



# SAN FRANCISCO PLANNING DEPARTMENT

**MEMO**

## Memo to the Historic Preservation Commission

HEARING DATE: March 21, 2012

1650 Mission St.  
Suite 400  
San Francisco,  
CA 94103-2479

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**415.558.6378**

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Planning  
Information:  
**415.558.6377**

**Project Name:** Landmark Initiation Application  
301 Geary St, aka 247 Powell, Gold Dust Lounge

**Case Number:** 2012.0118L

**Staff Contact:** Moses Corrette, Preservation Planner  
[Moses.Corrette@sfgov.org](mailto:Moses.Corrette@sfgov.org) (415) 558-6295

**Reviewed By:** Tim Frye, Preservation Coordinator

On February 1, 2012, the Historic Preservation Commission (HPC) received a report by Christopher VerPlanck and a request by several members of the public to consider initiation of the Gold Dust Lounge at located at 301 Geary Street, aka 247 Powell Street as an Article 10 Landmark. On February 15, 2012, the HPC conducted a hearing to consider initiating Landmark designation for the Gold Dust Lounge. The HPC acknowledged that while there was documentation of the background history, more information is required to determine if the Gold Dust Lounge possesses local cultural significance to justify Article 10 Landmark designation.

### Responses to HPC Requests

On February 23, the Department summarized the HPC comments and questions in a letter to each party (attached). On March 12, 2012, the Department received three reports each evaluating the Gold Dust Lounge. First, a revised DPR 523 form from Christopher VerPlanck finds significance in support of designation. The second and third reports commissioned by Coblenz, Patch, Duffy & Bass LLP on behalf of the building owners were prepared by Garavaglia Architecture, and by Preservation Architecture find no significance to support designation. The following table identifies where each report addresses the HPC's comments:

HPC Request	VerPlanck Report: DPR 523 Form	Garavaglia Report: DPR 523 Form and Cover Letter	Preservation Architecture Report: Historic Resource Evaluation
<b>1. More factual (not sentiment or anecdotal) information is required to determine if the Gold Dust Lounge is significant under Criterion A (Events).</b>	<i>a. Information</i> <b>Pages 13-14</b> <i>b. Specific Events</i> <b>Page 14</b> <i>c. Cultural Significance</i> <b>Page 14</b>	<i>a. Information</i> <b>Page 13</b> <i>b. Specific Events</i> <b>Cover Letter Page 6; DPR Page 13</b> <i>c. Cultural Significance</i> <b>Not explicitly addressed</b>	<i>a. Information</i> <b>Page 2, bullet #5</b> <i>b. Specific Events</i> <b>Not explicitly addressed</b> <i>c. Cultural Significance</i> <b>Pages 6, 7</b>

<p><b>2. More information is needed regarding the significance of The Gold Dust Lounge under Criterion C (Architecture), including the exterior, i.e. signage, and storefront. If the Gold Dust Lounge is significant, could it retain integrity if it were relocated within the area?</b></p>	<p><i>a. Criterion C</i> <b>Page 14</b></p> <p><i>b. Evolution of the space</i> <b>Pages 10-11</b></p> <p><i>c. How used</i> <b>Pages 6-9</b></p> <p><i>d. Relocation</i> <b>Page 15</b></p>	<p><i>a. Criterion C</i> <b>DPR Pages 13, 14</b></p> <p><i>b. Evolution of the space</i> <b>DPR Pages 2; 4-7</b></p> <p><i>c. How used</i> <b>DPR Pages 2; 4-7</b></p> <p><i>d. Relocation</i> <b>Not explicitly addressed</b></p>	<p><i>a. Criterion C</i> <b>Page 8</b></p> <p><i>b. Evolution of the space</i> <b>Page 8</b></p> <p><i>c. How used</i> <b>Page 3</b></p> <p><i>d. Relocation</i> <b>Not explicitly addressed</b></p>
<p><b>3. A comparative analysis of the number of remaining bar/saloon or cultural institutions similar to the Gold Dust Lounge is needed, providing an objective basis for the level of significance to San Francisco.</b></p>	<p><i>a. How distinguished from others</i> <b>Page 13</b></p> <p><i>b. Connection between cultural and physical</i> <b>Not explicitly addressed</b></p>	<p><i>a. How distinguished from others</i> <b>Page 9</b></p> <p><i>b. Connection between cultural and physical</i> <b>Not explicitly addressed</b></p>	<p><i>a. How distinguished from others</i> <b>Last bullet, page 5</b></p> <p><i>b. Connection between cultural and physical</i> <b>Not explicitly addressed</b></p>
<p><b>4. The historic contexts of “Bar Design in the United States” and “Drinking and Nightlife Culture in San Francisco” need to be linked to the proposed period of significance.</b></p>	<p><i>a. Period of Significance explained</i> <b>Generally found on pages 10 and 11</b></p> <p><i>b. Period of Significance related to context</i> <b>Page 2</b></p>	<p><i>a. Period of Significance explained</i> <b>DPR page 2 (N/A)</b></p> <p><i>b. Period of Significance related to context</i> <b>Cover Letter pages 3-6 and DPR pages 7-12</b></p>	<p><i>a. Period of Significance explained</i> <b>Pages 1-2</b></p> <p><i>b. Period of Significance related to context</i> <b>Pages 4-5</b></p>

**Article 10 Standards**

Article 10 of the Planning Code (Code) contains general language about the protection, enhancement, perpetuation and use of structures, sites and areas that may be significant to local, state or national history. Article 10 requires three types of information for a designation: (1) The boundaries of the landmark site; (2) The characteristics that justify designation; and (3) The description of the particular features that should be preserved. In addition to the Article 10 requirements (by Resolution 527) the Historic Preservation Commission uses the Secretary of Interior's Standards, and the California Department of Parks and Recreation forms (DPR 523 series) for use in Landmark designation Reports

under Article 10 of the Planning Code<sup>1</sup>. While the National Register Criteria (Events, Persons, Architecture, and Potential to Yield Information) replaced the Kalman Methodology by Resolution 527 for Article 10 Landmark designation, thresholds of significance and age requirements from the National Register were not adopted.

## **Staff Review**

### VerPlanck Report

Staff believes that the information contained in the second revised DPR 523 forms conform to the purposes and standards of Article 10 and Resolution 527. The revised evaluation dated March 10, 2012 is generally responsive to the HPC requests; however, arguments for cultural and architectural significance are not strongly supported by the analysis. The history of the Gold Dust Lounge, and much of the context is present, as is a strong comparative analysis of similar property types (pages 12-13).

### Garavaglia Report

Staff believes that the information contained on the DPR 523 forms conform to the purposes and standards of Article 10 and Resolution 527. The report is generally responsive to the HPC comments, and provides the clearest explanation of the evolution of the physical space, and how it was used (pages 4-7). Contextual analyses are often not relevant to evaluate the Gold Dust Lounge (i.e. Burlesque entertainment and Gay and Lesbian Bars). Comparative analyses contain factual errors, for example the 3-story wood-frame building at 1232 Grant (at Columbus) housing “The Saloon” did not survive the 1906 fire, nor was “the Little Shamrock” at 9<sup>th</sup> Avenue and Irving established in 1861. Additional information specifically addressing the lack of cultural significance of the Gold Dust Lounge may justify the conclusions.

### Preservation Architecture Report

Staff believes that the information contained in the Historic Resource Evaluation does not conform to the purposes and standards of Article 10 or Resolution 527. The report submitted is generally not responsive to the HPC comments, but does provide a list (bottom of page 5) of possible sites to compare to the Gold Dust Lounge. Aside from that, the report contains no new information. The report contains factual errors, and lacks evidence to support opinion. The report should provide a clear organization, and should be drafted with an understanding of how the National Register Criteria are used to justify significance for Article 10.

## **Department Recommendation**

The documentation provided by Mr. VerPlanck is thorough and provides a useful history for American Bar Culture in San Francisco; however, the documentation alone does not justify Article 10 designation. The Department does not believe that the analysis demonstrates significance of the Gold

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<sup>1</sup> Resolution 527 was adopted by the Landmarks Preservation Advisory Board, and continues to be used by the Historic Preservation Commission.

Dust Lounge under any of the National Register Criteria that would justify its recognition as a City Landmark.

The Department recognizes that the Gold Dust Lounge is an important local business and gathering spot of many locals and visitors. Unfortunately, Article 10 Landmark designation, in this case, is not the appropriate tool to protect what is valued most –the continued operation of the bar. The Department does not believe that Article 10 designation of the Gold Dust Lounge would result in a positive outcome for the parties involved. If the designation were to move forward, only the physical features associated with the Gold Dust Lounge could be protected. The lounge could be repurposed for another use, such as retail, as long as these physical features were retained and respected. As indicated by Mr. VerPlanck’s documentation, the Gold Dust lounge could not be relocated without impacting its historic integrity; therefore, should the owners find another location, the designated physical features could not be removed from the current location.

