analyzing floor plans for 198 McAllister, approximately 25% of each floor is dedicated to non-assignable functions leaving 75% for housing and shared amenities. For the calculations in this report, 72.5% efficiency ratio was used to give a small cushion in the calculations; even though 75% was achieved successfully at 198 McAllister, 75% is on the high end of typical industry projects. Once in design, the design team will need to determine what ratio can be achieved on this site given the unique programmatic and building system requirements of this project. If the achievable efficiency ratio is lower, the resulting unit count will drop.

198 McAllister Typical Housing Floor:

75%  Housing + Shared Amenities
 25%  Non-assignable



198 McAllister - Level 11 - Program Blocking

Unit Mix: Working with stakeholders, an optimal mix of unit types was set based on UC Law SF's experience with their current housing inventory. However, given additional data received from the pending opening of the new campus housing at 198 McAllister, the allocation of these unit types is subject to change.

- **Shared Amenities:** 5%
- **Efficiency Studio:** 50%
- **Standard Studio:** 30%
- **1 Bedroom Unit:** 10%
- **2 Bedroom Unit:** 5%

“ACADEMIC LIGHT” SCENARIO

Utilizing the above assumptions, the conceptual program estimates that housing floors would total 155,550 GSF (112,775 NSF at 72.5% efficiency) in the “Academic Light” scenario which could include up to 394 units with 404 beds.

“ACADEMIC LIGHT” UNIT TYPE	NSF PER	% OF HOUSING	UNIT COUNT	BED COUNT
Shared Amenities	-	5%	-	
Efficiency Studio	232	50%	243	243
Standard Studio	300	30%	113	113
1 Bedroom	400	10%	28	28
2 Bedroom	570	5%	10	20
TOTAL		100%	394	404

“ACADEMIC HEAVY” SCENARIO

Utilizing the above assumptions, the conceptual program estimates that housing floors would total 92,550 GSF (67,100 NSF at 72.5% efficiency) in the “Academic Light” scenario which could include up to 233 units with 238 beds.

“ACADEMIC HEAVY” UNIT TYPE	NSF PER	% OF HOUSING	UNIT COUNT	BED COUNT
Shared Amenities	-	5%	-	
Efficiency Studio	232	50%	144	144
Standard Studio	300	30%	67	67
1 Bedroom	400	10%	17	17
2 Bedroom	570	5%	5	10
TOTAL		100%	233	238

BASEMENT

PROGRAM FOR BUILDING SERVICE AND SUPPORT

Due to the topography change adjacent to the site along Leavenworth Street, it is anticipated that the building could have a basement level beneath Level 1 (which is aligned to the Golden Gate Avenue street-grade). This basement level could be accessed through the alley which runs along the southeastern edge of the site (adjacent to 100 McAllister).

Programmatically the basement level is shown to be only be partially enclosed and hosting building support functions such as primary mechanical and electrical rooms. It is also shown to include 20 parking spaces (dedicated to Local 2), servicing and receiving space, building storage space, elevator access, central trash and recycling, and a limited amount of assignable space for a building entrance along Leavenworth Street close to the entrance of the alley. Based on discussions, this entrance would be ideal for the Campus Housing functions.



Existing Local 2 buildings (credit Google Street View) - Proposed Project Site



Tenderloin District - Neighborhood Character and Context

03

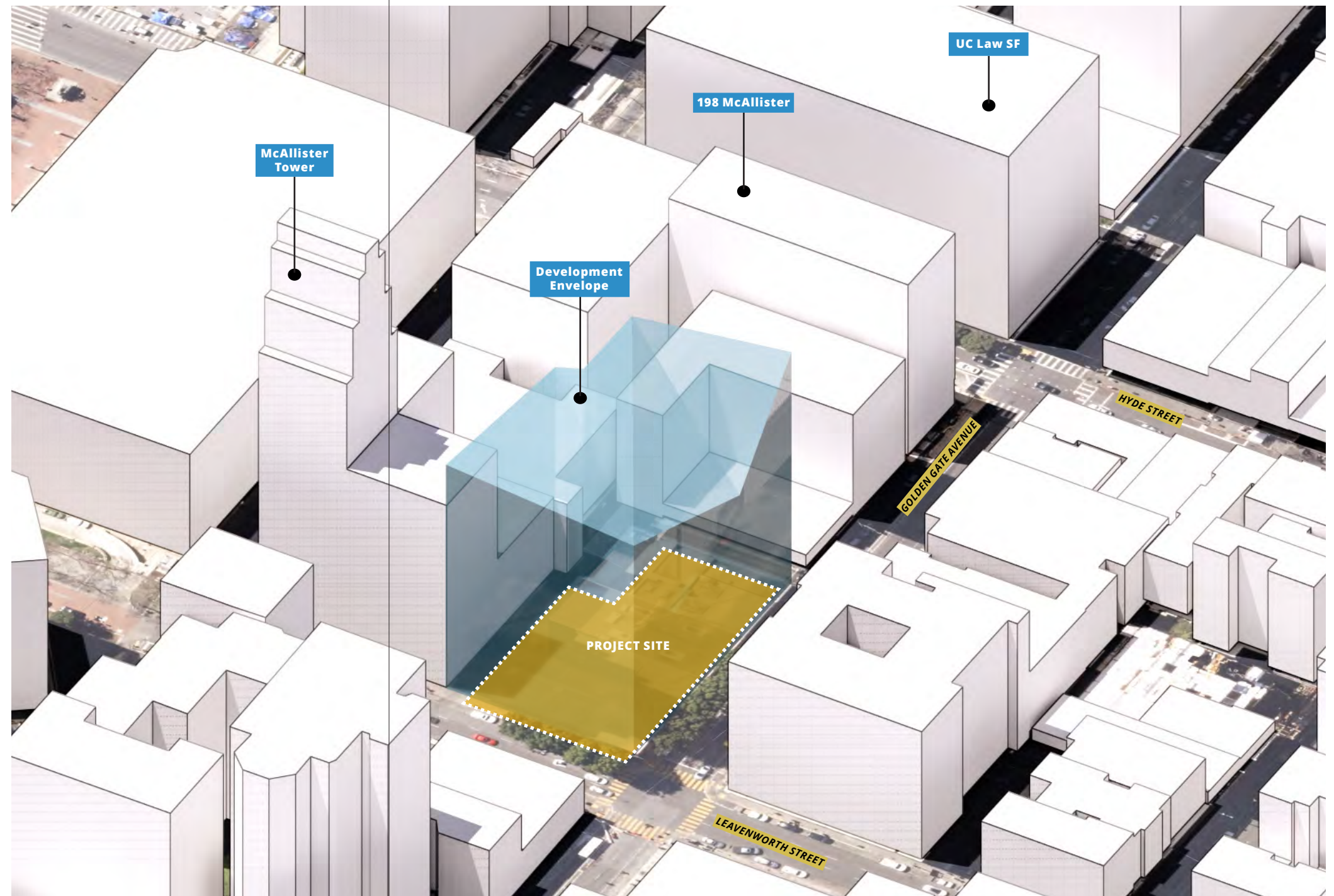


Project Description

Project Site

The new building is an opportunity to revive and enliven the corner of Golden Gate Avenue and Leavenworth Street. The site's proximity to transit options at Civic Center and the addition of campus housing means a significant boost in pedestrian circulation. A small parking lot for twenty spaces beneath the ground floor of the new building could result in a net addition of seven spaces.

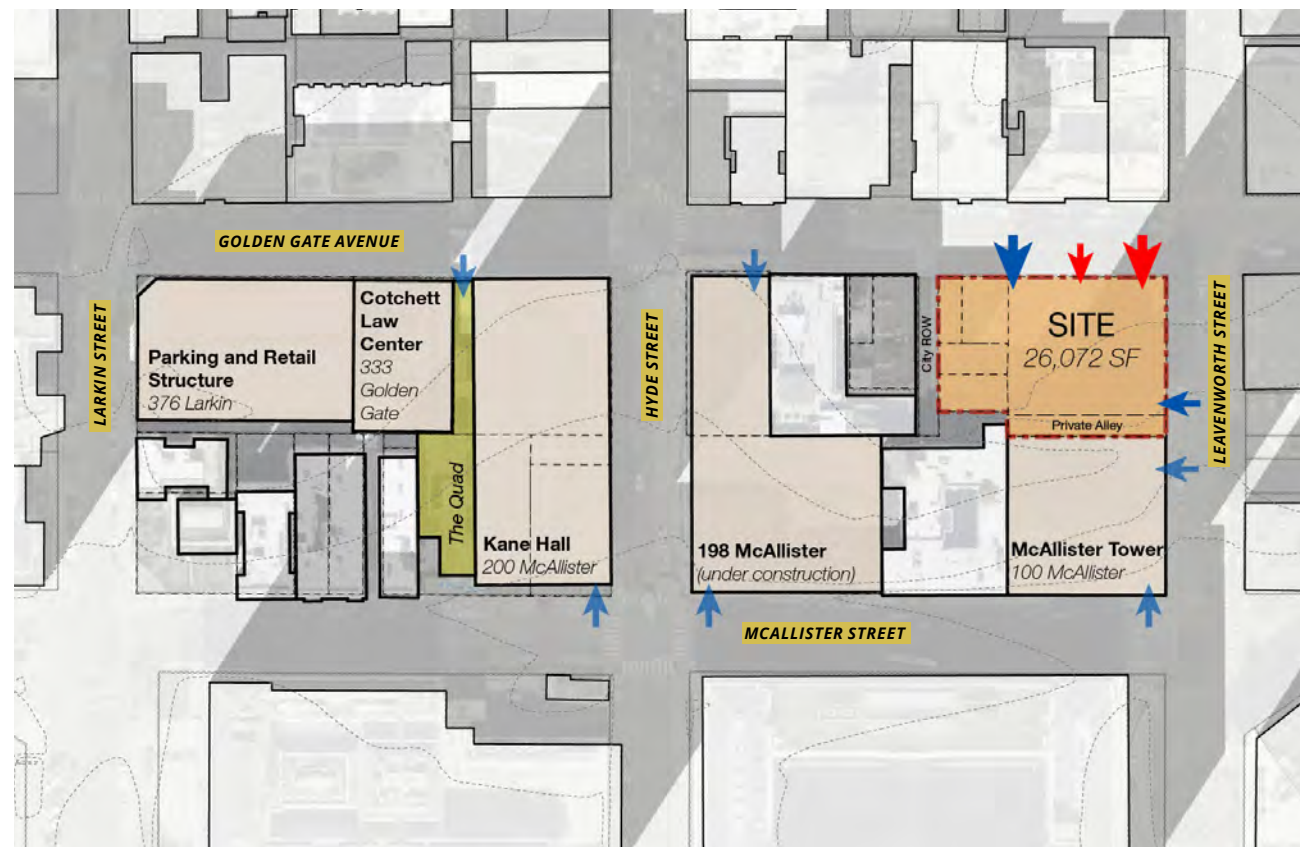
UC Law SF has entered into a Memorandum of Understanding with the City of San Francisco regarding the goals and functions of the new building emphasizing its educational and University support purposes.



Site and Context

Site Entries

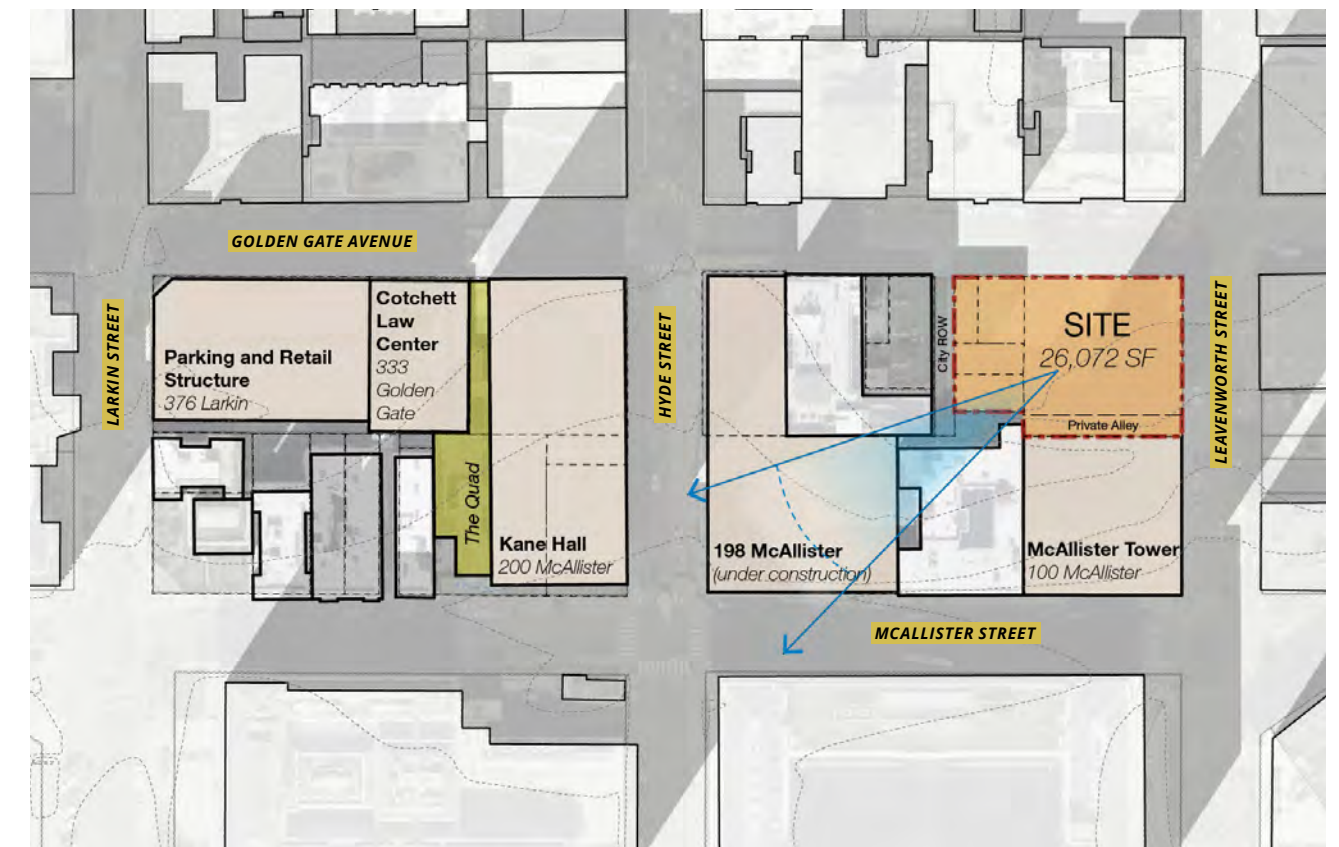
Dedicated entries for Local 2 on Golden Gate are suggested to serve the Local 2 member services area and its hiring hall. A dedicated entry on Golden Gate could separately serve the Academic/programmatic space, and an entry on Leavenworth could serve the housing units.



■ UC Law SF ■ Local 2

Site Views

The building's height could provide opportunities for views of Civic Center, City Hall, and other San Francisco landmarks from its upper floors.



↗ View towards San Francisco City Hall

Plan overview map

Campus Greenery & Wellness

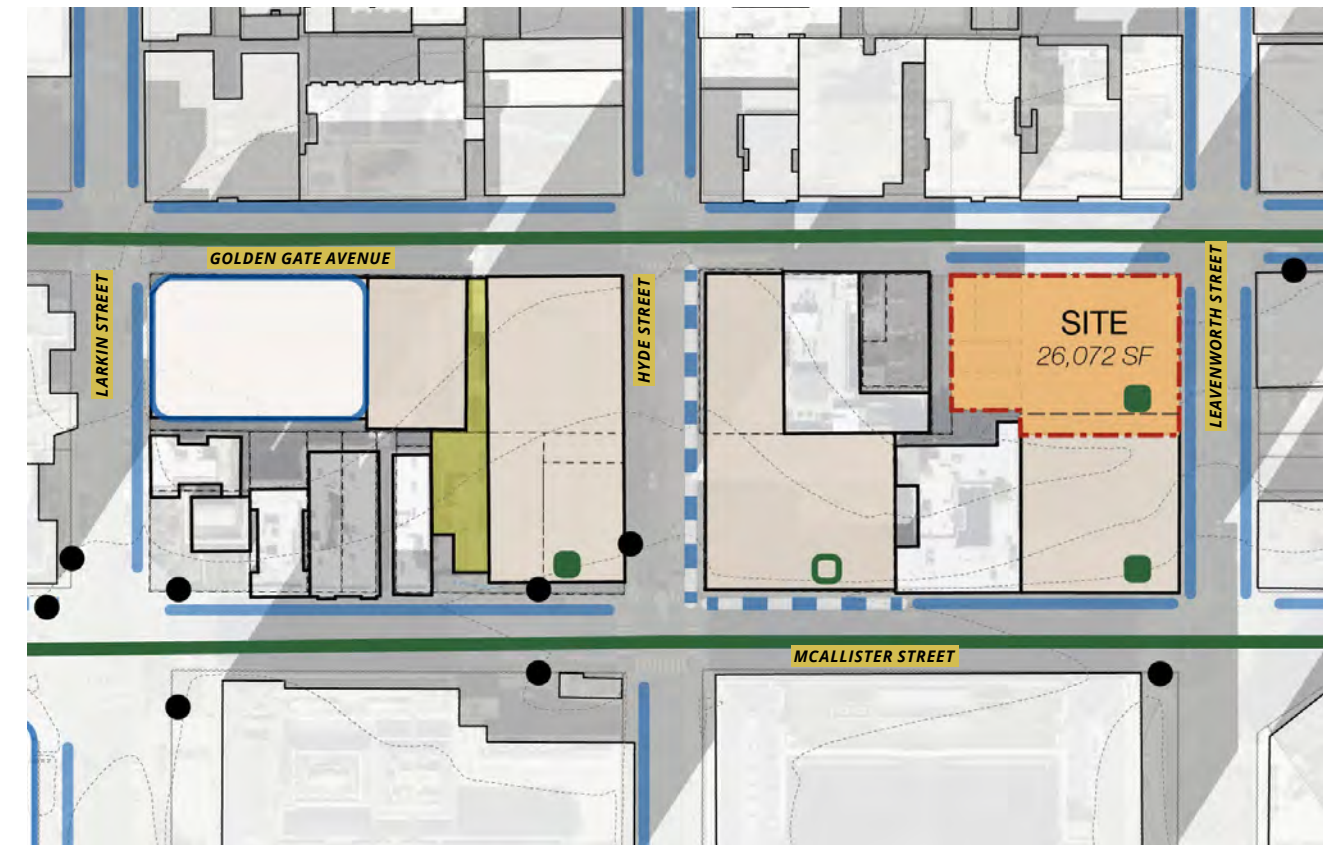
The new building's perimeter landscaping should be designed to tie into the City's overall plan for street trees and supporting infrastructure as well as UC Law SF's Green Community Benefits Plan, which provides for planting and maintenance of trees adjacent to UC Law SF campus and within the Tenderloin. Within the building, rooftop terraces could have planters with species appropriate to the Bay Area climate and UC Law SF's resource efficiency goals.



- UC Law SF Properties / Planned Expansion
- Right of Way — City of San Francisco
- Existing / Planned Green Space
- Existing / Planned Fitness Space
- Existing / Planned Bicycle Storage
- Existing / Planned Tree
- 1** Tenderloin People's Garden
- 2** Parking and Retail Structure — Mid-Block Alley
- 3** Cotchett Law Center Sky Deck and Quad — Planters
- 4** Kane Hall — Mechanical Penthouse Vertical Greening
- 5** McAllister Tower - Basement Basketball Court
- 6** McAllister Tower - Fitness Center
- 7** Kane Hall, McAllister Tower, 198 McAllister — Bicycle Storage
- 8** 198 McAllister — Residential Courtyard
- 9** 198 McAllister — Fitness Center and Dog Run
- 10** Green Community Benefits District — Street Improvements

Transportation & Parking

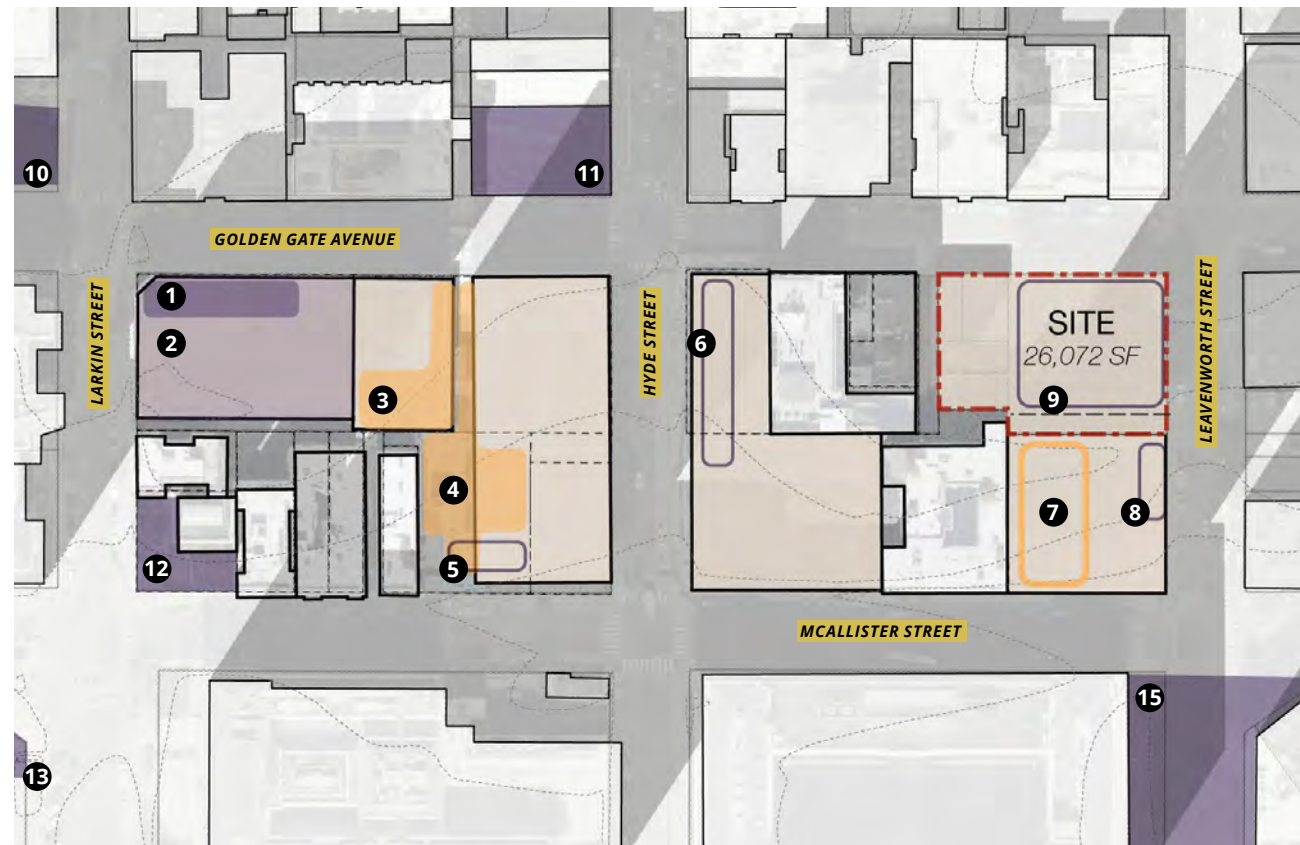
The Tenderloin is primarily accessed via transit, biking, or walking. Car parking is not abundant at or near the site. The concept design provides (20) spaces at the building's basement level, for a net increase of (7) spaces for the site, primarily for Local 2 staff and bicycle parking could be provided at the basement level. Loading and unloading could occur both in the alley between 100 McAllister and the new building and at a designated loading zone on Leavenworth Street. Further discussion with the City of San Francisco and community stakeholders may result in the development of different or additional strategies to address parking, loading/unloading and other vehicular circulation issues including bicycles.



- UC Law SF Properties / Planned Expansion
- Right of Way — City of San Francisco
- Existing Bus Stop
- Existing BART / Muni Rail Station
- Existing / Planned Bicycle Storage
- Bicycle Lane / Route
- Structured Parking
- Existing Street Parking
- Planned Street Parking

Campus Community Life

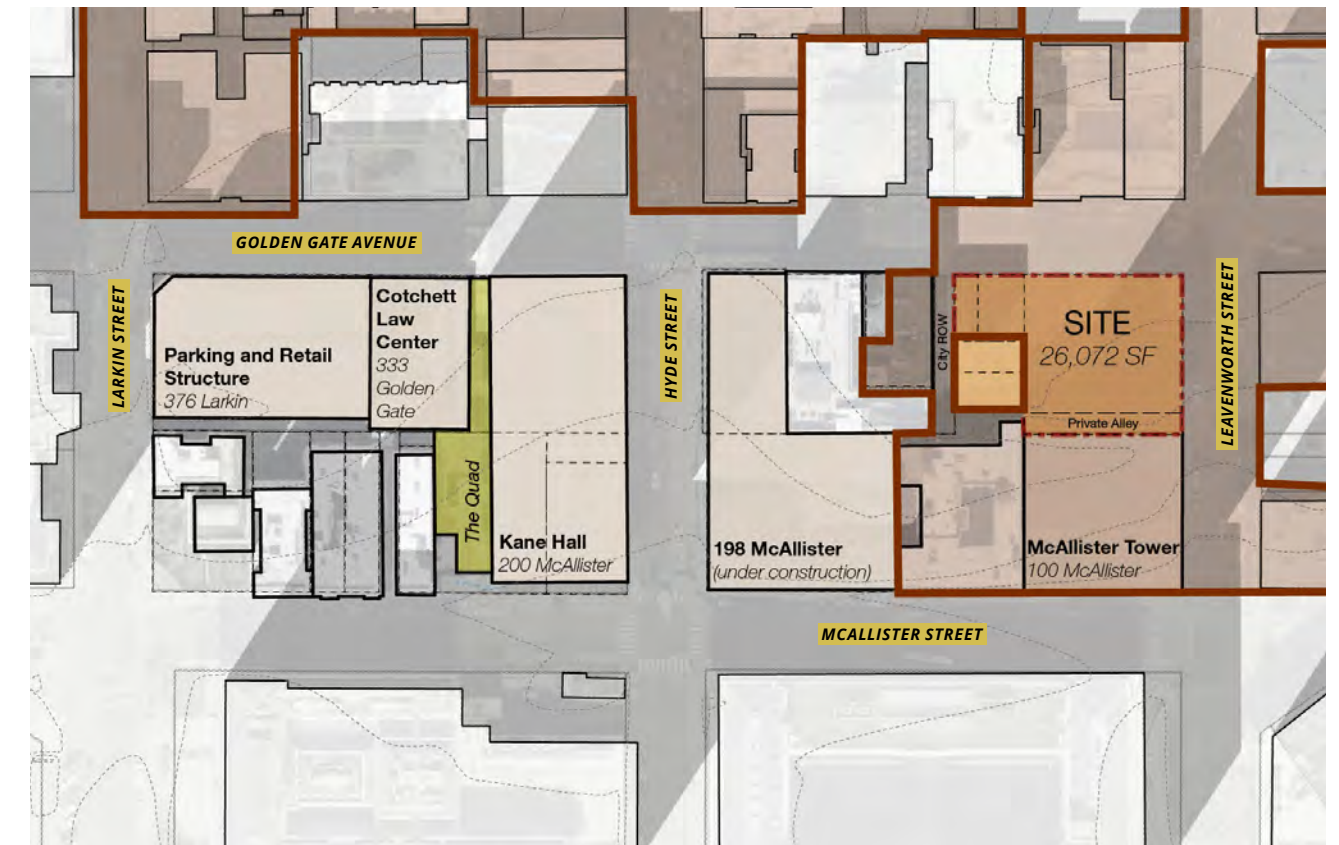
With both academic and housing functions, the new building will play an important role in supporting the campus community. Its adjacency to 100 McAllister will enhance the liveliness of that building's campus life offerings once renovated, and the new building's proximity to other neighborhood assets such as La Cocina Municipal Marketplace will support the campus' engagement with the Tenderloin community.



- UC Law SF Properties / Planned Expansion
 - Right of Way — City of San Francisco
 - Existing / Planned Community-Facing Space
 - Existing / Planned Semi-Public Space
- 1** Street Retail — Food and Beverage
 - 2** Public Parking Structure
 - 3** Cotchett Law Center — Deb Colloquium Room and Sky Deck
 - 4** Quad and Law Cafe
 - 5** Kane Hall— Coffee Shop
 - 6** 198 McAllister — Street Retail / Cafe
 - 7** McAllister Tower — Great Hall Event Space
 - 8** McAllister Tower — Food and Beverage
 - 9** 201-247 Golden Gate — New Local 2 Union Hall
 - 10** Phillip Burton Federal Plaza
 - 11** La Cocina Municipal Marketplace / Food Hall
 - 12** Tenderloin People's Garden
 - 13** Civic Center Plaza and Playground
 - 14** Fulton Mall
 - 15** United Nations Plaza

Uptown Tenderloin Historic District

The new building will be within the Uptown Tenderloin Historic District (the "District"), designated by the National Park Service in 2009. The District is described by the NPS as "a largely intact, visually consistent inner-city high-density residential area" built between 1906 and 1929.