Possible Commission actions include (1) Initiate of the Gold Dust Lounge as a Landmark with the information provided, (2) continue the discussion pending submittal of any additional information the Commission may require, or (3) determine that the characteristics of the Gold Dust Lounge do not justify designation as a City Landmark.



# SAN FRANCISCO PLANNING DEPARTMENT

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February 23, 2012

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Coblentz, Patch, Duffy & Bass LLP  
One Ferry Building, Suite 200  
San Francisco CA 94111

Christopher VerPlanck  
VerPlanck Historic Preservation Consulting  
57 Post Street, Suite 512  
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1650 Mission St.  
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Dear Ms. Duffy and Mr. VerPlanck:

On February 15, 2012, the Historic Preservation Commission (HPC) conducted a hearing to consider initiating Landmark designation for the Gold Dust Lounge located at 301 Geary Street, aka 247 Powell Street. The HPC acknowledged that while the background history was well documented, more information is required to determine if the Gold Dust Lounge possesses local cultural significance to justify Article 10 Landmark designation. The HPC voted to continue the item to its March 21<sup>st</sup> hearing to allow the property owner's representative as well as the author of the designation report an opportunity to address additional questions raised by the HPC at the hearing.

The following is a summary of the HPC comments and questions regarding the Gold Dust Lounge. The HPC understands that there are various motives behind whether or not to consider the property for Landmark designation; however, the HPC stressed that the submittal of factual information regarding the Lounge's eligibility will expedite its review in order to make a balanced and informed decision.

1. More information is required to determine if the Gold Dust Lounge is significant under Criterion A (Events).
  - a. Provide additional factual information regarding whether or not the Gold Dust Lounge possesses cultural significance under Criterion A. Please refrain from sentiment or anecdotal information.
  - b. What event or series of events, if any, are significant beyond "people drank here"? Mr. Housekeeper's public testimony began to respond to this.
  - c. Recognizing that a good deal of public comment on the item addressed how the bar is significant to San Francisco's cultural life, the information is lacking in the report submitted by Mr. VerPlanck.
2. The HPC recognizes that consideration under Criterion C (Architecture) for the Gold Dust Lounge as a palimpsest of bar culture can be challenging when evaluating integrity.
  - a. While the report gives a thorough history of the Gold Dust Lounge, more information is needed regarding its architectural significance.

- b. Provide factual information about the evolution of the Gold Dust Lounge including the exterior, i.e. signage, and storefront.
  - c. Provide factual information on how the space has been historically utilized. Include a history of improvements that occurred to the interior, and document if and how they contribute to the character-defining features.
  - d. Assuming that the Gold Dust Lounge is significant; could it retain integrity if it were relocated within the area?
3. Provide a comparative analysis of the the number of remaining bar/saloon or cultural institutions similar to the Gold Dust Lounge providing an objective basis for the level of significance to San Francisco.
- a. What distinguishes the Gold Dust Lounge from these other similar spaces?
  - b. Provide an argument to show the connection or lack thereof between the physical space and significant cultural associations of the Gold Dust Lounge.
4. The historic contexts of "Bar Design in the United States" and "Drinking and Nightlife Culture in San Francisco" provided on the DPR form appears to be sound; however, the analysis does not explain the links between the context and the proposed period of significance.
- a. Provide an explanation of the proposed period of significance, or argument against it.
  - b. Provide an explanation of the relationship between the period of significance and the context.

Please address the HPC's request as outlined above and submit any information that you would like the HPC to consider to me by email at [moses.corrette@sfgov.org](mailto:moses.corrette@sfgov.org) by March 12, 2012. Please also contact me at 415-55-6295, should you have any questions. A recording of the hearing is available from this link: <http://www.sfplanning.org/index.aspx?page=2992>.

Sincerely,



N. Moses Corrette  
Preservation Planner

cc: Supervisor Kim Office  
Historic Preservation Commission

I:\Preservation\Survey Team\Landmark Designation Work Program\Individual Landmarks\Gold Dust Lounge\GoldDust HPC requests.docx



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

Primary # \_\_\_\_\_  
 HRI # \_\_\_\_\_  
 Trinomial \_\_\_\_\_  
 NRHP Status Code \_\_\_\_\_

Other Listings \_\_\_\_\_  
 Review Code \_\_\_\_\_ Reviewer \_\_\_\_\_ Date \_\_\_\_\_

Page 1 of 17 Resource name(s) or number Gold Dust Lounge

**P1. Other Identifier:** Bustles & Beaus, Techau Tavern

**\*P2. Location:**  Not for Publication  Unrestricted

**\*a. County** San Francisco

**\*b. USGS 7.5' Quad** San Francisco North, Calif. **Date:** 1994

**\*c. Address** 247 Powell Street

**City** San Francisco

**Zip** 94102

**\*d. UTM Coordinates**

**\*e. Other Locational Data:** Assessor's Parcel Number \_\_\_\_\_ Block: 0315 Lot: 001

**\*P3a. Description:**

The Gold Dust Lounge is a 46-year-old cocktail lounge located in San Francisco's venerable Elkan Gunst Building, near the southwest corner of Union Square. The Gunst Building is an eight-story, Renaissance/Baroque-style office building designed by G. Albert Lansburgh. Occupying a rectangular commercial space in the southeast corner of the building, measuring 20' x 55', the Gold Dust Lounge faces Powell Street and the famed "Cable Car Corridor." The exterior storefront of the Gold Dust Lounge measures approximately 23' across by 18' high. The storefront is two bays wide. Beginning at the left (south) end is a gold-painted poster case and a canted bay window. The glass door of the case is bounded by a molded frame and surmounted by a crest of molded acanthus leaves. Above it is a Victorian-style brass electrolier sconce. The three-sided bay window contains diamond-pane fixed-sash windows and is flanked top and bottom by recessed panels. The right (north) bay contains a pedestrian entrance featuring a pair of varnished hardwood doors and a second poster case. Each door has a rectangular pane of glass, and on its interior surface, brass kickplates and pushplates, hinges, as well as decorative "streamlined" brass grilles presumably installed to protect the glass. The materials and detailing of the doors indicate that they are of 1930s origin. The entrance itself is surrounded by an elaborately molded door frame painted gold. Above the door is a glass transom with a painted sign bearing the name of the bar, its address, and alleged date of establishment. To the right of the entrance is a second poster case that matches the one in the first bay. Above it is a wall-mounted electrolier sconce that matches its counterpart in the left bay, as well as the suspended fixtures inside the bar. The unfenestrated portion of the storefront is made of wood, painted brown, and articulated as a series of rectangular panels with gold-painted moldings. Capping the entire storefront is a prow-shaped sheet-metal marquee. The original marquee dates to the 1930s but this one is largely the product of a 1974 remodel. Painted brown and outlined with small incandescent light bulbs, the back-lit marquee advertises the fact that the Gold Dust Logues offers live music seven nights a week.

**Section \*P3a. Description continued on the attached Continuation Sheet.**

**\*P3b. Resource Attributes:** HP39: Lounge and Restaurant

**\*P4. Resources Present:**  Building  Structure  Object  Site  District  Element of District  Other



**P5b. Photo:** (view and date)  
 View toward west, January 24, 2012

**\*P6. Date Constructed/Age and Sources:**  historic  
 1918, 1960, 1966: *San Francisco Chronicle*, San Francisco City Directories, San Francisco Dept. of Building Inspection

**\*P7. Owner and Address:**  
 Jon Handlery  
 351 Geary Street  
 San Francisco, CA 94102

**\*P8. Recorded by:**  
 Christopher VerPlanck  
 Catherine Hill

**\*P9. Date Recorded:** January 29, 2012

**\*P10. Survey Type:** None

**\*P11. Report Citation:** None

**\*Attachments:**  None  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  
 Artifact Record  Photograph Record  Other (list)

**BUILDING, STRUCTURE, AND OBJECT RECORD**

\*Resource Name or # Gold Dust Lounge

- B1. Historic name: Gold Dust Lounge, Bustles & Beaus, Techau Tavern  
B2. Common name: Gold Dust Lounge  
B3. Original Use: Cocktail lounge      B4. Present use: Same

\*B5. **Architectural Style:** "Gay Nineties" or "Barbary Coast"

\*B6. **Construction History:**

The Elkan Gunst Building was constructed in 1908, two years after the 1906 Earthquake and Fire. The commercial space first became a bar in 1918 when it was Techau Tavern. The space was remodeled in the mid-1930s when a bar first reopened there after Prohibition. The space was extensively remodeled in the "Gay Nineties" style in 1960, when it became Bustles & Beaus, operated by Milton Kreis. The Gold Dust Lounge opened in the space in 1966. Operated by Jim and Tasios Bovis, Greek immigrant brothers, the new owners did not make many changes to the interior of the bar, although they rebuilt the façade in a compatible "Gay Nineties" style in 1966 and shortened the metal marquee in 1974. Today the Gold Dust Lounge embodies architectural finishes and artwork from the Gold Dust Lounge (1966-2012), Bustles & Beaus (1960-1965), and the Techau Tavern (1918-1922, 1939, and 1946-1959).

\*B7. **Moved?**  No     Yes     Unknown    **Date:** \_\_\_\_\_    **Original Location:** \_\_\_\_\_

\*B8. **Related Features:** The Gold Dust Lounge was formerly connected to what is now the Weinstein Gallery, when it was The Golden Pheasant between 1947 and 1955. From 1918 until 1922 it was connected to the Techau Tavern at 333 Geary Street (now, Lefty O'Doul's). There is still a door in the basement of the Gold Dust Lounge that connects this business with Lefty O'Doul's.

B9a. Architect: Design Group, Inc.

b. Builder: Elvin Stendell

\*B10. **Significance:** **Theme** San Francisco Nightlife    **Area** San Francisco, California  
**Period of Significance** 1960-2012    **Property Type** Cocktail Lounge    **Applicable Criteria** A & C

The Gold Dust Lounge appears eligible for designation as a San Francisco Landmark under National Register Criterion A (Events) and Criterion C (Design/Construction). It appears eligible under Criterion A for its long and storied history in San Francisco's downtown nightlife culture. Located at the heart of Union Square, a section of the city that has been overtaken by national and international chain stores and generic trinket shops, the Gold Dust Lounge has survived for almost a half-century as a local business and bastion of "Old San Francisco," hosting the likes of Clint Eastwood, Janis Joplin, Herb Caen, Warren Hinckle, Mayor Willie Brown, and fans of live music without a cover charge. It is one of only a handful, within an ever-diminishing pool, of historic cocktail lounges remaining in Union Square. Where there were approximately 55 historic (non-hotel) cocktail lounges in 1960, there are three today, and only one on Powell Street. The Gold Dust Lounge appears eligible under Criterion C as a representative example of a traditional American cocktail lounge, with an interior architecture scheme embodying the Gay Nineties/Barbary Coast style, a mode of interior design recalling the festive atmosphere of Gilded Age San Francisco during the 1890s. While the storefront is in part a compatible product of the Bovis Brothers' 1966 remodel, the interior remains almost entirely intact from the days of Milton Kreis' burlesque Barbary Coast-themed bar, Bustles & Beaus. The flocked wallpaper, brass Victorian-style electroliers, salvaged Victorian mirrors and bric-a-brac, red velvet banquettes, and the florid ceiling murals and artwork are all in keeping with the Gay Nineties style, which was popular in San Francisco (and elsewhere) from the 1920s until the 1960s. The period of significance under Criterion A is 1966-2012 and under Criterion C it is 1960 and 1966.

**Section \*B10. Significance continued on the attached Continuation Sheet.**

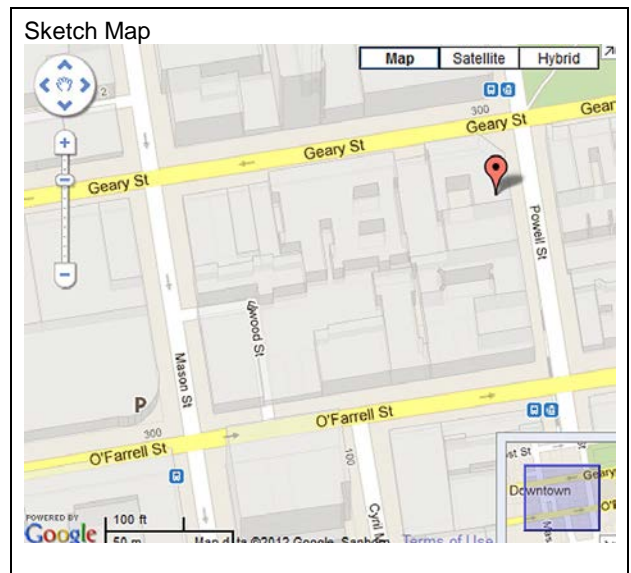
B11. Additional Resource Attributes: None.

- \*B12. **References:** Grafe, Christoph and Franziska Bollery. *Cafés and Bars: The Architecture of Public Display*. New York: 2007.  
Lord & Hoff. *Where to Sin in San Francisco*. San Francisco: 1948.  
San Francisco City Directories  
*San Francisco Chronicle Archive*  
San Francisco Department of Building Inspection  
San Francisco Planning Department  
Solnit, Rebecca. *Hollow City*. New York: 2000.  
\_\_\_\_\_. *Infinite City*. Berkeley: 2010.  
Wells, Evelyn. *Champagne Days of San Francisco*. New York: 1939.

B13. Remarks:

\*B14. **Evaluator:** Christopher VerPlanck

\*Date of Evaluation: March 10, 2012





**Section \*P3a, Description, continued:**

*Interior*

The interior of the Gold Dust Lounge measures 20' wide by 55' long. It is laid out as a conventional "American"-style cocktail lounge, with a pair of hinged doors providing access from the street, a long wood bar and back bar along the south wall; tables, banquettes, and chairs along the opposite wall; a stage at the center-rear of the space; and toilet rooms at the far rear corners. Storage and office space is provided in the basement, accessed by a wood stair at the right-rear corner of the space. The floor is carpet over concrete. The walls are painted Lincrusta and flocked wallpaper over plaster and the ceiling is gold-painted plaster.



**Figure 1. Seating area at the front of the bar**  
Source: Catherine Hill, 2012



**Figure 2. Front bar, looking west**  
Source: Catherine Hill, 2012

At the front of the space, to the right of the entrance, is a seating area within the bay window added in 1966 to allow more light into the cocktail lounge (**Figure 1**). To the left of the entrance is an alcove separated from the rest of the lounge by a partial-height screen wall. Located in the corner of this alcove is a closet. Likely dating from the Bustles & Beaus era is a large, gilded Victorian-era mirror also within this alcove. Beneath the mirror is an upholstered bolster, also gold in color. Directly opposite the primary entrance is a carved wood figure of a gold miner holding a gold pan where people place pennies for good luck. The base of the figure is inscribed with initials of the sculptor, "D. Colp," and the year that it was made, 1982.

The bar, which fills the southern half of the Gold Dust Lounge, undulates in a curvilinear pattern indicative of its 1930s origin and Art Deco styling (**Figure 2**). The bar features a hardwood mahogany bar top with a lip to prevent spilled drinks, a padded bolster to cushion people's legs, brass coat and hat hooks beneath the bar top, and a brass foot rail. A pair of brass bars located roughly mid-way down the bar comprise a "well," which is designed to provide a dedicated zone for cocktail waitresses to deliver drink orders and pick up drinks. The inside (rear) portion of the bar, which is not visible to patrons, houses storage for mixers, ice, and other ingredients, refrigerators, and sinks for washing glassware. A narrow passage covered with slip-resistant floor coverings, separates the bar from the back bar.

Typical of many American bars and cocktail lounges, the "back bar" is an elaborate architectural feature designed for both functional and aesthetic requirements of storage and display. The back bar of the Gold Dust Lounge contains integral commercial coolers with wood doors and chrome latches and hinges. These heavy appliances form the base of the back bar and are designed to hold bottled beers and other goods requiring refrigeration. Above this is the back bar proper, which consists of a wood counter surmounted by glass shelving designed to hold and display liquor bottles, with cheaper liquor at the bottom and more expensive at the top. The upper portion of the back bar features glass shelving in front of five mirrored alcoves. The mirrored alcoves are bounded by elaborate wood and plaster moldings embellished with Victorian-inspired motifs, including rope moldings, beaded parapet moldings, floral details, and acanthus leaf spindles and cornice moldings (**Figure 3**). The back bar of the Gold Dust Lounge features some unique characteristics, including a wall-mounted street car bell that is rung periodically.



**Figure 3. Back bar, looking east**  
Source: Chris VerPlanck, 2012



**Figure 4. Back bar detail**  
Source: Catherine Friel, 2012

As mentioned above, tables, banquettes, and chairs line a portion of the north wall, with a secondary seating area provided to the right of the bar. The banquettes are bolstered and upholstered in a red velvet-like material (**Figure 5**). Above the banquettes, along the north wall, are several oil paintings, some by Jim's wife, Gracia Bovis. There are also several elaborate brass Victorian-style "electroliers" with white globe shades and suspended crystal pendants. These were added in 1960 as part of Bustles & Beaus. The wall above the secondary seating area features mirrors that continue the aesthetic of the back bar across the rest of the south wall.



**Figure 5. Banquettes along north wall**  
Source: Chris VerPlanck, 2012



**Figure 6. Detail of ceiling mural**  
Source: Catherine Hill

Opposite the secondary seating area, at the right-rear of the Gold Dust Lounge, is a small bandstand used by the bar's house band and others who perform at the Gold Dust Lounge. This feature, which at first glance resembles the main bar, was added in 1966. Behind the band stand is a platform and an infilled door that formerly accessed the commercial space at 301 Geary Street.