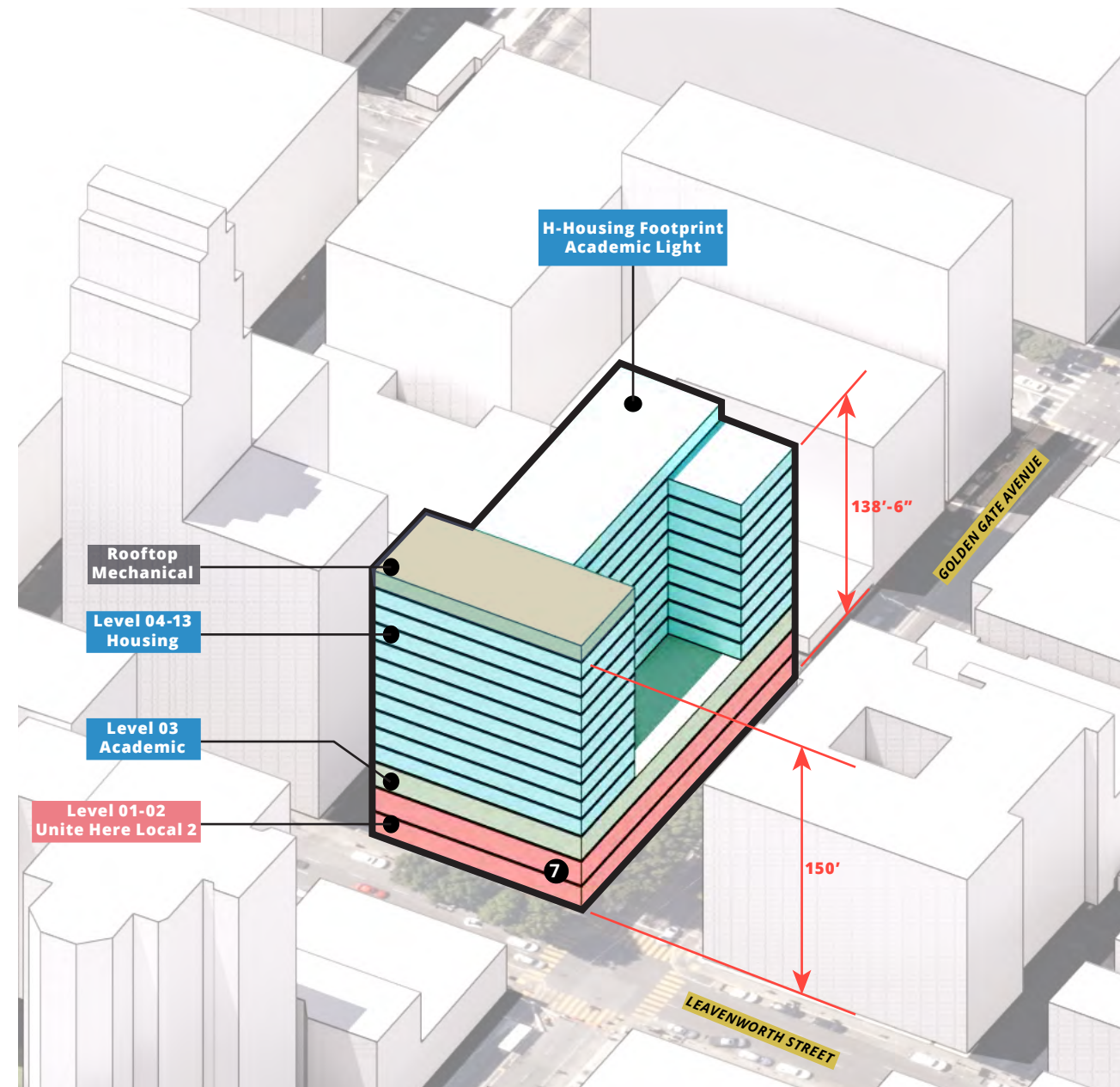


- Uptown Tenderloin Historic District

The District is characterized by mid-rise masonry or reinforced concrete structures. Key architectural characteristics include a tripartite massing and/or elevation, masonry cladding, consistent rhythms of recessed punched-opening windows, a "continuous wall" condition where buildings meet grade, Beaux-Arts details and influences and a general color palette that emphasizes buff or yellowish facade materials.

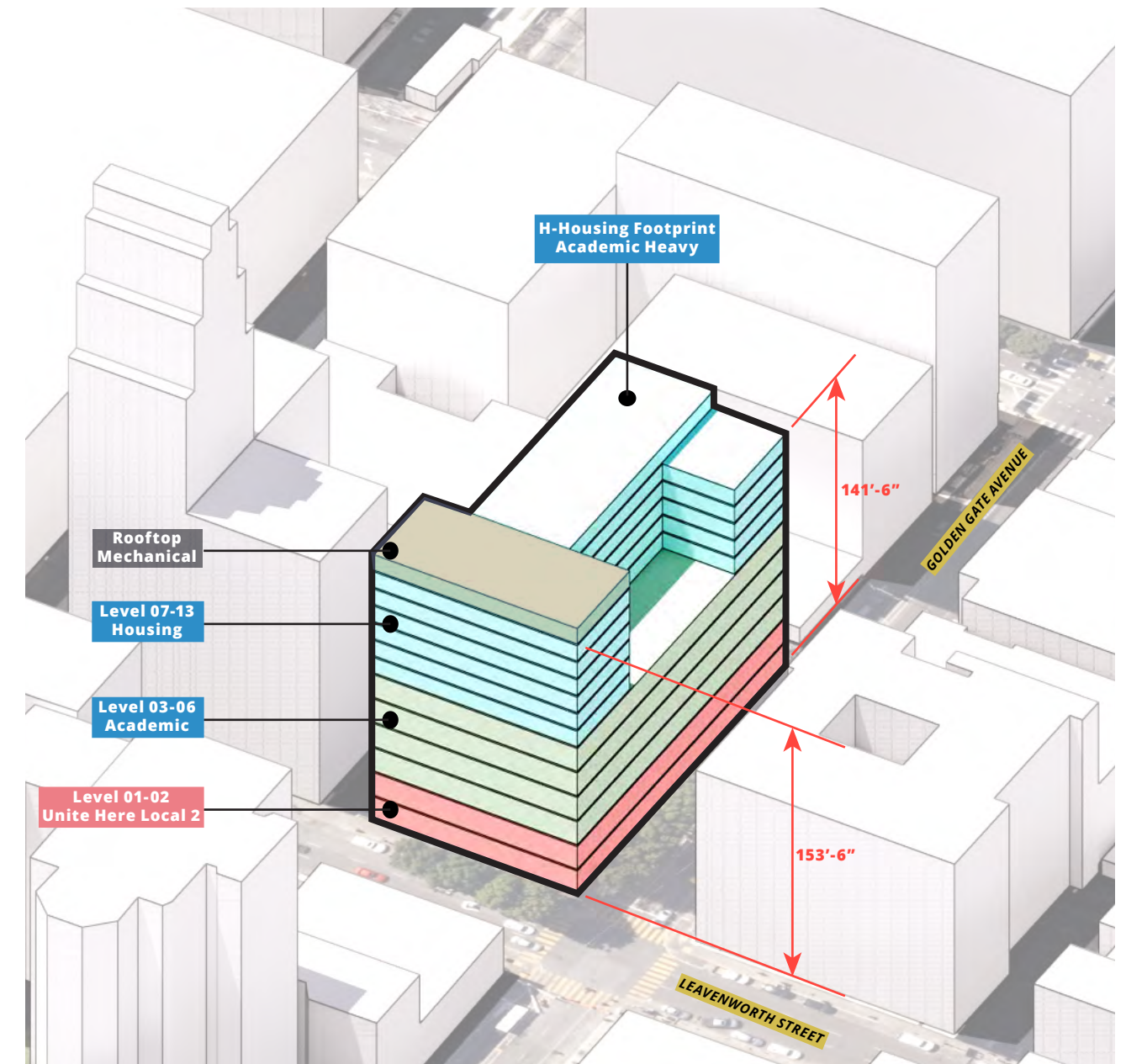
Massing Explorations

Studying the overall site context and constraints led to the development of two distinct design alternatives, Option 01 - Academic Light and Option 02 - Academic Heavy. These alternatives attempt to capture a range of present and future programmatic needs as the project evolves into further stages of development.



Option 01 - Academic Light Massing

Both scenarios aim to fulfill the design principles of compatibility with the historic district and Tenderloin neighborhood, UC Law SF campus architectural identity and site and layout efficiencies to best meet programming goals.



Option 02 - Academic Heavy Massing

Exterior Appearance and Finish

The material and expressive character of the new building is both responsive to the UC Law SF campus architecture and respectful of District neighbors. The lower 2 levels of the new building are shown to have a durable, easily maintained masonry cladding and significant transparency to the street, with double-height curtain wall or storefront. The floors above, Academic/programmatic space and housing, are shown to be clad with a decorative yet dignified panel system such as aluminum composite metal or terra cotta panel, punctuated by windows in a rhythm of openings in keeping with facades of nearby historic buildings.

ACADEMIC LIGHT

The image on the right shows the Academic Light Option. The building has a single floor of academic “universal space,” and the fully glazed terrace provides both generous views of the streetscape and the opportunity for a significant amount of daylighting for occupied interiors. Above the glazed terrace are the two distinct “towers,” creating a U-shaped massing that provides daylighting for living spaces. Above the glazed Academic/programmatic space is a residential amenity terrace with planters and informal seating groups.



Option 01 - Academic Light (view looking West on Golden Gate Ave)

Exterior Appearance and Finish

At the street level, the building presents a series of storefronts with key entries for UC Law SF Academic Village and Local 2 along Golden Gate Avenue. The rhythm and proportion of storefronts is reminiscent of the existing buildings and enhances a sense of safety through active facades along the street.

The lower two levels of the new building could be clad with a durable, easily maintained material such as masonry. The conceptual design shows considerable transparency at street level, with double-height curtain wall or storefront.

The floors above, Academic/programmatic space and housing, are conceptually shown to be clad with a decorative yet dignified panel system such as subtly fluted aluminum composite metal or terracotta panel, punctuated by windows in a rhythm of openings in keeping with facades of nearby historic buildings. All finishes and materials may be revisited during the architectural design process.



Option 01 - Academic Light (view looking East on Golden Gate Ave)

Exterior Appearance and Finish

ACADEMIC HEAVY

The image on the right shows the Academic Heavy Option. Although similar in style and design elements to the Academic Light Option, the building has four floors of academic “universal space,” that create a gradation in the rhythm of openings along the facade.

The amenity terrace at the first academic/ programmatic space level provides an opportunity for active outdoor spaces that could be adapted for learning or for public and private events whereas the amenity terrace at the first campus housing level could be more intimate and reserved for residents’ use.



Option 02 - Academic Heavy (view looking West on Golden Gate Ave)

Exterior Appearance and Finish

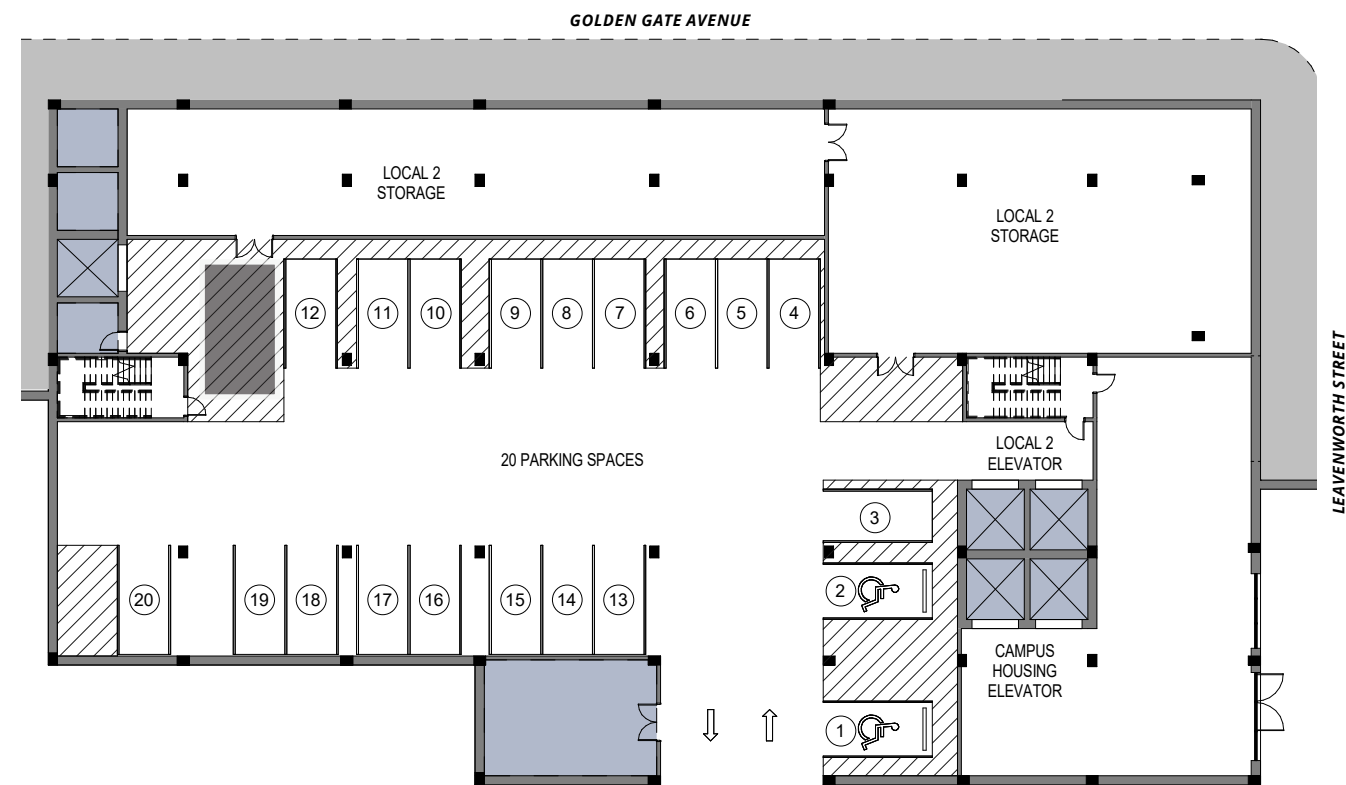
The Academic Heavy design option establishes a more deliberate relationship with the historic YMCA building across the street on Golden Gate Ave by reflecting its massing proportions and height at the podium level.



Option 02 - Academic Heavy (view looking East on Golden Gate Ave)

Floor Plan - Basement

The entry to the campus housing floors above is at the basement level which is at grade along Leavenworth street. The elevators serve the housing floor exclusively to protect the privacy of building residents. A total of 20 parking spaces and two passenger elevators serve Local 2 employees. Additionally, Local 2 has access to storage areas at this level that can be temperature controlled with controlled access per the union's requirements. Two stairwells that connect all floors of the building also discharge at this level. A service elevator and loading zone are shared by all building uses.