The ceiling of the Gold Dust Lounge is one of its most significant features (**Figure 6**). The outer perimeter of the ceiling has telescoping bezel moldings that indicate older Art Deco influences. The central panel of the ceiling is covered with painted canvas panels that comprise a mural depicting voluptuous nude female figures cavorting in a cloud-filled sky. According to the current owners, the mural was commissioned by Milton Kreis in 1960 when he, and alleged "silent partner" Bing Crosby, were co-owners of Bustles & Beaus. The mural, which does not appear to be signed, was apparently painted by a Metro-Goldwyn-Meyer (MGM) set painter from Los Angeles. Anchored to the central ceiling panel are three large brass Victorian electroliers with white globe

shades, another remnant of Bustles & Beaus. The bases of the electroliers are surrounded by round acanthus leaf ceiling medallions of unknown origin.

The rear wall of the Gold Dust Lounge contains a pair of toilet rooms (one men's and one women's). Both appear to retain most of their materials and features from Bustles and Beaus, including the padded and bolstered doors. The women's toilet room door has a round, framed mirror with a woman and the word "Bustles" depicted on it. Although the toilet rooms have been periodically updated, the men's toilet room contains a 1930s-era urinal and a salvaged marble Victorian wash basin that was likely part of the 1960 remodel.

A door at the right-rear (northwest) corner of the Gold Dust Lounge provides access to the basement via a wood staircase. The basement is a long, linear space that houses storage for liquor, furnishings and other equipment, and mechanical equipment. The western portion of the basement houses a small office with a door that provides access to the basement of the Elkan Gunst Building and Lefty O'Doul's next door.

**\*B10. Significance, Continued:**

*Historic Context: Bar Design in the United States*

The design of the American bar, tavern, and cocktail lounge has European antecedents that go back to at least the seventeenth century when coffee drinking became a popular pastime in Central and Northern Europe. Typically designed as a "home away from home," coffee houses of early modern Europe were places for people (mostly men) to gather and socialize, do business, and exchange information. In contrast, the drinking of alcoholic beverages was something that was typically done either at home or within guild halls or other trade-related organizations. The advent of the Industrial Revolution changed European culture. In addition to making so-called "wage slaves" of once independent tradesmen and craftspeople, the Industrial Revolution introduced industrial time management principles that required industrial laborers to work long, set hours for six days a week. Increasingly time-crunched, many working-class European men sought relief from the insatiable demands of modern Capitalism by drinking alcohol in public places with friends and co-workers. As European peasants were uprooted from the countryside to the industrial cities of Europe, the workingmen's tavern or bar became a social center and a respite from the harsh demands of modern life.<sup>1</sup>

Architecturally, the workingmen's taverns of Europe ran the gamut. Some were like the traditional coffee houses of Vienna, Munich, and other central European cities. Others were little more than a hole in a wall, where a keeper would serve beer or hard liquor on a rough wood "bar" and patrons would drink standing up. By the nineteenth century, the gin shops of London had begun to develop a standard architectural typology recognizable today in many American bars. Victorian writers like George Cruikshank described the typical London gin shop as "gaudy, gold-beplastered temples" where gin was "served by young women dressed up like the 'belles Limonadières' of a Paris Coffee House."<sup>2</sup> During this time, many London establishments had acquired the characteristics associated with American cocktail lounge design today, including glazed storefronts, mahogany bars, mirrored back bars where liquor was displayed in brightly colored bottles, brass foot rails and other fittings, and other architectural embellishments that were out-of-the ordinary and that certainly contrasted favorably with the slum housing that so many of their patrons lived in.

In North America, the development of American (and to a lesser extent, the Canadian) bars and taverns owes much to the nation's English origins. Indeed, there is very little to differentiate old New England taverns from their English counterparts across the Atlantic. America, like Europe, was greatly transformed by the Industrial Revolution. Millions of native-born and European immigrants poured into fast-growing cities and industrial centers. Many urban residents were single men without families or friends, all vulnerable to the vagaries of American Capitalism. Entrepreneurs keen to cash in on these often lonely, overworked, and rootless men, opened bars to provide a taste of home (many bar keepers were the same ethnicity as their patrons), companionship, and even services such as check-cashing, mail delivery, notary services, and other needs. Many single men took their meals in American bars during the late nineteenth and early twentieth centuries.<sup>3</sup>

During this time, before Prohibition, the American bar approached standardization. This was due to several factors, including the fact that bars in this era were increasingly run by a handful of large breweries that monopolized beer distribution, as well as the fact that anti-liquor laws were increasingly clamping down on where bars could be located. In addition, the tight urban centers in which so many bars and taverns operated became conducive to certain floor plans over others. Larger bars with kitchens were often located in prominent corner locations – particularly in industrial areas where there were no freestanding restaurants - whereas smaller beer bars and cocktail lounges could be located in very small or irregularly shaped commercial spaces. All that was needed in the most basic of bars was room for the bar itself, a men's bathroom, and a basement for storing beer kegs.

Of course, not all drinking establishments in the United States were for working-class men. Before Prohibition many American hotels, clubs, restaurants, and even department stores featured high-end "cocktail lounges" where the uniquely American phenomenon of mixed drinks were served, often within an elaborately decorated space. In contrast to the working-class taverns, women could go to most cocktail lounges.

<sup>1</sup> Christophe Grafe and Franziska Bollerey, *Cafés and Bars: The Architecture of Public Display* (New York: Routledge, 2007), 4-10.

<sup>2</sup> *Ibid.*, 11.

<sup>3</sup> *Ibid.*, 14-15.



*Historic Context: Drinking and Nightlife Culture in San Francisco: 1848-1919*

As anyone with even a passing familiarity with the city knows, San Francisco is a drinking town. From its earliest days as a cosmopolitan and male-dominated entr pot at the edge of the North American continent, San Francisco escaped many of the anti-alcohol crusades that afflicted much of the rest of the country. San Francisco drinking culture really got its start during the Gold Rush. Miners on leave from "the diggings" would often drink and gamble away much of the gold that they had so laboriously recovered from the Sierras. Some of the earliest bars were located in converted ships' hulks abandoned in San Francisco Bay, including the author's great-great-great grandfather – Philip VerPlanck – who ran a liquor store and tavern in the *Niantic*. Important early bars in San Francisco included the Bank Exchange in the Montgomery, aka the "Monkey" Block, where famous San Francisco cocktails such as Pisco Punch and the Martini were invented; Meiggs Cobweb Palace in North Beach; and the legions of French restaurants that offered food and drink on their first floors and "other" entertainment upstairs.

The heyday of San Francisco nightlife culture was probably the 1890s, when pre-quake (and pre-income tax) San Franciscans lived it up around the clock, dining on terrapin and oyster loaf at the Garden Court at the Palace Hotel, Techau Tavern (at various locations), and the Poodle Dog, and drank all night at various establishments along the famed "Cocktail Route," including the Baldwin Bar on Market Street, the Peerless at Market and Ellis streets, The Occidental on Montgomery Street, the Bank Exchange at Washington and Columbus Avenue, The Cardinal, and of course Meiggs' Cobweb Palace. For the daring, there was always the Barbary Coast – the city's old center east of Portsmouth Square – where "Shanghaiing" still occasionally took place, and robberies were common enough that San Franciscans would leave their valuables with a trusted bartender before "going in."<sup>4</sup>

By the early twentieth century, San Francisco, like many American cities, had developed several types of bars. In addition to the higher-end bars of the downtown "Cocktail Route," the industrial districts South of Market had their own workingmen's taverns, or as they were more frequently known in San Francisco, "saloons." These could be found in industrial and waterfront areas in the Potrero and Mission Districts, the South of Market Area, in North Beach, and elsewhere. Many of these establishments had kitchens that served food, as well as providing other services to their largely male and working-class patrons. Examples of bars that continue to embody this type include the Rite Spot at 17<sup>th</sup> and Folsom streets, the Homestead at 19<sup>th</sup> and Folsom streets, and dozens of similar bars throughout the southeastern quadrant of the city. Meanwhile, most San Francisco hotels and social clubs had their own bars. Often very lushly appointed and exclusive, these cocktail lounges catered to businessmen, women, affluent tourists, and others looking for a more refined night out, often with live music and dancing.

The passage of the Volstead Act in 1919 and the imposition of Prohibition later that year put a dent in San Francisco's bar and nightlife scene, although it did not end it. At first many local police ignored Prohibition – after all San Francisco was a largely Catholic town with little support for the rural and Southern Protestant-dominated Temperance Movement. However, in the early 1920s, Federal agents began to crack down on scofflaws, regularly raiding restaurants that were suspected of illegally serving liquor. Agents also raided other business establishments listed in the city directories as selling "soft drinks," "candy," or "flowers" – many of which were actually "speakeasies" or "blind pigs."