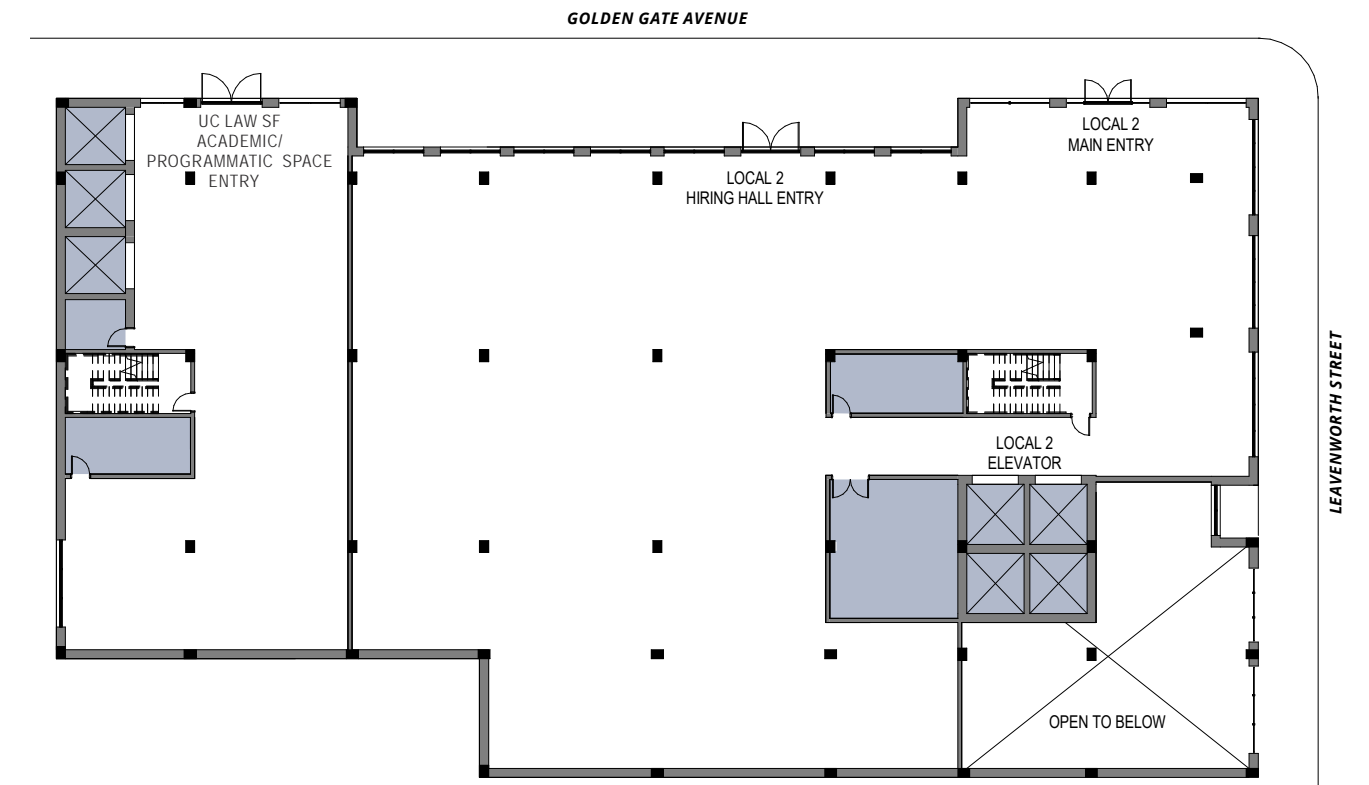
Scale: 1/32" = 1'-0"

■ Building Service

Basement Level

Floor Plan - Level 01

Main entries to the UC Law SF Academic/programmatic space and Local 2 are at this level with the option to have an additional entry for the Local 2 Hiring Hall program mid-block. This rhythm of entries and transparency at the street level is in keeping with the campus entries along Golden Gate Ave and lends a sense of safety along the street, especially after hours. Although used primarily for Local 2's needs, the Academic Village has a presence at this level through programs like multifunction spaces, meeting rooms, and reception areas.



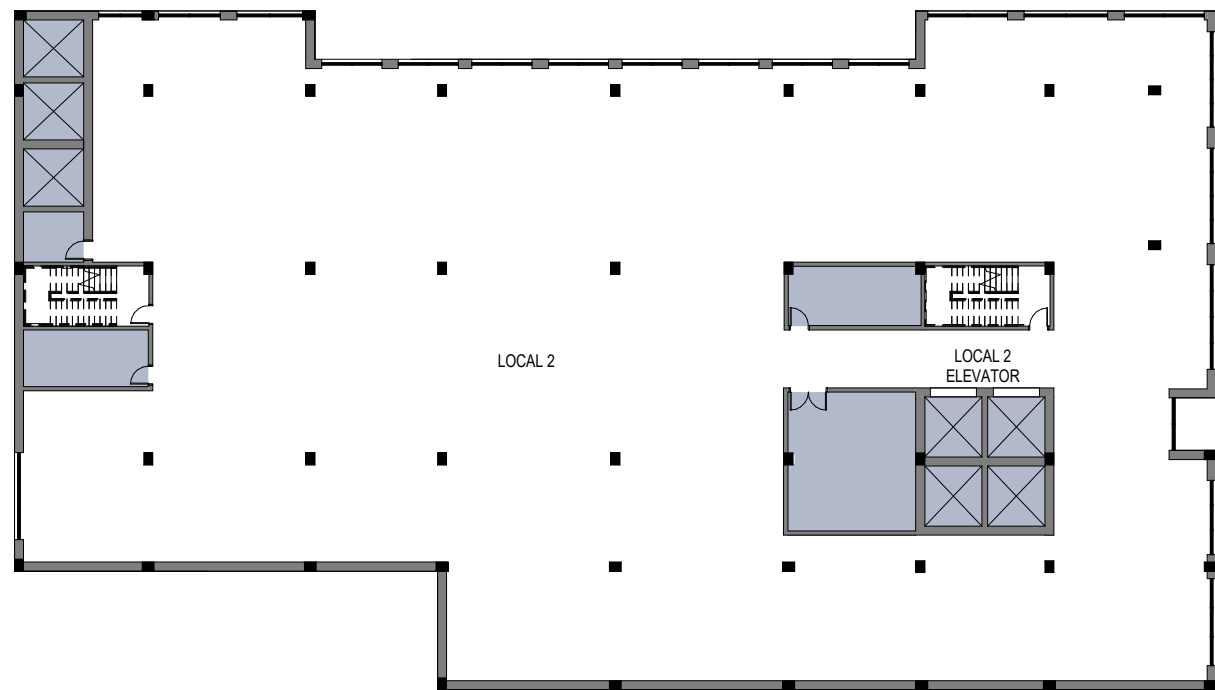
Scale: 1/32" = 1'-0"

■ Building Service

Level 01

Floor Plan - Local 2

Level 02 is solely for Local 2's use and program needs such as assembly spaces, offices, break rooms, etc. A set of elevators from the Basement and Level 01 are exclusively for Local 2's users and can be access controlled per the union's needs.



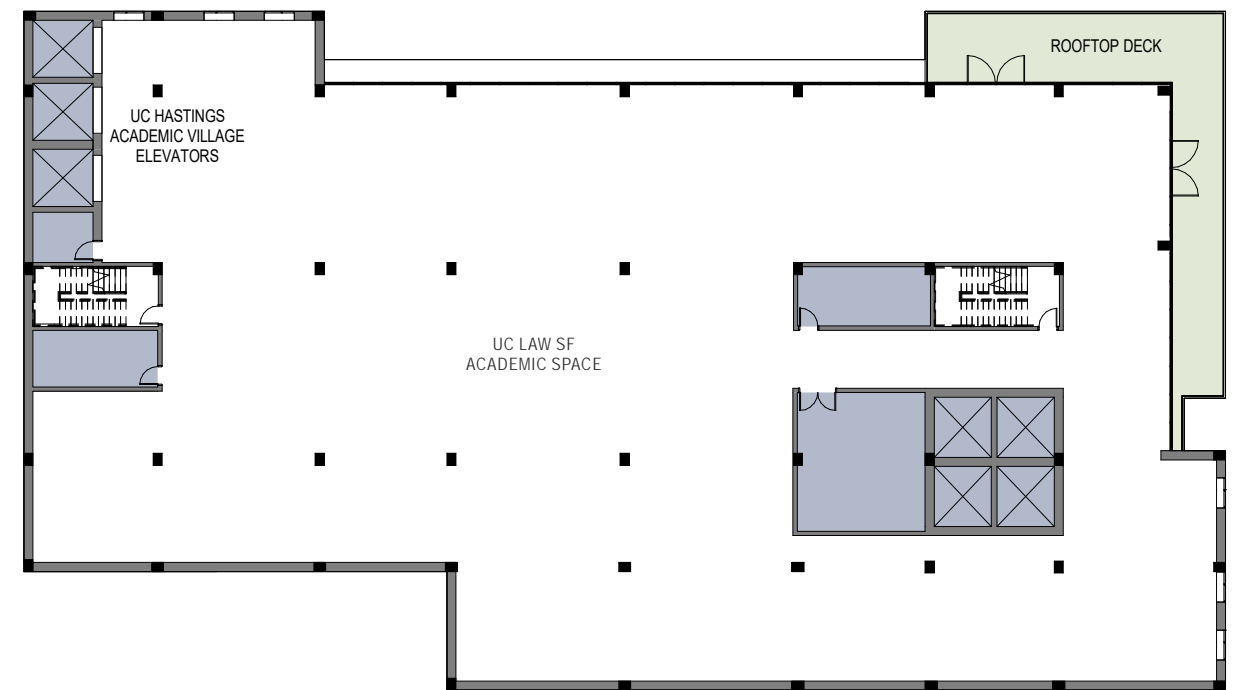
■ Building Service

Scale: 1/32" = 1'-0"

Level 02 - Unite Here! Local 2

Floor Plan - Academic/ Programmatic Space

The typical Academic/programmatic space floor is configured to allow for maximum flexibility in planning based on UC Law SF's identified partners. The higher floor-to-floor heights permit uses such as specialized labs, classrooms, meeting rooms or office spaces. A rooftop deck at this level can serve as learning/ study spaces as well as rentable space for public or private events.



■ Outdoor Amenity
■ Building Service

Scale: 1/32" = 1'-0"

Academic Village Outdoor Amenity Level

Floor Plan - Campus Housing

The campus housing levels offer a built-in modularity that can flex to accommodate different unit types per specifically identified project needs through further market analysis.

Where the building massing steps back, changing in function from Academic/ programmatic space to campus housing as one ascends, there is an opportunity for a dramatic exterior terrace that can be dedicated for residents' use.



- Outdoor Amenity
- Building Service

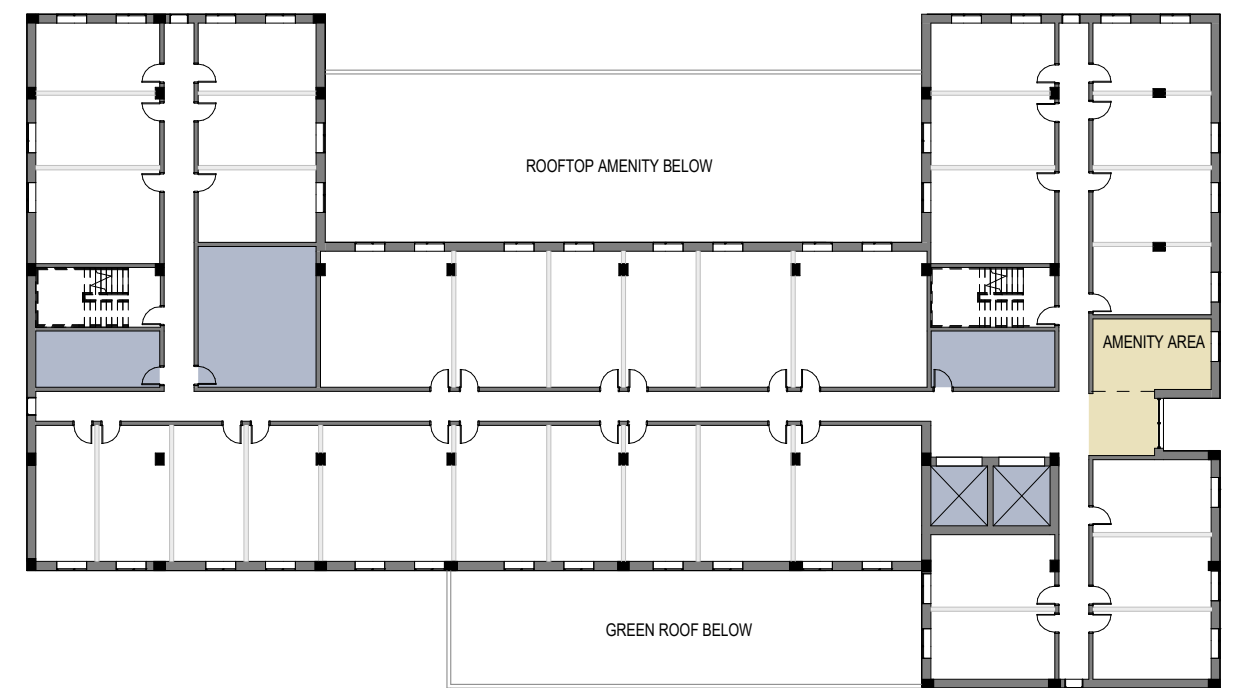
Scale: 1/32" = 1'-0"

Campus Housing Outdoor Amenity Level

Floor Plan - Campus Housing

Two elevators serve all the housing floors in addition to an amenity area at every other floor that could house programs such as laundry, lounge, storage room, etc.

The double loaded corridor condition allows for maximizing site efficiency while affording daylight and natural ventilation access for all habitable units.



- Housing Amenity
- Building Service

Scale: 1/32" = 1'-0"

Typical Campus Housing Level

**SAFETY FOR
RESIDENTS
AND USERS**

EXTERIOR LIGHTING

Exterior lighting at grade will conform to City of San Francisco rules and guidelines and will meet the energy efficiency goals identified at time of design. At the exterior terrace, lighting will be carefully designed to avoid affecting neighboring residents. To the extent needed, exterior fixtures will be fitted with full-cut-off shielding to minimize light pollution.

BUILDING IDENTIFICATION SIGNAGE

The new building will have dignified and unobtrusive identification signage at the Academic Village entrance and the entrances to the Local 2 spaces. At the entry for the campus housing elevator lobby on Leavenworth Street, the graphically restrained identification signage will indicate UC Law SF affiliation but will not reference to residential use.