After Prohibition ended in 1933, San Francisco's nightlife quickly recovered (as if it had never actually gone away), with famous bars such as Shanty Malone's at 411 Sansome Street, Lefty O'Doul's at 209 Powell Street, the Black Cat at 710 Montgomery Street, the Domingo Club at 25 Trinity Place, as well as a slew of hotel bars, including the Patent Leather Lounge at the St. Francis, the Top 'o the Mark at the Mark Hopkins, the Pied Piper Room at The Palace, the Starlite Roof and the Persian Room at the Sir Francis Drake, and the Tonga Room and the Venetian Room at the Fairmont. Many older restaurants with bars from pre-Prohibition days survived, including The Poodle Dog at 57 Post Street, John's Grill at 63 Ellis Street, Jack's Restaurant at 615 Sacramento Street, Tadich Grill at 240 California Street, Original Joe's at 144 Taylor Street, and Sam's Grill at Bush Street and Belden Alley. Although the style of each of these establishments differed, the overarching character shared by them all was a smoky, Noir-ish, redwood-paneled character that continues to define what many think of as being "Old San Francisco" – the San Francisco of Herb Caen and Lucius Beebe – the city that had a distinctive local culture that set it apart from the rest of the United States.<sup>5</sup>

*Historic Context: The Gold Dust Lounge*

The Gold Dust Lounge occupies a commercial space that has been a bar for at least 94 years, beginning with the famous Techau Tavern (1918-1922 and 1947-1959), Bustles & Beaus (1960-1965), and the Gold Dust Lounge (1966-2012). For a time during Prohibition the space was occupied by a commercial florist (1923-1935). From 1936 until 1946, 247 Powell Street housed several short-lived bars that operated under the names of their owners.

Techau Tavern, the earliest bar to occupy the storefront at 247 Powell Street, has roots that go back to 1870, when a German immigrant entrepreneur named R.J. Techau opened the San Francisco Oyster House at the California Market, which was located where the Bank of America Building is now. In 1885, he moved the business to 7<sup>th</sup> and Market streets and renamed it the Good Fellows Grotto. This restaurant and bar became a popular hangout for local San Francisco politicians – in particular Abraham

<sup>4</sup> Evelyn Wells, *Champagne Days of San Francisco* (New York: Appleton-Century, 1939), 55-61; 121-22.

<sup>5</sup> Jack Lord and Lloyd Hoff, *Where to Sin in San Francisco* (San Francisco: Richard F. Guggenheim, 1948).

“Boss” Ruef,” and other members of the Union Labor Party. To be even closer to City Hall, Techau moved Good Fellows Grotto to the corner of Market Street and City Hall Avenue in 1890.<sup>6</sup>

In 1899, R. J. Techau decided to move his business again, this time to Union Square. At this time he built a new four-story brick building for his newly renamed Techau Tavern and Hotel, which was located on the west side of Mason Street, between Ellis and Eddy streets (109-117 Mason Street). This business burned in September 1900, but Techau rebuilt Techau Tavern in this location. After its move to Union Square, Techau Tavern became one of the most popular restaurants and taverns for prominent San Franciscans. Early advertisements called it a “restaurant and family resort,” where people could listen to live musical entertainment.<sup>7</sup> Techau also had an ice-skating rink nearby in The Tenderloin.

Techau Tavern and Hotel was destroyed, along with the rest of Union Square, in the 1906 Earthquake and Fire. By this time R.J. Techau had already retired, and the new owners (members of the Younger family) decided to rebuild on a prominent corner “gore” lot bounded by Market, Powell, and Eddy streets (today’s Hallidie Plaza). This iteration of the Techau Tavern was by all accounts quite exuberant, but perhaps too exuberant, because on April 26, 1909, the Younger family’s creditor, Albert Meyer, foreclosed on their mortgage, forcing them to sell the business.<sup>8</sup>

The new owners, Carleton Wall and A.C. Morrisson, remodeled the interior of Techau Tavern in the “Spanish Renaissance style,” at the cost of \$150,000. Advertisements from the era refer to Techau Tavern as a “high class family café” with elegant brochures to match (Figure 7).



Figure 7. Brochures advertising Techau Tavern  
Source: California Historical Society

<sup>6</sup> California Historical Society Card Catalog.

<sup>7</sup> California Historical Society, Ephemera files for local businesses.

<sup>8</sup> “Decide Against Tavern Company,” *San Francisco Chronicle* (April 27, 1909), 7.



Unfortunately the owners of Techau Tavern did not own the building, and in 1918 the Bank of America announced its intention to purchase the property occupied by the Techau Tavern, with the intention of demolishing it for a new bank building.<sup>9</sup>

In need of a new home, Messrs. Carleton and Morrisson leased the defunct St. Francis Theater at 333 Geary Street (now Lefty O'Doul's). They spent \$50,000 to demolish the theater's balcony, construct a basement, and build a connector to attach the former theater with a storefront in the Elkan Gunst Building next door. This storefront was located at 247 Powell Street (now the Gold Dust Lounge) in the 1908 Elkan Gunst Building. The owners of the Techau Tavern desired an entrance and a bar on Powell Street so that the former St. Francis Theater building at 333 Geary could be converted into a restaurant (**Figure 8**).<sup>10</sup> This is the earliest time that a bar was known to have operated at 247 Powell Street.

From the time that it reopened in the former St. Francis Theater, along with its bar at 247 Powell, the Techau Tavern was a roaring success. There was only one problem – the increasingly powerful Temperance Movement. Although never strong in hard-drinking San Francisco, the Temperance Movement had gained traction across the nation, particularly in the Deep South and in parts of the Midwest. The passage of the Volstead Act in 1919, and the subsequent passage of the Eighteenth Amendment by two-thirds of the states, ushered in the prohibition of the manufacture, distribution, or sale of intoxicating beverages in the United States. Known simply as “Prohibition,” the act was never very popular in the heavily Catholic cities of the Northeast, the Midwest, and San Francisco. At first many local law enforcement officers turned a blind eye toward restaurants and other establishments that continued to openly serve alcohol. This policy eventually backfired, as Federal authorities, angered over the open disobedience of the law, began raiding business establishments where alcohol (mostly smuggled in from Canada, the Caribbean, or Mexico) continued to be sold.

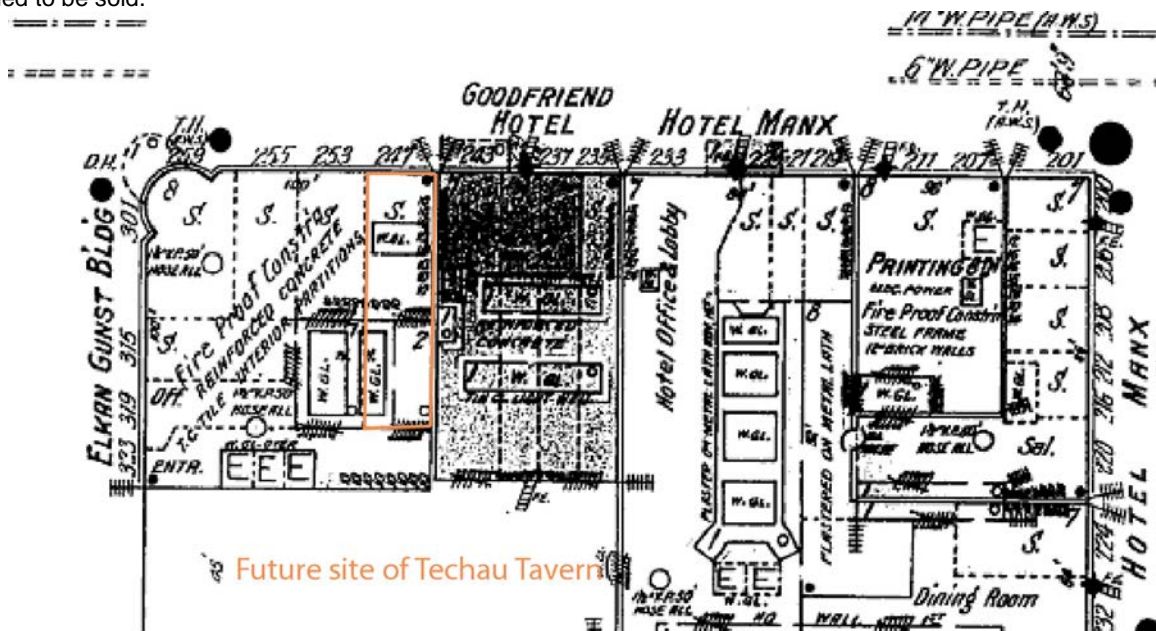


Figure 8. 1915 Sanborn Map showing the future location of Techau Tavern at 333 Geary and the location of the bar at 247 Powell Street

Source: San Francisco Public Library; annotated by Chris VerPlanck

Techau Tavern, despite its family friendly advertising was first and foremost a bar. Suspecting that it was still selling spirits, Federal agents raided 247 Powell Street on several occasions, beginning in July and August 1921.<sup>11</sup> During the course of these raids it was discovered that Techau Tavern was serving alcohol to its customers. On October 31, 1921, A.C. Morrisson, manager of Techau Tavern, was convicted in a US District Court of having violated Prohibition, based on a raid that occurred on July 30, 1921, when officers found alcohol being served in the bar.<sup>12</sup>

The raids appear to have been effective, because after 1921 Techau Tavern disappeared from the San Francisco city directories. After Techau Tavern closed, the bar at 247 Powell Street was converted into a florists' shop called the Art Floral Company. Building permits from 1923 indicate that the front of the store was remodeled to house the new business.<sup>13</sup> Also known as the

<sup>9</sup> “Powell Street Corner Resold to Financiers,” *San Francisco Chronicle* (November 9, 1918), 6.