Visual character of UC Law SF campus buildings

04



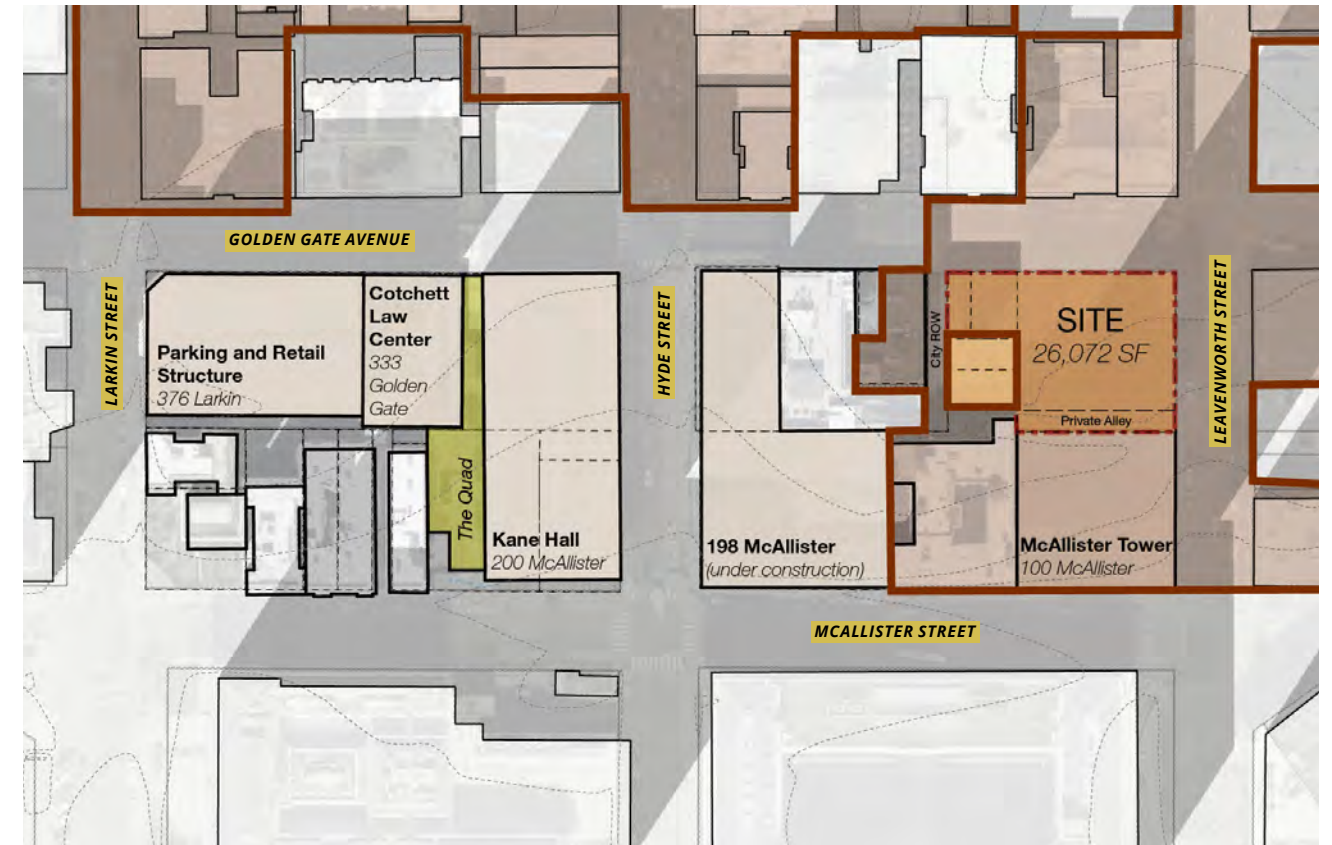
Project Impacts

HISTORIC DISTRICT

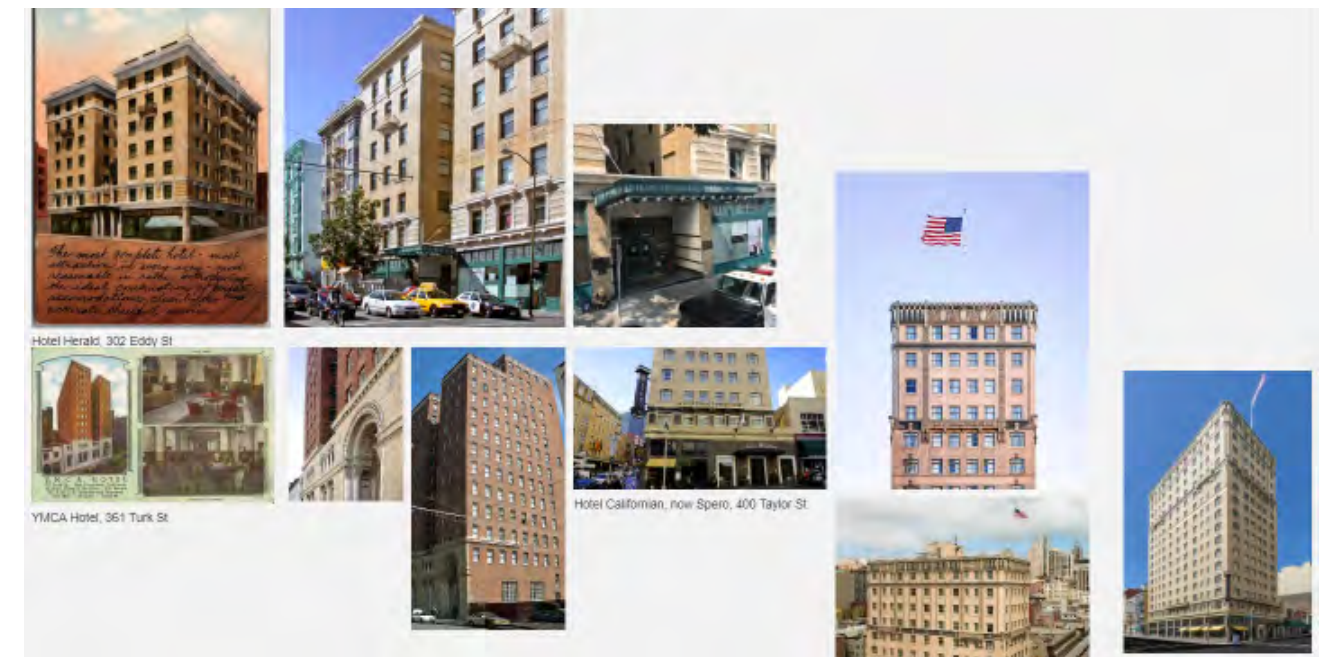
UPTOWN TENDERLOIN HISTORIC DISTRICT

The project site is in the Uptown Tenderloin Historic District, designated by the Department of the Interior in 2008. The site is near the edge of the District, and there are several historic buildings nearby that are contributing resources.

The historic preservation consultant Page & Turnbull (no business relationship to Page) has been retained to assess the potential impacts of the new building on the integrity of the District. Throughout conceptual design, Page conferred with Page & Turnbull to identify elements of the District’s distinctive architectural character and to design a building that is architecturally responsive and respectful of the District’s features. The intent is not to design a new building that mimics historic neighbors: instead, the new building should clearly be of its time while architecturally sensitive and responsive to its context.



Uptown Tenderloin Historic District



Nearby Contributors - Previously Listed in the National Register

District Character & Compatibility

Many of the District's contributing resources include tripartite massing or elevation features that create the appearance of a base, middle, and top, typically figured as a podium at the bottom, a section above of masonry with regularly spaced punched opening windows, and a parapet or frieze condition at the top. The concept design for the new building responds with a contemporary approach to this tripartite massing.

Other façade elements may be more subtle but are nonetheless important responses to the District contributors. The podium heights for both the academic-heavy and academic-light versions are reminiscent of nearby contributing buildings, and the façade dimensions and parapet alignments are likewise responsive in their alignments and datum lines to neighboring buildings.

The punched-opening windows of many District contributors create a distinctive visual rhythm that the concept design has responded to its own contemporary version in its fenestration pattern.

Many of the District's masonry buildings have a distinctive buff or even yellow color that the new building could reflect in its material palette.

The ground floor of many District buildings create a continuous "wall" condition with significant amounts of transparency, typical of retail, restaurant, and other commercial uses, which the new building incorporates as well. While the concept design itself responds architecturally in many ways to the District context, UC Law SF will likely deploy interpretive signage or other display that speaks directly to the site's past uses.

- A** TRIPARTITE ELEVATION
- B** CONTINUOUS "STREET WALL" CONDITION AT GRADE
- C** PODIUM HEIGHT AND OTHER DATUM LINES CORRESPOND TO NEIGHBORING BUILDINGS
- D** BUFF-COLORED MASONRY CLADDING
- E** RECESSED WINDOW OPENINGS IN CONSISTENT RHYTHM



Option 02 - Academic Heavy

Shade Analysis

The potential impact of the new building's shadow on the neighborhood, and particularly on the public open spaces at the Turk-Hyde Mini Park and Civic Center, was a key design consideration. Prevision Design was retained to study potential shade impacts and studied the larger of the two schemes (the Academic-heavy version). Their analysis found that the shadow load would not increase for Civic Center, so the design attention focused on Turk-Hyde Mini Park. This small park is a very important community resource, providing a safe play space for young children living in the Tenderloin.

On an annual basis, the new building would increase the shadow load at Turk-Hyde Mini Park by 0.03%, affecting less than 670 SF for under 30 minutes between 8am and 9am on two days, one in late October and the other in mid-February. The project shadow would not affect the play structure. Most of the affected area would be in planter areas, though the shadow would affect some fixed seating on the Park's southwest edge.

NOVEMBER 29

Mirror date: January 11
Analysis hours: 8:04 AM-3:51 PM (PST)

Shadow / Sunlight Balance Key
Existing Shadow (Grey) Project Shadow (Blue) Sunlight Remaining (Yellow)

Analysis Time	EXISTING SHADOW		PROJECT NET NEW SHADOW		SHADOW/SUNLIGHT BALANCE Relative levels of Shadow vs. Sun
	Shadow Area	Coverage	Shadow Area	Coverage	
8:04 AM	4,546 sf	100.00%	0 sf	0.00%	
8:15 AM	4,546 sf	100.00%	0 sf	0.00%	
8:30 AM	3,424 sf	75.32%	667 sf	14.46%	
8:45 AM	3,256 sf	71.61%	0 sf	0.00%	
9:00 AM	4,473 sf	98.38%	0 sf	0.00%	
9:15 AM	1,520 sf	33.43%	0 sf	0.00%	
9:30 AM	1,102 sf	24.25%	0 sf	0.00%	
9:45 AM	1,616 sf	35.53%	0 sf	0.00%	
10:00 AM	2,106 sf	46.32%	0 sf	0.00%	
10:15 AM	2,606 sf	57.32%	0 sf	0.00%	
10:30 AM	3,077 sf	67.69%	0 sf	0.00%	
10:45 AM	3,548 sf	78.05%	0 sf	0.00%	
11:00 AM	3,990 sf	87.75%	0 sf	0.00%	
11:15 AM	3,930 sf	86.44%	0 sf	0.00%	
11:30 AM	3,733 sf	82.11%	0 sf	0.00%	
11:45 AM	3,914 sf	86.10%	0 sf	0.00%	
12:00 PM	4,069 sf	89.50%	0 sf	0.00%	
12:15 PM	4,223 sf	92.89%	0 sf	0.00%	
12:30 PM	4,324 sf	95.10%	0 sf	0.00%	
12:45 PM	4,458 sf	98.06%	0 sf	0.00%	
1:00 PM	4,546 sf	99.99%	0 sf	0.00%	
1:15 PM	4,546 sf	100.00%	0 sf	0.00%	
1:30 PM	4,546 sf	100.00%	0 sf	0.00%	
1:45 PM	4,546 sf	100.00%	0 sf	0.00%	
2:00 PM	4,546 sf	100.00%	0 sf	0.00%	
2:15 PM	4,546 sf	100.00%	0 sf	0.00%	
2:30 PM	4,461 sf	98.12%	0 sf	0.00%	
2:45 PM	4,088 sf	89.92%	0 sf	0.00%	
3:00 PM	4,192 sf	92.20%	0 sf	0.00%	
3:15 PM	4,546 sf	100.00%	0 sf	0.00%	
3:30 PM	4,546 sf	100.00%	0 sf	0.00%	
3:45 PM	4,546 sf	100.00%	0 sf	0.00%	
3:51 PM	4,546 sf	100.00%	0 sf	0.00%	

Table from Prevision Design Report - 'Shadow_ Qualitative Findings', November 17, 2022

Zero-Shadow Alternative

Page studied a zero-shadow-impact version of the building which required reducing the building's height significantly, compromising the program to provide much-needed campus housing.



Zero-Shadow Impact Design Option

WIND

CPP Wind Engineering was retained to study potential wind impacts caused by the new building. The new building is expected to reduce the average wind speeds around the site - in terms of both hazard and comfort - and, more important, not result in added wind hazard hours or exceedances around the site compared to the existing site condition. Results were comparable for both the Academic-light and Academic-heavy schemes.

POPULATION

Depending on the ultimate unit type mix and number of units, the kitchen count will be up to 394. Similarly pending ultimate design, the bath count will be up to 394.

**NOISE &
EVENTS**

The new building contemplates an exterior terrace above the academic floors that can function as a residential amenity and open space. The terrace may, from time to time, be used for events. The number of people using the space at one time would not exceed the California Building Code maximum occupancy of 49 persons, and would conform to applicable guidelines to limit noise.

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Appendices



Rendering_Academic Light Option



Rendering_Academic Heavy Option



Rendering_Aerial View



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2600 CAPITOL AVENUE, SUITE 120 SACRAMENTO, CALIFORNIA 95816 TEL 916-930-9903
170 MAIDEN LANE, 5TH FLOOR SAN FRANCISCO, CALIFORNIA 94108 TEL 415.362.5154
34-38 WEST SANTA CLARA STREET SAN JOSE, CALIFORNIA 95113 TEL 415.320.7911

NATIVE AMERICAN TRIBES
OUTREACH MATERIALS



Local Government Tribal Consultation List Request

Native American Heritage Commission

1550 Harbor Blvd, Suite 100
West Sacramento, CA 95691
916-373-3710
916-373-5471 – Fax
nahc@nahc.ca.gov

Type of List Requested

CEQA Tribal Consultation List (AB 52) – *Per Public Resources Code § 21080.3.1, subs. (b), (d), (e) and 21080.3.2*

General Plan (SB 18) - *Per Government Code § 65352.3.*

Local Action Type:

___ **General Plan** ___ **General Plan Element** ___ **General Plan Amendment**

___ **Specific Plan** ___ **Specific Plan Amendment** ___ **Pre-planning Outreach Activity**

Required Information

Project Title: _____

Local Government/Lead Agency: _____

Contact Person: _____

Street Address: _____

City: _____ **Zip:** _____

Phone: _____ **Fax:** _____

Email: _____

Specific Area Subject to Proposed Action

County: _____ **City/Community:** _____

Project Description:

Additional Request

Sacred Lands File Search - *Required Information:*

USGS Quadrangle Name(s): _____

Township: _____ **Range:** _____ **Section(s):** _____



Source: PlaceWorks, 2022.

Attachment: Project Area Map

NATIVE AMERICAN HERITAGE COMMISSION

July 7, 2022

Rhiannon Bailard
University of California Hastings College of Law Board of Directors

Via Email to: bailardrhiannon@uchastings.edu

Re: Native American Tribal Consultation, Pursuant to the Assembly Bill 52 (AB 52), Amendments to the California Environmental Quality Act (CEQA) (Chapter 532, Statutes of 2014), Public Resources Code Sections 5097.94 (m), 21073, 21074, 21080.3.1, 21080.3.2, 21082.3, 21083.09, 21084.2 and 21084.3, University of California Hastings College of Law Long Range Campus Plan Update and 201-247 Golden Gate Avenue Mixed-Use Project, San Francisco County

Dear Ms. Bailard:

Pursuant to Public Resources Code section 21080.3.1 (c), attached is a consultation list of tribes that are traditionally and culturally affiliated with the geographic area of the above-listed project. Please note that the intent of the AB 52 amendments to CEQA is to avoid and/or mitigate impacts to tribal cultural resources, (Pub. Resources Code §21084.3 (a)) ("Public agencies shall, when feasible, avoid damaging effects to any tribal cultural resource.")

Public Resources Code sections 21080.3.1 and 21084.3(c) require CEQA lead agencies to consult with California Native American tribes that have requested notice from such agencies of proposed projects in the geographic area that are traditionally and culturally affiliated with the tribes on projects for which a Notice of Preparation or Notice of Negative Declaration or Mitigated Negative Declaration has been filed on or after July 1, 2015. Specifically, Public Resources Code section 21080.3.1 (d) provides:

Within 14 days of determining that an application for a project is complete or a decision by a public agency to undertake a project, the lead agency shall provide formal notification to the designated contact of, or a tribal representative of, traditionally and culturally affiliated California Native American tribes that have requested notice, which shall be accomplished by means of at least one written notification that includes a brief description of the proposed project and its location, the lead agency contact information, and a notification that the California Native American tribe has 30 days to request consultation pursuant to this section.

The AB 52 amendments to CEQA law does not preclude initiating consultation with the tribes that are culturally and traditionally affiliated within your jurisdiction prior to receiving requests for notification of projects in the tribe's areas of traditional and cultural affiliation. The Native American Heritage Commission (NAHC) recommends, but does not require, early consultation as a best practice to ensure that lead agencies receive sufficient information about cultural resources in a project area to avoid damaging effects to tribal cultural resources.

The NAHC also recommends, but does not require that agencies should also include with their notification letters, information regarding any cultural resources assessment that has been completed on the area of potential effect (APE), such as:

1. The results of any record search that may have been conducted at an Information Center of the California Historical Resources Information System (CHRIS), including, but not limited to:



CHAIRPERSON
Laura Miranda
Luiseño

VICE CHAIRPERSON
Reginald Pagaling
Chumash

PARLIAMENTARIAN
Russell Attebery
Karuk

SECRETARY
Sara Dutschke
Miwok

COMMISSIONER
William Mungary
Paiute/White Mountain
Apache

COMMISSIONER
Isaac Bojorquez
Ohlone-Costanoan

COMMISSIONER
Buffy McQuillen
Yokayo Pomo, Yuki,
Nomlaki

COMMISSIONER
Wayne Nelson
Luiseño

COMMISSIONER
Stanley Rodriguez
Kumeyaay

EXECUTIVE SECRETARY
Raymond C. Hitchcock
Miwok/Nisenan

NAHC HEADQUARTERS
1550 Harbor Boulevard
Suite 100
West Sacramento,
California 95691
(916) 373-3710
nahc@nahc.ca.gov
NAHC.ca.gov

- A listing of any and all known cultural resources that have already been recorded on or adjacent to the APE, such as known archaeological sites;
- Copies of any and all cultural resource records and study reports that may have been provided by the Information Center as part of the records search response;
- Whether the records search indicates a low, moderate, or high probability that unrecorded cultural resources are located in the APE; and
- If a survey is recommended by the Information Center to determine whether previously unrecorded cultural resources are present.

2. The results of any archaeological inventory survey that was conducted, including:

- Any report that may contain site forms, site significance, and suggested mitigation measures.

All information regarding site locations, Native American human remains, and associated funerary objects should be in a separate confidential addendum, and not be made available for public disclosure in accordance with Government Code section 6254.10.

3. The result of any Sacred Lands File (SLF) check conducted through the Native American Heritage Commission was negative.

4. Any ethnographic studies conducted for any area including all or part of the APE; and

5. Any geotechnical reports regarding all or part of the APE.

Lead agencies should be aware that records maintained by the NAHC and CHRIS are not exhaustive and a negative response to these searches does not preclude the existence of a tribal cultural resource. A tribe may be the only source of information regarding the existence of a tribal cultural resource.

This information will aid tribes in determining whether to request formal consultation. In the event that they do, having the information beforehand will help to facilitate the consultation process.

If you receive notification of change of addresses and phone numbers from tribes, please notify the NAHC. With your assistance, we can assure that our consultation list remains current.

If you have any questions, please contact me at my email address: Cody.Campagne@nahc.ca.gov.

Sincerely,

Cody Campagne

Cody Campagne
Cultural Resources Analyst

Attachment

Native American Heritage Commission
Tribal Consultation List
San Francisco County
7/7/2022

**Amah Mutsun Tribal Band of
Mission San Juan Bautista**

Irene Zwierlein, Chairperson
3030 Soda Bay Road Costanoan
Lakeport, CA, 95453
Phone: (650) 851 - 7489
Fax: (650) 332-1526
amahmutsuntribal@gmail.com

The Ohlone Indian Tribe

Andrew Galvan,
P.O. Box 3388 Bay Miwok
Fremont, CA, 94539 Ohlone
Phone: (510) 882 - 0527 Patwin
Fax: (510) 687-9393 Plains Miwok
chochenyo@AOL.com

**Costanoan Rumsen Carmel
Tribe**

Tony Cerda, Chairperson
244 E. 1st Street Costanoan
Pomona, CA, 91766
Phone: (909) 629 - 6081
Fax: (909) 524-8041
rumsen@aol.com

**Wuksache Indian Tribe/Eshom
Valley Band**

Kenneth Woodrow, Chairperson
1179 Rock Haven Ct. Foothill Yokut
Salinas, CA, 93906 Mono
Phone: (831) 443 - 9702
kwood8934@aol.com

**Indian Canyon Mutsun Band of
Costanoan**

Kanyon Sayers-Roods, MLD
Contact
1615 Pearson Court Costanoan
San Jose, CA, 95122
Phone: (408) 673 - 0626
kanyon@kanyonconsulting.com

**Indian Canyon Mutsun Band of
Costanoan**

Ann Marie Sayers, Chairperson
P.O. Box 28 Costanoan
Hollister, CA, 95024
Phone: (831) 637 - 4238
ams@indiancanyons.org

**Muwekma Ohlone Indian Tribe
of the SF Bay Area**

Charlene Nijmeh, Chairperson
20885 Redwood Road, Suite 232 Costanoan
Castro Valley, CA, 94546
Phone: (408) 464 - 2892
cnijmeh@muwekma.org

**Muwekma Ohlone Indian Tribe
of the SF Bay Area**

Monica Arellano, Vice
Chairwoman
20885 Redwood Road, Suite 232 Costanoan
Castro Valley, CA, 94546
Phone: (408) 205 - 9714
marellano@muwekma.org

This list is current only as of the date of this document. Distribution of this list does not relieve any person of statutory responsibility as defined in Section 7050.5 of the Health and Safety Code, Section 5097.94 of the Public Resources Code and section 5097.98 of the Public Resources Code.

This list is only applicable for consultation with Native American tribes under Public Resources Code Sections 21080.3.1 for the proposed University of California Hastings College of Law Long Range Campus Plan Update and 201-247 Golden Gate Avenue Mixed-Use Project, San Francisco County.



June 1, 2023

Amah Mutsun Tribal Band of Mission San Juan Bautista
Irene Zwierlein, Chairperson
3030 Soda Bay Road
Lakeport, CA, 95453
amahmutsuntribal@gmail.com

RE: Tribal Cultural Resources under the California Environmental Quality Act, The Native American Historic Resource Protection Act (Assembly Bill 52). Formal Notification of Determination that a Project Application is Complete or Decision to Undertake a Project, and Notification of Consultation Opportunity, pursuant to Public Resources Code Section 21080.3.1

Dear Chairperson Zwierlein,

The University of California College of the Law, San Francisco's¹ (College or UC Law SF) is in the process of preparing an update to their current 2018-2023 Long Range Campus Plan (LRCP), which represents a phased, multi-year approach to strategic planning based on relative priorities and funding availability. The College is also proposing to redevelop the property located at 201-247 Golden Gate Avenue with a new mixed-use building (mixed-use development).

The proposed LRCP Update will provide a high-level planning framework to guide land use and capital investment in line with the College's mission, priorities, strategic goals, and enrollment projections. The proposed LRCP Update would replace the 2018-2023 LRCP and describes the ongoing phased implementation of the Academic Village vision. The vision is to transform the UC Law SF campus and neighboring properties into a vibrant center of higher learning, creating safe community spaces for civic engagement, discourse, and cross-collaboration. The capital projects envisioned in the proposed LRCP Update will enable the College to provide improved sustainability and affordability in alignment with the State of California's initiatives for carbon neutrality, fresh-water conservation, and community resilience. The proposed mixed-use development at 201-247 Golden Gate Avenue would include the construction and operation of a new mixed-use building that would be up to 14 stories tall to accommodate additional academic, residential, and student services. The proposed mixed-use development would have up to two subterranean levels to accommodate roughly 20 parking spaces. The site for this project, located at the southwest corner of Golden Gate Avenue and Leavenworth Street, is currently developed with three buildings constructed between 1911 and 1920 that ranged from two- to three-stories tall with subterranean basements.

¹ The University of California College of the Law, San Francisco is an affiliate of the University of California. It is not governed by the Regents of the University of California, but by its own Board of Directors appointed by the Governor.



The College is the Lead Agency for the proposed project and will prepare an Environmental Impact Report (EIR) as required by PRC Section 21080.09. The EIR will address the LRCU Update and two variants of the proposed mixed-use development; one variant will have more housing and less academic space (Academic Light) and the second variant will have less housing and more academic space (Academic Heavy). The EIR will include a program and project level approach pursuant to CEQA Guidelines Section 15168 and Section 15161.

The Notice of Preparation (NOP) of the EIR was distributed via certified mail and email to Amah Mutsun Tribal Band of Mission San Juan Bautista on Thursday, June 1, 2023, and is attached to this letter for reference. The attached NOP includes a project location map. Below is the name of the point of contact for the project:

Rhiannon Bailard, Chief Operating Officer
UC College of the Law, San Francisco
200 McAllister St
San Francisco, CA 94102
bailardrhiannon@uchastings.edu
(415) 581-8858

In accordance with Public Resources Code Section 21080.3.1(b), you have 30 days from the receipt of this letter to request, in writing, consultation with the College. Pursuant to Public Resources Code Section 21080.3.1(d), the College will begin the consultation process with the Amah Mutsun Tribal Band of Mission San Juan Bautista within 30 days of receiving your request for consultation.

If you have any questions regarding this project, please contact me at the information provided above.

Respectfully,

Rhiannon Bailard, Chief Operating Officer
UC College of the Law, San Francisco

Attachment: Notice of Preparation of an EIR



Notice of Preparation of an Environmental Impact Report

Date: June 1, 2023

From: Rhiannon Bailard
Chief Operating Officer
UC College of the Law, San Francisco
200 McAllister Street
San Francisco, CA 94102
operations@uchastings.edu

To: State of California
Office of Planning and Research
1400 Tenth Street
Sacramento, CA 95814

Project Title: University of California College of the Law, San Francisco Long Range Campus Plan Update and 201 Golden Gate Avenue Mixed-Use Project
Lead Agency: University of California College of the Law, San Francisco
Project Location: University of California College of the Law, San Francisco; San Francisco, CA
Counties: San Francisco County

Notice is hereby given that the University of California College of the Law, San Francisco (College or UC Law SF)¹ will prepare an Environmental Impact Report (EIR) for the UC Law SF Long Range Campus Plan (LRCP) Update and 201-247 Golden Gate Ave Mixed Use Project (proposed project). The College, acting as the Lead Agency, has determined that the proposed project could result in potentially significant environmental impacts and that an EIR is required.

UC Law SF prepared an LRCP, which provides a high-level planning framework to guide land use and capital investment in line with the campus's mission, priorities, strategic goals, and enrollment projections. The current LRCP for the College planned for development through the year 2023. The proposed LRCP Update would revise the current LRCP to incorporate the properties at 201, 209, 215, 243 and 247 Golden Gate Avenue and reflect the proposed 201 Golden Gate Avenue Mixed-Use Project.

The College will prepare an EIR as required by Public Resources Code (PRC) Section 21080.09. The proposed project will function as a Program and Project EIR pursuant to CEQA Guidelines Sections 15161 and 15168, respectively. The EIR will analyze the environmental effects of the campus planning efforts of the LRCP Update at the program-level and the EIR will provide a project-level environmental review of the variants (i.e., options or concepts) associated with a new mixed-use development at 201-247 Golden Gate Avenue. Following the distribution of this Notice of Preparation (NOP) and Initial Study prepared pursuant to CEQA Guidelines Section 15082, the College will begin work on the EIR.

Project Description

The College campus is bounded by Golden Gate Avenue to the north, Leavenworth Street to the east, McAllister Street on the south, and Larkin Street to the west, as shown on the attached *Area Map*. The College's planning has focused on a systematic effort to enhance campus life for students, faculty, and staff while also ensuring campus wide code-compliance, seismic and fire/life safety objectives. The College has achieved substantial progress towards this focus through the implementation of the current LRCP. The proposed LRCP Update articulates a vision for diversifying academic and other educational uses across campus facilities, increasing campus housing, realizing the College's Academic Village vision, and provides a phased implementation approach for achieving these goals. The proposed 201 Golden Gate Avenue Mixed-Use Project would replace a group of low-rise buildings at 201-247 Golden Gate Avenue with a new mixed-use building, expanding the College's footprint by a quarter of a city block on Golden Gate Avenue (adjacent to the existing College property at 100 McAllister Street). The building would anchor the northeast corner of the campus and provide new offices and meeting space for Unite Here Local 2, a union of hospitality workers for San Francisco and the greater Bay Area, as well as academic space and campus housing. The housing would be available to students, staff, and/or faculty of the College and/or partner institutions. The College has developed two conceptual scenarios (variants) for the proposed 201 Golden Gate Avenue Mixed-Use Project, referred to as

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Environmental Review

As described, the College has determined that the proposed project requires that an EIR be prepared. Pursuant to CEQA Guidelines Section 15006 and 15063, the College has prepared an Initial Study. Based on the project location and the proposed development, as shown in the Initial Study, the proposed project would not create significant impacts in the following environmental topics and therefore these topics do not require evaluation in the EIR:

- Aesthetics
- Agricultural and Forestry Resources
- Biological Resources
- Energy
- Hazards and Hazardous Materials
- Land Use and Planning
- Mineral Resources
- Population and Housing
- Public Services
- Recreation
- Utilities and Service Systems
- Wildfire

As required, the EIR for the proposed project will focus on the potential significant effects of the project. Where significant environmental impacts are identified, the EIR will discuss mitigation measures that may make it possible to avoid or reduce these impacts, when feasible. The EIR for the proposed project will evaluate the probable environmental effects, including cumulative effects, of the project, to the following environmental topics:

- Air Quality
- Cultural Resources
- Geology and Soils
- Greenhouse Gas Emissions
- Hydrology and Water Quality
- Noise
- Shadow
- Transportation
- Tribal Cultural Resources
- Wind

While the effects of shadow and wind are not required topics of CEQA and the CEQA Guidelines, they are topics of interest in the City and County of San Francisco and as such will be evaluated in the EIR. Additionally, the EIR will evaluate the CEQA-required "No Project Alternative" as well as at least one additional alternative that will focus on reducing potential significant impacts identified in the EIR.