<sup>10</sup> “Techau Tavern to Move to Geary,” *San Francisco Chronicle* (November 16, 1918), 4.

<sup>11</sup> “Further Raids on Downtown Cafes Augured,” *San Francisco Chronicle* (August 5, 1921), 2.

<sup>12</sup> “Techau Tavern Manager Found Guilty by Jury,” *San Francisco Chronicle* (November 1, 1921), 3.

<sup>13</sup> San Francisco Department of Building Inspection files for 247 Powell Street.

Pelicano-Rossi Floral Company, the business occupied the storefront at 247 Powell Street until after the end of Prohibition in 1933. It is not known whether a speakeasy operated at this location, although it is possible given the connections to other hidden locations in the building, including the basement of the Elkan Gunst Building or the mezzanine level above the former bar.<sup>14</sup> Newspaper articles do not indicate that Art Floral Company was ever raided, so it is likely that it was just a legitimate flower shop.

Not long after Prohibition ended, the Art Floral Company moved out of 247 Powell Street. Between 1936 and 1938 247 Powell Street was leased to a man named William Nard, who ran a bar at this location. Nard's brother Walter was the bartender. Meanwhile, what had been the restaurant portion of Techau Tavern at 333 Geary Street became an outpost of the famous Compton's Cafeteria chain. In 1939, 247 Powell Street was again briefly called the Techau Tavern, but in 1940, city directories indicate that it was owned by a bartender named George Kammerer. It is not known whether he ran his bar as the Techau Tavern or not. It is likely that there were licensing issues over the name.<sup>15</sup> Kammerer continued run the bar at 247 Powell Street until the end of World War II. The existing Art Deco bar, entrance doors, and ceiling were likely installed during this time.

The year 1947 witnessed the rebirth of the fabled Techau Tavern at 247 Powell Street. Leased by Mr. F. Joseph Williams, owner of The Golden Pheasant at 301 Geary (now Weinstein Gallery), the bar at 247 Powell was again Techau Tavern. A postcard published around 1948 shows The Golden Pheasant and the neon-lit marquee of the Techau Tavern (**Figure 9**). Another postcard published around the same time shows the interior of the Techau (**Figure 10**). From this image one can tell that the bar and the ceiling of the Gold Dust Lounge survive from the famous Techau Tavern.



**Figure 9. Postcard showing The Golden Pheasant and the Techau Tavern at Geary and Powell streets, ca. 1948**

**Source: Postcard in author's collection**

From 1947 until The Golden Pheasant closed ca. 1955, the Techau Tavern was physically linked to The Golden Pheasant by a door on the north wall of the bar near what is presently the bandstand. The Golden Pheasant was a bakery café that catered to families, and the Techau Tavern was probably a way to appeal to a male clientele. The Techau Tavern had a large metal canopy/marquee that carried a neon sign. The sign extended above the entire Powell Street sidewalk, as shown on a ca. 1950 menu from the bar (**Figure 11**). According to building permits on file at the San Francisco Department of Building Inspection, the original marquee structure remains enclosed within the existing marquee.

<sup>14</sup> San Francisco City Directories, 1922-1933.

<sup>15</sup> San Francisco City Directories, 1934-1946.





**Figure 10. Postcard showing the interior of Techau Tavern, ca. 1948**  
**Source: Postcard in author's collection**

After The Golden Pheasant closed Techau Tavern was leased to Mr. Lou Kavros of Daly City.<sup>16</sup> Kavros ran it as the Techau Tavern for another four years before losing the lease in 1959. In 1960, the former Techau Tavern space was leased to Milton F. Kreis, a Southern California-based businessman who in 1955 had opened a drug store and coffee shop at 301 Geary Street, where The Golden Pheasant had been located. In the winter of 1960 he began remodeling the space at 247 Powell Street into a Gay Nineties/Barbary Coast-themed cocktail lounge called "Bustles & Beaus."<sup>17</sup> The interior remodel, by Design Group Inc. of Beverly Hills, cost \$10,000 and was completed by a contractor named Elvin Stendell.<sup>18</sup> The redesign kept the existing ceiling and bar in place, but the space was shortened by at least 25'. The Art Deco back bar and light cove above the bar were removed, as well as the mural on the north side of the old Techau Tavern. The interior designers substituted faux and real Victorian elements in place of the Art Deco ornament, including brass electroliers, flocked wall paper, and salvaged Victorian furnishings and decorative art, including a large gilded mirror, marble sinks for the toilet rooms, and a Victorian-style back bar which may also have been salvaged. It is important to keep in mind that much of the Western Addition was in the process of being demolished by the Redevelopment Agency at this time, and Victorian spolia was abundantly available. In addition to this, a massive ceiling mural was created. In interviews with Gold Dust Lounge owners Jim and Tasios Bovis, Milton Kreis' silent business partner in Bustles & Beaus was none other than singer and actor Bing Crosby.<sup>19</sup> According to the story, Bing Crosby commissioned a set painter at MGM Studios in Los Angeles to paint the murals of nude women on the ceiling of the bar.

<sup>16</sup> "Powell St. Bar Holdup," *San Francisco Chronicle* (August 30, 1956).

<sup>17</sup> John Bertrand, "Milton Kreis: New Venture," *San Francisco Chronicle* (June 24, 1960).

<sup>18</sup> San Francisco Department of Building Inspection files for 247 Powell Street.

<sup>19</sup> To date no documentary proof of this connection has surfaced; the author of this report has contacted the Bing Crosby Archive to confirm whether these rumors are true but has not heard back.

Bustles & Beaus was a mildly burlesque bar, replete with scantily clad cocktail waitresses dressed in Victorian-inspired outfits embellished with – you guessed it – bustles and bows (Figure 12). On the half-hour, waitresses would go up to the mezzanine level above the bar and slide down a fire pole near the front of the bar, where there was also a stage for them to perform. At one time the line to get in the bar went around the block, but when Carol Doda went topless in 1964 at the Condor Lounge, business began to drop off.<sup>20</sup>

Gold Dust Lounge owner Jim Bovis was working at the Yankee Doodle at 447 Powell Street when Bustles & Beaus closed in 1965. He acquired the lease on the space, made a few changes, and opened it as the Gold Dust Lounge in 1966. Jim's brother Tasios became a partner in 1970. Jim Bovis remodeled the exterior of the bar in 1966 to open up what had been a dark, windowless interior. In addition to building a window and seating area, he removed the fire pole and stage at the front of the bar, shortened the bar by several feet, and built a bandstand at the rear of the bar. He also painted the red flocked wallpaper gold. Otherwise, he left the interior alone, leaving the red carpeting and upholstery, as well as the ceiling murals, bathroom doors, and light fixtures. Jim's wife, Gracia, painted several oil paintings of the cocktail waitresses of the Gold Dust Lounge. These still hang from the walls of the bar. In 1974, after the marquee was hit by a truck one too many times, Jim and Tasios Bovis had it shortened from 14'-2" to 81" and installed the backlit plastic signs that exist today.<sup>21</sup>

Since it opened in 1966, the Gold Dust Lounge has attracted many a San Francisco luminary. Regulars have included *San Francisco Chronicle* columnist Herb Caen, who called the Gold Dust the "last of the old night capperies;" Janis Joplin, Steve McQueen, Lee Marvin, Jack LaLanne, Nick Nolte, and Willie Brown. Many photographs in the collections of Jim and Tasios Bovis show these famous people, as well as many not-so-famous San Franciscans and tourists taking in the scene of what has become the last "Old San Francisco" cocktail lounge in Union Square (Figure 13).

The Gold Dust started out as a piano bar. Owner Jim Bovis had a famous piano player there named Wally Rose. Wally was one of the top ragtime players in the country and a mainstay of the jazz scene in San Francisco during the 1940s and 1950s. For a couple of years after it opened, the Gold Dust remained a piano bar, but on off-nights Jim began bringing in a banjo to play Dixieland. A little while later a trombone player was added. A three-piece band consisting of piano, banjo, and trombone became the entertainment for the Gold Dust Lounge. The Dixieland phase lasted about 10 years, until the people who listened to it got older. Eventually someone brought in a guitar and would play rock 'n' roll. People started requesting it and the format switched from Dixieland/Jazz to 50's/ 60's Rock 'n' Roll, which it remains today. The band that plays there now, Johnny Z and The Camaros, has been there about 12 years. The Gold Dust Lounge is one of the few bars that has live music every night with no cover charge.

When it opened in 1967, the Gold Dust Lounge was exclusively a cocktail lounge, serving no beer or wine. Says Jim Bovis:

"When I first started out my special was a 76 cent Irish coffee. Cocktails were 60 cents. All the drinks were 60 cents. Martinis and Manhattans were before dinner drinks. Drinks were also small at the time. Glasses were small. It was straight alcohol served on the rocks, over ice. At the time, one person could come in and have 5 or 6 drinks but they were an ounce or less. Now they're an ounce and a half. There was no beer or no wine. We've only served draft beer over the last 20 years."<sup>22</sup>

Today the Gold Dust Lounge attracts a diverse mix of San Franciscans, including many old-timers and natives, as well as more recent arrivals, tourists, and younger people. Again lines form outside the doors on a Saturday night.