A complete copy of this NOP and the Initial Study is available at <https://repository.uclawsf.edu/lrcp/>

Project Comment and Scoping Session

The College requests comments and guidance on the scope and content of the EIR from interested public agencies, organizations, and individuals. With respect to the views of Responsible and Trustee Agencies as to significant environmental issues, the College needs to know the significant environmental issues and reasonable alternatives and mitigation measures that are germane to each agency's statutory responsibilities in connection with the proposed project.

Due to time limits mandated by State law, your response must be sent at the earliest possible date, but no later than the close of the 30-day NOP review period at **5:00 p.m. on Friday, June 30, 2023**. If you submit comments on the scope of the EIR, you will automatically be added to the College's distribution list to receive future notices and announcements about the environmental review process for this project. Please send your written comments to Rhiannon Bailard, UC Law SF, at the address shown above or email to operations@uchastings.edu with "LRCP Update EIR" as the subject. Public agencies providing comments are asked to include a contact person for the agency.

The College will continue to hold public meetings throughout the planning process to inform the public and interested agencies about the proposed project and solicit feedback on the contents of the proposed project. A Public EIR Scoping Meeting will be held to receive comments regarding the scope and content of the EIR on **Monday, June 26, 2023, from 4:30 to 6:00 p.m.** Community members can attend in person at the Unite Here Local 2 Union offices (209 Golden Gate Ave, San Francisco) or virtually by joining Zoom at <https://reubenlaw.zoom.us/j/85260565363?pwd=dG8rankyejZCczBid2RsNVU4ZUp3Zz09> or by phone at 833 548 0282 US Toll-free.

NOTICE OF PREPARATION



Source: PlaceWorks, 2023.

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June 1, 2023

Costanoan Rumsen Carmel Tribe
Tony Cerda, Chairperson
244 E. 1st Street
Pomona, CA, 91766
rumsen@aol.com

RE: Tribal Cultural Resources under the California Environmental Quality Act, The Native American Historic Resource Protection Act (Assembly Bill 52). Formal Notification of Determination that a Project Application is Complete or Decision to Undertake a Project, and Notification of Consultation Opportunity, pursuant to Public Resources Code Section 21080.3.1

Dear Chairperson Cerda,

The University of California College of the Law, San Francisco's¹ (College or UC Law SF) is in the process of preparing an update to their current 2018-2023 Long Range Campus Plan (LRCP), which represents a phased, multi-year approach to strategic planning based on relative priorities and funding availability. The College is also proposing to redevelop the property located at 201-247 Golden Gate Avenue with a new mixed-use building (mixed-use development).

The proposed LRCP Update will provide a high-level planning framework to guide land use and capital investment in line with the College's mission, priorities, strategic goals, and enrollment projections. The proposed LRCP Update would replace the 2018-2023 LRCP and describes the ongoing phased implementation of the Academic Village vision. The vision is to transform the UC Law SF campus and neighboring properties into a vibrant center of higher learning, creating safe community spaces for civic engagement, discourse, and cross-collaboration. The capital projects envisioned in the proposed LRCP Update will enable the College to provide improved sustainability and affordability in alignment with the State of California's initiatives for carbon neutrality, fresh-water conservation, and community resilience. The proposed mixed-use development at 201-247 Golden Gate Avenue would include the construction and operation of a new mixed-use building that would be up to 14 stories tall to accommodate additional academic, residential, and student services. The proposed mixed-use development would have up to two subterranean levels to accommodate roughly 20 parking spaces. The site for this project, located at the southwest corner of Golden Gate Avenue and Leavenworth Street, is currently developed with three buildings constructed between 1911 and 1920 that ranged from two- to three-stories tall with subterranean basements.

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The College is the Lead Agency for the proposed project and will prepare an Environmental Impact Report (EIR) as required by PRC Section 21080.09. The EIR will address the LRCP Update and two variants of the proposed mixed-use development; one variant will have more housing and less academic space (Academic Light) and the second variant will have less housing and more academic space (Academic Heavy). The EIR will include a program and project level approach pursuant to CEQA Guidelines Section 15168 and Section 15161.

The Notice of Preparation (NOP) of the EIR was distributed via certified mail and email to Costanoan Rumsen Carmel Tribe on Thursday, June 1, 2023, and is attached to this letter for reference. The attached NOP includes a project location map. Below is the name of the point of contact for the project:

Rhiannon Bailard, Chief Operating Officer
UC College of the Law, San Francisco
200 McAllister St
San Francisco, CA 94102
bailardrhiannon@uchastings.edu
(415) 581-8858

In accordance with Public Resources Code Section 21080.3.1(b), you have 30 days from the receipt of this letter to request, in writing, consultation with the College. Pursuant to Public Resources Code Section 21080.3.1(d), the College will begin the consultation process with the Costanoan Rumsen Carmel Tribe within 30 days of receiving your request for consultation.

If you have any questions regarding this project, please contact me at the information provided above.

Respectfully,

Rhiannon Bailard, Chief Operating Officer
UC College of the Law, San Francisco

Attachment: Notice of Preparation of an EIR



Notice of Preparation of an Environmental Impact Report

Date: June 1, 2023

From: Rhiannon Bailard
Chief Operating Officer
UC College of the Law, San Francisco
200 McAllister Street
San Francisco, CA 94102
operations@uchastings.edu

To: State of California
Office of Planning and Research
1400 Tenth Street
Sacramento, CA 95814

Project Title: University of California College of the Law, San Francisco Long Range Campus Plan Update and 201 Golden Gate Avenue Mixed-Use Project
Lead Agency: University of California College of the Law, San Francisco
Project Location: University of California College of the Law, San Francisco; San Francisco, CA
Counties: San Francisco County

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NOTICE OF PREPARATION



Source: PlaceWorks, 2023.

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June 1, 2023

Indian Canyon Mutsun Band of Costanoan
Kanyon Sayers-Roods, MLD
1615 Pearson Court
San Jose, CA, 95122
kanyon@kanyonkonsulting.com

RE: Tribal Cultural Resources under the California Environmental Quality Act, The Native American Historic Resource Protection Act (Assembly Bill 52). Formal Notification of Determination that a Project Application is Complete or Decision to Undertake a Project, and Notification of Consultation Opportunity, pursuant to Public Resources Code Section 21080.3.1

Dear Kanyon Sayers-Roods,

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The Notice of Preparation (NOP) of the EIR was distributed via certified mail and email Indian Canyon Mutsun Band of Costanoan on Thursday, June 1, 2023, and is attached to this letter for reference. The attached NOP includes a project location map. Below is the name of the point of contact for the project:

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UC College of the Law, San Francisco
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bailardrhiannon@uchastings.edu
(415) 581-8858

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UC College of the Law, San Francisco

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Date: June 1, 2023

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To: State of California
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1400 Tenth Street
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Project Title: University of California College of the Law, San Francisco Long Range Campus Plan Update and 201 Golden Gate Avenue Mixed-Use Project
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NOTICE OF PREPARATION



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June 1, 2023

Indian Canyon Mutsun Band of Costanoan
Ann Marie Sayers, Chairperson
P.O. Box 28
Hollister, CA, 95024
ams@indiancanyons.org

RE: Tribal Cultural Resources under the California Environmental Quality Act, The Native American Historic Resource Protection Act (Assembly Bill 52). Formal Notification of Determination that a Project Application is Complete or Decision to Undertake a Project, and Notification of Consultation Opportunity, pursuant to Public Resources Code Section 21080.3.1

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Date: June 1, 2023

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200 McAllister Street
San Francisco, CA 94102
operations@uchastings.edu

To: State of California
Office of Planning and Research
1400 Tenth Street
Sacramento, CA 95814

Project Title: University of California College of the Law, San Francisco Long Range Campus Plan Update and 201 Golden Gate Avenue Mixed-Use Project
Lead Agency: University of California College of the Law, San Francisco
Project Location: University of California College of the Law, San Francisco; San Francisco, CA
Counties: San Francisco County

Notice is hereby given that the University of California College of the Law, San Francisco (College or UC Law SF)¹ will prepare an Environmental Impact Report (EIR) for the UC Law SF Long Range Campus Plan (LRCP) Update and 201-247 Golden Gate Ave Mixed Use Project (proposed project). The College, acting as the Lead Agency, has determined that the proposed project could result in potentially significant environmental impacts and that an EIR is required.

UC Law SF prepared an LRCP, which provides a high-level planning framework to guide land use and capital investment in line with the campus's mission, priorities, strategic goals, and enrollment projections. The current LRCP for the College planned for development through the year 2023. The proposed LRCP Update would revise the current LRCP to incorporate the properties at 201, 209, 215, 243 and 247 Golden Gate Avenue and reflect the proposed 201 Golden Gate Avenue Mixed-Use Project.

The College will prepare an EIR as required by Public Resources Code (PRC) Section 21080.09. The proposed project will function as a Program and Project EIR pursuant to CEQA Guidelines Sections 15161 and 15168, respectively. The EIR will analyze the environmental effects of the campus planning efforts of the LRCP Update at the program-level and the EIR will provide a project-level environmental review of the variants (i.e., options or concepts) associated with a new mixed-use development at 201-247 Golden Gate Avenue. Following the distribution of this Notice of Preparation (NOP) and Initial Study prepared pursuant to CEQA Guidelines Section 15082, the College will begin work on the EIR.

Project Description

The College campus is bounded by Golden Gate Avenue to the north, Leavenworth Street to the east, McAllister Street on the south, and Larkin Street to the west, as shown on the attached *Area Map*. The College's planning has focused on a systematic effort to enhance campus life for students, faculty, and staff while also ensuring campus wide code-compliance, seismic and fire/life safety objectives. The College has achieved substantial progress towards this focus through the implementation of the current LRCP. The proposed LRCP Update articulates a vision for diversifying academic and other educational uses across campus facilities, increasing campus housing, realizing the College's Academic Village vision, and provides a phased implementation approach for achieving these goals. The proposed 201 Golden Gate Avenue Mixed-Use Project would replace a group of low-rise buildings at 201-247 Golden Gate Avenue with a new mixed-use building, expanding the College's footprint by a quarter of a city block on Golden Gate Avenue (adjacent to the existing College property at 100 McAllister Street). The building would anchor the northeast corner of the campus and provide new offices and meeting space for Unite Here Local 2, a union of hospitality workers for San Francisco and the greater Bay Area, as well as academic space and campus housing. The housing would be available to students, staff, and/or faculty of the College and/or partner institutions. The College has developed two conceptual scenarios (variants) for the proposed 201 Golden Gate Avenue Mixed-Use Project, referred to as

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the Academic Light (Variant 1) and Academic Heavy (Variant 2). In both scenarios, the 201 Golden Gate Avenue Mixed-Use Project would involve the demolition of the existing on-site buildings, and the construction and operation of a new single building up to 153 feet (approximately 14 stories) tall, with mix of uses dedicated to academic space, campus housing, and space for Local 2's operations and meetings. Additional project information is available at <https://repository.uclawsf.edu/lrcp/>

Environmental Review

As described, the College has determined that the proposed project requires that an EIR be prepared. Pursuant to CEQA Guidelines Section 15006 and 15063, the College has prepared an Initial Study. Based on the project location and the proposed development, as shown in the Initial Study, the proposed project would not create significant impacts in the following environmental topics and therefore these topics do not require evaluation in the EIR:

- Aesthetics
- Agricultural and Forestry Resources
- Biological Resources
- Energy
- Hazards and Hazardous Materials
- Land Use and Planning
- Mineral Resources
- Population and Housing
- Public Services
- Recreation
- Utilities and Service Systems
- Wildfire

As required, the EIR for the proposed project will focus on the potential significant effects of the project. Where significant environmental impacts are identified, the EIR will discuss mitigation measures that may make it possible to avoid or reduce these impacts, when feasible. The EIR for the proposed project will evaluate the probable environmental effects, including cumulative effects, of the project, to the following environmental topics:

- Air Quality
- Cultural Resources
- Geology and Soils
- Greenhouse Gas Emissions
- Hydrology and Water Quality
- Noise
- Shadow
- Transportation
- Tribal Cultural Resources
- Wind

While the effects of shadow and wind are not required topics of CEQA and the CEQA Guidelines, they are topics of interest in the City and County of San Francisco and as such will be evaluated in the EIR. Additionally, the EIR will evaluate the CEQA-required "No Project Alternative" as well as at least one additional alternative that will focus on reducing potential significant impacts identified in the EIR.

A complete copy of this NOP and the Initial Study is available at <https://repository.uclawsf.edu/lrcp/>

Project Comment and Scoping Session

The College requests comments and guidance on the scope and content of the EIR from interested public agencies, organizations, and individuals. With respect to the views of Responsible and Trustee Agencies as to significant environmental issues, the College needs to know the significant environmental issues and reasonable alternatives and mitigation measures that are germane to each agency's statutory responsibilities in connection with the proposed project.

Due to time limits mandated by State law, your response must be sent at the earliest possible date, but no later than the close of the 30-day NOP review period at **5:00 p.m. on Friday, June 30, 2023**. If you submit comments on the scope of the EIR, you will automatically be added to the College's distribution list to receive future notices and announcements about the environmental review process for this project. Please send your written comments to Rhiannon Bailard, UC Law SF, at the address shown above or email to operations@uchastings.edu with "LRCP Update EIR" as the subject. Public agencies providing comments are asked to include a contact person for the agency.

The College will continue to hold public meetings throughout the planning process to inform the public and interested agencies about the proposed project and solicit feedback on the contents of the proposed project. A Public EIR Scoping Meeting will be held to receive comments regarding the scope and content of the EIR on **Monday, June 26, 2023, from 4:30 to 6:00 p.m.** Community members can attend in person at the Unite Here Local 2 Union offices (209 Golden Gate Ave, San Francisco) or virtually by joining Zoom at <https://reubenlaw.zoom.us/j/85260565363?pwd=dG8rankyejZCczBid2RsNVU4ZUp3Zz09> or by phone at 833 548 0282 US Toll-free.