Figure 11. Techau Menu  
 Source Catherine Friel



Figure 12. Bustles & Beaus Ashtray

<sup>20</sup> Catherine Friel, Interview with Jim Bovis, January 14, 2012.  
<sup>21</sup> San Francisco Department of Building Inspection files for 247 Powell Street.  
<sup>22</sup> Catherine Friel, interview with Jim Bovis.  
 DPR 523L





**Figure 13. Herb Caen at the Gold Dust Lounge, ca. 1990**  
Source: Jim Bovis

#### *Cocktail Lounges in Union Square*

Union Square is San Francisco's commercial and retail heart. It is the traditional location of its most prestigious hotels and department stores. Many people today do not know that it was also an important center of nightlife, revolving around its once-plentiful bars, cocktail lounges, and taverns, as well as its theaters, social clubs, and nightclubs. Over the last 50 years, between 1960 and the present day, Union Square has evolved away from its traditional role as an important center of nightlife toward an almost exclusively retail focus. Although Union Square has been the center of the city's carriage trade since at least the 1880s, by 2000, most of the local independent stores and businesses had been replaced by national and international chains. Gradually, local stores like the City of Paris, The Emporium, Blum's and others were toppled to make way for better-financed national and international chains. Many of these chains have long desired a retail outlet (or two) in San Francisco's prestigious Union Square and they are typically willing to pay exorbitant rents to achieve it – rents that most local businesses cannot afford. Accompanying this influx of chains has been a concomitant loss of local businesses, particularly cocktail lounges.

As part of this revised nomination, the author has studied San Francisco city directories from 1960, 1970, and 1980, as well as the business listings in San Francisco Yellow Pages in the 1990, 2000, and 2010 telephone directories to inventory all cocktail lounges, bars, and taverns in the Union Square neighborhood in each of these years.<sup>23</sup> In 1960, the San Francisco city directory boasted over 50 non-hotel cocktail lounges, bars, and taverns in Union Square.<sup>24</sup> Powell Street alone had 10 as detailed in the following table.

<sup>23</sup> For the purposes of this study we consider Union Square's boundaries to be Market Street to the south, Mason Street to the west, Bush Street to the north, and Kearny Street to the south. These boundaries largely match the Union Square Merchants Association's definitions, which also include a portion of the old Theater District west of Mason Street and a portion of the south side of Market Street between 4<sup>th</sup> and 5<sup>th</sup> streets.

<sup>24</sup> The city directories do not distinguish between these three types of businesses but in American nomenclature a cocktail lounge is typically a more upscale establishment that serves mixed drinks. It can be part of a hotel but frequently is not. A tavern is, in some cities like Portland, Oregon, an establishment that serves food as well as alcoholic beverages. In San Francisco there is no such distinction anymore, if there ever was, and the term is rarely heard today. The term "bar" once often referred to what would today be called a "beer bar" a low-end establishment where beer in bottles is the main item sold. In the San Francisco city directories, the terms seem to be used interchangeably.



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

Primary # \_\_\_\_\_  
 HRI # \_\_\_\_\_  
 Trinomial \_\_\_\_\_

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Resource Name or # Gold Dust Lounge

\*Recorded by Christopher VerPlanck and Catherine Hill

\*Date  Continuation  Update

1960 business name	Location	Current business
41 Club	41 Powell Street	Burger King
Powell Club	57 Powell Street	Blondies Pizza
Mocambo Tavern	103 Powell Street	Body Shop
Golden Bubble	110 Powell Street	Bangkok Noodle
Baron's	201 Powell Street	Starbucks Coffee
Lefty's Cocktail Lounge	209 Powell Street	Quicksilver
The Paddock	221 Powell Street	Kuleto's Restaurant
Gilbey's	237 Powell Street	Bellini Café
Techau Tavern	247 Powell Street	Gold Dust Lounge
Yankee Doodle	447 Powell Street	Bank of America ATM

By 1970 the number of non-hotel cocktail lounges, bars, and taverns had fallen to fewer than 40 in Union Square, with nine on Powell Street, including Woody's Tavern at 41 Powell Street, the Mocambo Tavern at 103 Powell Street, the Golden Bubble at 110 Powell Street, Baron's Cocktail Lounge at 201 Powell Street, Lefty's Cocktail Lounge at 209 Powell Street, the Paddock at 221 Powell Street, Gilbey's at 237 Powell Street, the Gold Dust Lounge at 247 Powell Street, and Yankee Doodle Tavern at 447 Powell Street.

By 1980 the number of bars in Union Square had plummeted to fewer than 20. Powell Street had only five, including Baron's Cocktail Lounge at 201 Powell Street, Powell Street Station at 229 Powell Street (now Norcini), Clancy's Cocktail Lounge at 237 Powell Street (now Bellini Café), the Gold Dust Lounge at 247 Powell Street, and Christos Tavern at 447 Powell Street (now Walgreens).

By 1990 there were fewer than 10 cocktail lounges and bars in Union Square, with only one non-hotel bar on Powell Street, the Gold Dust Lounge. By 2000 there were only five cocktail lounges in Union Square, with the Gold Dust Lounge remaining as the only non-hotel cocktail lounge on Powell Street. Today there are only three traditional cocktail lounges or bars left in Union Square: the Gold Dust Lounge at 247 Powell Street, Chelsea Place at 641 Bush Street, and the Tunnel Top at 601 Bush Street. The Tunnel Top has been remodeled fairly heavily, leaving only Chelsea Place and the Gold Dust Lounge as the only real old-style cocktail lounges left in one of downtown San Francisco's most important neighborhoods. Finally, while the Chelsea Place is old, it is not particularly architecturally significant, leaving the Gold Dust as the best remaining historic cocktail lounge interior left in Union Square. There are of course other establishments that serve alcohol in Union Square, but most are either hotel bars that mostly cater to hotel guests or themed restaurants that include bars as a sideline to their business. None of the latter is historic or located in what were historic cocktail lounge spaces.<sup>25</sup>

*Significance*

The Gold Dust Lounge appears eligible for listing as a local San Francisco City Landmark under National Register Criterion A (Events) and Criterion C (Design/Construction). Under Criterion A the Gold Dust Lounge appears eligible as a bar associated with important aspects of San Francisco nightlife culture and as a last bastion of "Old San Francisco" in Union Square. High rents and steady homogenization of San Francisco's once-distinct local culture have resulted in the replacement of most local San Francisco businesses with national and international chains catered toward tourists or affluent suburban consumers. According to Gracia Bovis:

"The sad part of it is in San Francisco, with what they're doing, it's happening slowly to all the old establishments, they're tearing them down, replacing them with the new. It's like they're chipping away at the city, the character of San Francisco. I have something to compare it to because I came here in the Sixties. It was so different. Years ago they had these beautiful restaurants where the waiters were in tuxedos, you had table cloths, it was more formal, more traditional. People dressed very nicely. It was a very romantic era."<sup>26</sup>

Surrounded by generic chain stores and trinket shops that come and go with the vagaries of early twenty-first century industrialized tourism, the Gold Dust Lounge actually displays aspects of local culture that tourists can't find anywhere else in Union Square apart from John's Grill. Like the cable cars that trundle up and down Market Street, the Gold Dust Lounge is a unique piece of San Francisco in what has for the most part become a cultural "dead zone."

<sup>25</sup> Indeed, many are contemporary fabrications of authentic "Irish" bars like the Irish Bank on Mark Lane, Murphy's Pub at 215 Kearny Street, and Johnny Foley's at 243 O'Farrell. According to San Francisco City Directories, there were never any bars in these locations before 1990. In addition, there are several pseudo-Tuscan bar/café's that cater almost exclusively to tourists, such as Bar Norcini at 229 Powell Street or Scala's Bistro in the Sir Francis Drake Hotel.

<sup>26</sup> Catherine Hill, interview with Gracia Bovis.