NOTICE OF PREPARATION



Source: PlaceWorks, 2023.

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June 1, 2023

Muwekma Ohlone Indian Tribe of the SF Bay Area
Charlene Nijmeh, Chairperson
20885 Redwood Road, Suite 232
Castro Valley, CA, 94546
cnijmeh@muwekma.org

RE: Tribal Cultural Resources under the California Environmental Quality Act, The Native American Historic Resource Protection Act (Assembly Bill 52). Formal Notification of Determination that a Project Application is Complete or Decision to Undertake a Project, and Notification of Consultation Opportunity, pursuant to Public Resources Code Section 21080.3.1

Dear Chairperson Nijmeh,

The University of California College of the Law, San Francisco's¹ (College or UC Law SF) is in the process of preparing an update to their current 2018-2023 Long Range Campus Plan (LRCP), which represents a phased, multi-year approach to strategic planning based on relative priorities and funding availability. The College is also proposing to redevelop the property located at 201-247 Golden Gate Avenue with a new mixed-use building (mixed-use development).

The proposed LRCP Update will provide a high-level planning framework to guide land use and capital investment in line with the College's mission, priorities, strategic goals, and enrollment projections. The proposed LRCP Update would replace the 2018-2023 LRCP and describes the ongoing phased implementation of the Academic Village vision. The vision is to transform the UC Law SF campus and neighboring properties into a vibrant center of higher learning, creating safe community spaces for civic engagement, discourse, and cross-collaboration. The capital projects envisioned in the proposed LRCP Update will enable the College to provide improved sustainability and affordability in alignment with the State of California's initiatives for carbon neutrality, fresh-water conservation, and community resilience. The proposed mixed-use development at 201-247 Golden Gate Avenue would include the construction and operation of a new mixed-use building that would be up to 14 stories tall to accommodate additional academic, residential, and student services. The proposed mixed-use development would have up to two subterranean levels to accommodate roughly 20 parking spaces. The site for this project, located at the southwest corner of Golden Gate Avenue and Leavenworth Street, is currently developed with three buildings constructed between 1911 and 1920 that ranged from two- to three-stories tall with subterranean basements.

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The College is the Lead Agency for the proposed project and will prepare an Environmental Impact Report (EIR) as required by PRC Section 21080.09. The EIR will address the LRCP Update and two variants of the proposed mixed-use development; one variant will have more housing and less academic space (Academic Light) and the second variant will have less housing and more academic space (Academic Heavy). The EIR will include a program and project level approach pursuant to CEQA Guidelines Section 15168 and Section 15161.

The Notice of Preparation (NOP) of the EIR was distributed via certified mail and email to the Muwekma Ohlone Indian Tribe of the SF Bay Area on Thursday, June 1, 2023, and is attached to this letter for reference. The attached NOP includes a project location map. Below is the name of the point of contact for the project:

Rhiannon Bailard, Chief Operating Officer
UC College of the Law, San Francisco
200 McAllister St
San Francisco, CA 94102
bailardrhiannon@uchastings.edu
(415) 581-8858

In accordance with Public Resources Code Section 21080.3.1(b), you have 30 days from the receipt of this letter to request, in writing, consultation with the College. Pursuant to Public Resources Code Section 21080.3.1(d), the College will begin the consultation process with the Muwekma Ohlone Indian Tribe of the SF Bay Area within 30 days of receiving your request for consultation.

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Respectfully,

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UC College of the Law, San Francisco

Attachment: Notice of Preparation of an EIR



Notice of Preparation of an Environmental Impact Report

Date: June 1, 2023

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Chief Operating Officer
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200 McAllister Street
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Muwekma Ohlone Indian Tribe of the SF Bay Area
Monica Arellano, Vice Chairwoman
20885 Redwood Road, Suite 232
Castro Valley, CA, 94546
marellano@muwekma.org

RE: Tribal Cultural Resources under the California Environmental Quality Act, The Native American Historic Resource Protection Act (Assembly Bill 52). Formal Notification of Determination that a Project Application is Complete or Decision to Undertake a Project, and Notification of Consultation Opportunity, pursuant to Public Resources Code Section 21080.3.1

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The Ohlone Indian Tribe
Andrew Galvan
P.O. Box 3388
Fremont, CA, 94539
chochenyo@AOL.com

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bailardrhiannon@uchastings.edu
(415) 581-8858

In accordance with Public Resources Code Section 21080.3.1(b), you have 30 days from the receipt of this letter to request, in writing, consultation with the College. Pursuant to Public Resources Code Section 21080.3.1(d), the College will begin the consultation process with The Ohlone Indian Tribe within 30 days of receiving your request for consultation.

If you have any questions regarding this project, please contact me at the information provided above.

Respectfully,

Rhiannon Bailard, Chief Operating Officer
UC College of the Law, San Francisco

Attachment: Notice of Preparation of an EIR



Notice of Preparation of an Environmental Impact Report

Date: June 1, 2023

From: Rhiannon Bailard
Chief Operating Officer
UC College of the Law, San Francisco
200 McAllister Street
San Francisco, CA 94102
operations@uchastings.edu

To: State of California
Office of Planning and Research
1400 Tenth Street
Sacramento, CA 95814

Project Title: University of California College of the Law, San Francisco Long Range Campus Plan Update and 201 Golden Gate Avenue Mixed-Use Project
Lead Agency: University of California College of the Law, San Francisco
Project Location: University of California College of the Law, San Francisco; San Francisco, CA
Counties: San Francisco County

Notice is hereby given that the University of California College of the Law, San Francisco (College or UC Law SF)¹ will prepare an Environmental Impact Report (EIR) for the UC Law SF Long Range Campus Plan (LRCP) Update and 201-247 Golden Gate Ave Mixed Use Project (proposed project). The College, acting as the Lead Agency, has determined that the proposed project could result in potentially significant environmental impacts and that an EIR is required.

UC Law SF prepared an LRCP, which provides a high-level planning framework to guide land use and capital investment in line with the campus's mission, priorities, strategic goals, and enrollment projections. The current LRCP for the College planned for development through the year 2023. The proposed LRCP Update would revise the current LRCP to incorporate the properties at 201, 209, 215, 243 and 247 Golden Gate Avenue and reflect the proposed 201 Golden Gate Avenue Mixed-Use Project.

The College will prepare an EIR as required by Public Resources Code (PRC) Section 21080.09. The proposed project will function as a Program and Project EIR pursuant to CEQA Guidelines Sections 15161 and 15168, respectively. The EIR will analyze the environmental effects of the campus planning efforts of the LRCP Update at the program-level and the EIR will provide a project-level environmental review of the variants (i.e., options or concepts) associated with a new mixed-use development at 201-247 Golden Gate Avenue. Following the distribution of this Notice of Preparation (NOP) and Initial Study prepared pursuant to CEQA Guidelines Section 15082, the College will begin work on the EIR.

Project Description

The College campus is bounded by Golden Gate Avenue to the north, Leavenworth Street to the east, McAllister Street on the south, and Larkin Street to the west, as shown on the attached *Area Map*. The College's planning has focused on a systematic effort to enhance campus life for students, faculty, and staff while also ensuring campus wide code-compliance, seismic and fire/life safety objectives. The College has achieved substantial progress towards this focus through the implementation of the current LRCP. The proposed LRCP Update articulates a vision for diversifying academic and other educational uses across campus facilities, increasing campus housing, realizing the College's Academic Village vision, and provides a phased implementation approach for achieving these goals. The proposed 201 Golden Gate Avenue Mixed-Use Project would replace a group of low-rise buildings at 201-247 Golden Gate Avenue with a new mixed-use building, expanding the College's footprint by a quarter of a city block on Golden Gate Avenue (adjacent to the existing College property at 100 McAllister Street). The building would anchor the northeast corner of the campus and provide new offices and meeting space for Unite Here Local 2, a union of hospitality workers for San Francisco and the greater Bay Area, as well as academic space and campus housing. The housing would be available to students, staff, and/or faculty of the College and/or partner institutions. The College has developed two conceptual scenarios (variants) for the proposed 201 Golden Gate Avenue Mixed-Use Project, referred to as

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the Academic Light (Variant 1) and Academic Heavy (Variant 2). In both scenarios, the 201 Golden Gate Avenue Mixed-Use Project would involve the demolition of the existing on-site buildings, and the construction and operation of a new single building up to 153 feet (approximately 14 stories) tall, with mix of uses dedicated to academic space, campus housing, and space for Local 2's operations and meetings. Additional project information is available at <https://repository.uclawsf.edu/lrcp/>

Environmental Review

As described, the College has determined that the proposed project requires that an EIR be prepared. Pursuant to CEQA Guidelines Section 15006 and 15063, the College has prepared an Initial Study. Based on the project location and the proposed development, as shown in the Initial Study, the proposed project would not create significant impacts in the following environmental topics and therefore these topics do not require evaluation in the EIR:

- Aesthetics
- Agricultural and Forestry Resources
- Biological Resources
- Energy
- Hazards and Hazardous Materials
- Land Use and Planning
- Mineral Resources
- Population and Housing
- Public Services
- Recreation
- Utilities and Service Systems
- Wildfire

As required, the EIR for the proposed project will focus on the potential significant effects of the project. Where significant environmental impacts are identified, the EIR will discuss mitigation measures that may make it possible to avoid or reduce these impacts, when feasible. The EIR for the proposed project will evaluate the probable environmental effects, including cumulative effects, of the project, to the following environmental topics:

- Air Quality
- Cultural Resources
- Geology and Soils
- Greenhouse Gas Emissions
- Hydrology and Water Quality
- Noise
- Shadow
- Transportation
- Tribal Cultural Resources
- Wind

While the effects of shadow and wind are not required topics of CEQA and the CEQA Guidelines, they are topics of interest in the City and County of San Francisco and as such will be evaluated in the EIR. Additionally, the EIR will evaluate the CEQA-required "No Project Alternative" as well as at least one additional alternative that will focus on reducing potential significant impacts identified in the EIR.

A complete copy of this NOP and the Initial Study is available at <https://repository.uclawsf.edu/lrcp/>

Project Comment and Scoping Session

The College requests comments and guidance on the scope and content of the EIR from interested public agencies, organizations, and individuals. With respect to the views of Responsible and Trustee Agencies as to significant environmental issues, the College needs to know the significant environmental issues and reasonable alternatives and mitigation measures that are germane to each agency's statutory responsibilities in connection with the proposed project.

Due to time limits mandated by State law, your response must be sent at the earliest possible date, but no later than the close of the 30-day NOP review period at **5:00 p.m. on Friday, June 30, 2023**. If you submit comments on the scope of the EIR, you will automatically be added to the College's distribution list to receive future notices and announcements about the environmental review process for this project. Please send your written comments to Rhiannon Bailard, UC Law SF, at the address shown above or email to operations@uchastings.edu with "LRCP Update EIR" as the subject. Public agencies providing comments are asked to include a contact person for the agency.

The College will continue to hold public meetings throughout the planning process to inform the public and interested agencies about the proposed project and solicit feedback on the contents of the proposed project. A Public EIR Scoping Meeting will be held to receive comments regarding the scope and content of the EIR on **Monday, June 26, 2023, from 4:30 to 6:00 p.m.** Community members can attend in person at the Unite Here Local 2 Union offices (209 Golden Gate Ave, San Francisco) or virtually by joining Zoom at <https://reubenlaw.zoom.us/j/85260565363?pwd=dG8rankyejZCczBid2RsNVU4ZUp3Zz09> or by phone at 833 548 0282 US Toll-free.

NOTICE OF PREPARATION



Source: PlaceWorks, 2023.

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June 1, 2023

Wuksache Indian Tribe/Eshom Valley Band
Kenneth Woodrow, Chairperson
1179 Rock Haven Ct.
Salinas, CA, 93906
kwood8934@aol.com

RE: Tribal Cultural Resources under the California Environmental Quality Act, The Native American Historic Resource Protection Act (Assembly Bill 52). Formal Notification of Determination that a Project Application is Complete or Decision to Undertake a Project, and Notification of Consultation Opportunity, pursuant to Public Resources Code Section 21080.3.1

Dear Chairperson Woodrow,

The University of California College of the Law, San Francisco's¹ (College or UC Law SF) is in the process of preparing an update to their current 2018-2023 Long Range Campus Plan (LRCP), which represents a phased, multi-year approach to strategic planning based on relative priorities and funding availability. The College is also proposing to redevelop the property located at 201-247 Golden Gate Avenue with a new mixed-use building (mixed-use development).

The proposed LRCP Update will provide a high-level planning framework to guide land use and capital investment in line with the College's mission, priorities, strategic goals, and enrollment projections. The proposed LRCP Update would replace the 2018-2023 LRCP and describes the ongoing phased implementation of the Academic Village vision. The vision is to transform the UC Law SF campus and neighboring properties into a vibrant center of higher learning, creating safe community spaces for civic engagement, discourse, and cross-collaboration. The capital projects envisioned in the proposed LRCP Update will enable the College to provide improved sustainability and affordability in alignment with the State of California's initiatives for carbon neutrality, fresh-water conservation, and community resilience. The proposed mixed-use development at 201-247 Golden Gate Avenue would include the construction and operation of a new mixed-use building that would be up to 14 stories tall to accommodate additional academic, residential, and student services. The proposed mixed-use development would have up to two subterranean levels to accommodate roughly 20 parking spaces. The site for this project, located at the southwest corner of Golden Gate Avenue and Leavenworth Street, is currently developed with three buildings constructed between 1911 and 1920 that ranged from two- to three-stories tall with subterranean basements.

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The College is the Lead Agency for the proposed project and will prepare an Environmental Impact Report (EIR) as required by PRC Section 21080.09. The EIR will address the LRCP Update and two variants of the proposed mixed-use development; one variant will have more housing and less academic space (Academic Light) and the second variant will have less housing and more academic space (Academic Heavy). The EIR will include a program and project level approach pursuant to CEQA Guidelines Section 15168 and Section 15161.

The Notice of Preparation (NOP) of the EIR was distributed via certified mail and email to the Wuksache Indian Tribe/Eshom Valley Band on Thursday, June 1, 2023, and is attached to this letter for reference. The attached NOP includes a project location map. Below is the name of the point of contact for the project:

Rhiannon Bailard, Chief Operating Officer
UC College of the Law, San Francisco
200 McAllister St
San Francisco, CA 94102
bailardrhiannon@uchastings.edu
(415) 581-8858

In accordance with Public Resources Code Section 21080.3.1(b), you have 30 days from the receipt of this letter to request, in writing, consultation with the College. Pursuant to Public Resources Code Section 21080.3.1(d), the College will begin the consultation process with the Wuksache Indian Tribe/Eshom Valley Band within 30 days of receiving your request for consultation.

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