According to frequent patron and former Mayor of San Francisco, the Honorable Willie Brown, the Gold Dust Lounge is the “crown jewel” of Union Square nightlife, a place where political deals were made and opinions fashioned:

“My time at the Gold Dust Lounge was when I actually wandered into the political world back in the early Sixties until Herb (Caen) died in '97. These were regular visits, not infrequent visits, over a period of 40 years. They were always the last stop on our menu of whatever we were doing on that evening. In that area you had a number of places you could actually go and enjoy yourself because you had the Compass Rose (now Chef Michael Mina), which was in the St. Francis Hotel, you had the Starlight up on Powell Street in the Sir Francis Drake Hotel...You really did have a number of locations and spaces and places for nightlife in this city. The Gold Dust Lounge was the crown jewel of all that.”<sup>27</sup>

Willie Brown stated that the Gold Dust Lounge has always been a diverse, welcoming oasis within a part of town almost entirely given over to consumption. Unlike the shopping malls and chain stores, where if you are not actively buying something you are bound to be tossed out on your ear, in the Gold Dust Lounge you can sit and rest a bit, talk to your neighbor, and have an inexpensive Irish Coffee for half of what it would cost you anywhere else. Willie Brown discussed how both locals and tourists were welcome there and how it is one of the only places in San Francisco where they regularly mix: “It was a well-placed venue for that kind of action and one that the locals DEARLY loved. And the people who visit San Francisco would come to look at us and see we were in the zoo and they were zoo observers. That’s how good it really was.” He also speaks about how accepting it is and how “if you were eccentric, you could get away with being normal in the Gold Dust Lounge.”<sup>28</sup>

Willie Brown also talks about the importance of the Gold Dust Lounge to the city’s live music scene, and how he and Herb Caen would often drop by to jam with the musicians who played there nightly. In today’s era of dee-jays and recorded music it is sometimes difficult to remember that live bands were once an important part of the city’s nightlife. According to Gold Dust Lounge band leader Rich Young, the Gold Dust Lounge is one of the last holdouts of nightly live music without a cover charge in San Francisco:

“The Gold Dust Lounge is also the “last bastion” in San Francisco of the concept of a “House Band.” That phenomenon, once prevalent across the United States, and in San Francisco at places such as The Fairmont Hotel, and the Mark Hopkins Hotel, is almost extinct, as any working professional musician will tell you. Powell Street itself, as recently as the 1950’s had a dozen clubs with live music between Union Square and Market Street. The only club left on that stretch with live nightly music is the Gold Dust Lounge. That alone makes it a historic site, calling back memories of a time when Union Square was a bustle of social activity.”<sup>29</sup>

Although the Top of the Mark, the Tonga Room, and the Gold Dust Lounge still have house bands, most others have faded away. Places that once had regular cover-free live music such as Dixieland or Jazz, such as the Red Garter at 670 Broadway and other lounges mentioned in public testimony at the Historic Preservation Commission hearing on February 15, 2022 are long gone.

Under Criterion C the Gold Dust Lounge as an example of a “type and period” of construction, as well as an excellent and well-preserved example of an “American” cocktail lounge of the mid-twentieth century. Overlaid on top of the bones of the Art Deco Techau Tavern is the fabulous Gay Nineties/Barbary Coast interior by Design Group Inc. of Beverly Hills. Designed at the time to evoke the nightlife of 1890s San Francisco, almost as many years have passed since it was installed in 1960 as what separated this now historic interior from the actual 1890s. Of course, very little remains of the real Gay Nineties in San Francisco because most of it was destroyed in the 1906 Earthquake. What remains of the revived twentieth-century interpretation of the style is very scarce in San Francisco, with occasional remnants like Julius’ Castle (San Francisco City Landmark No. 121) or the Sausage Factory at 517 Castro Street. The old Cliff House was another good example but that interior was removed as part of the recent restoration. Trademark features of the style at the Gold Dust Lounge include its Victorian-style electroliers, the ceiling murals by the unknown MGM artist, the bolstered banquettes, doors and panels; the textured wall paper, as well as other elements, including the gilded Victorian mirror near the entrance and the salvaged Victorian marble sink in the men’s room.

<sup>27</sup> Catherine Hill, Interview with Willie Brown.

<sup>28</sup> Catherine Hill, Interview with Willie Brown.

<sup>29</sup> Testimony of Rich Young at the San Francisco Historic Preservation Commission hearing, February 15, 2012.

*Integrity*

The Gold Dust Lounge has undergone few if any major changes since 1974. Some elements detract from the integrity, including several non-historic air filtering units, ATMs, televisions, exposed wiring and cables, and some more recent changes to the toilet rooms. Nevertheless, the bar retains enough of its historic fabric to convey its importance under both National Register Criteria A and C. It retains the following aspects of integrity:

Location: The Gold Dust Lounge and its ancestors have not moved from this space since the mid-1930s.

Design: Although a mixture of decorative and architectural elements, the Gold Dust Lounge is essentially an Art Deco style bar overlaid with Gay Nineties interior decoration. The materials and features blend fairly seamlessly to create a unique interior and exterior character.

Setting: The Gold Dust Lounge is located within the historic Elkan Gunst Building. Although the storefronts of the building have changed over time, the rest of the building exterior is intact to its 1908 design.

Materials: The Gold Dust Lounge contains materials and features from the mid-1930s, 1960, 1966, and 1974. Few changes have been made since 1974.

Workmanship: Many materials and features within the Gold Dust Lounge display advanced craft skills, including the bar, the back bar, the ceiling murals, and the paintings.

Feeling: The Gold Dust Lounge has all the feeling of an intact mid-century cocktail lounge in San Francisco. Although modern devices such as televisions and ATMs intrude in the space, these are reversible changes that do not greatly impact its historic fabric.

Association: What one sees today within the interior of the Gold Dust Lounge is what Herb Caen, Janis Joplin, and various other regular patrons would easily recognize if they were alive today.

Moving the Gold Dust Lounge to another storefront is not feasible and it would likely result in the destruction of many of its non-portable materials and features, including the Art Deco ceiling and plaster ornament, the back bar, and possibly the mahogany Art Deco bar itself.

*Character-defining Features*

The character-defining features of the Gold Dust Lounge include its existing façade, including its poster cases and doors, as well as its bay window and sheet metal marquee. Within the interior it retains its original 1930s-era floor plan, curvilinear Art Deco bar, doors, and streamlined ceiling. It also retains much of its distinctive 1960s-era Gay Nineties interior decor, in particular its upholstered banquettes, painted ceiling murals, Victorian-style electroliers, textured wall surfaces, back bar, bolstered bathroom doors, and salvaged Victorian gold mirror. The stage at the rear of the bar is of less architectural significance but of high cultural significance. Various non-durable materials, such as carpeting and upholstery are also not character-defining and can be replaced.

*Cultural Landmarks*

The attorney for the property owner has consistently maintained that there is but one San Francisco City Landmark that designates the interior of a commercial property in San Francisco – the Garden Court at the Palace Hotel. This contention is absolutely false. According to an inventory performed by the author of this report there are over 20 individual City Landmarks that designate non-residential commercial interiors that have architectural or cultural value. They include:

1. Garden Court Room, Palace Hotel, 2 New Montgomery Street (Landmark No. 18), 03.09.1969
2. V.C. Morris Building, 140 Maiden Lane (Landmark No. 72), 08.07.1975
3. Geary Theater, 415 Geary Street (Landmark No. 82), 07.11.1976
4. Orpheum Theater, 1192 Market Street (Landmark No. 94), 07.09.1977
5. Castro Theater, 429 Castro Street (Landmark No. 100), 09.03.1977
6. Julius' Castle, 302-04 Montgomery Street (Landmark No. 121), 10.05.1980
7. Old Spaghetti Factory Café (Bocce Café), 478 Green Street (Landmark No. 127), 06.07.1981
8. Hoffman Grill (Boudin's), 619 Market Street (Landmark No. 144), 12.06.1981
9. Buich Building (Tadich Grill), 240 California Street (Landmark No. 145), 12.06.1981
10. Jack's Restaurant, 615 Sacramento Street (Landmark No. 146), 12.06.1981
11. Don Lee Building (AMC Van Ness), 1000 Van Ness Avenue (Landmark No. 152), 07.10.1982
12. Earle C. Anthony Packard Showroom (BMC), 901 Van Ness Avenue (Landmark No. 153), 07.10.1982
13. Theodore Green Apothecary, 500-02 Divisadero Street (Landmark No. 182), 09.14.1986

14. Islam Temple (Alcazar Theater), 650 Geary Street (Landmark No. 195), 10.18.1989
15. El Capitan Theater and Hotel, 2353 Mission Street (Landmark No. 214), 03.03.1996
16. Brown's Opera House (Victoria Theater), 2961 16<sup>th</sup> Street (Landmark No. 215), 03.03.1996
17. Alhambra Theater (Crunch Fitness), 2320-36 Polk Street (Landmark No. 217), 03.03.1996
18. The Castro Camera and Harvey Milk Residence, 573-75 Castro Street (Landmark No. 227), 07.02.2000
19. City Lights Bookstore, 261-71 Columbus Avenue (Landmark No. 228), 08.26.2001
20. Jose Theater/Names Project Building (Catch), 2362 Market Street (Landmark No. 241), 05.27.2004
21. New Mission Theater, 2550 Mission Street (Landmark No. 245), 05.27.2004

We did not include hotels, of which there are several with landmarked interior lobbies, and concentrated on non-residential properties. As evidenced by this list most are either theaters or restaurants. Some have little architectural significance but are important primarily for their cultural significance and importance to particular groups of people, most notably Castro Camera and Harvey Milk Residence, City Lights Bookstore, and the Jose Theater/Names Project Building. The idea of preserving culturally significant properties is relatively backward in San Francisco in comparison with other California cities, especially Los Angeles, where properties of cultural significance comprise a large portion of that city's list of Historic-Cultural Monuments.

#### *Gentrification and Homogenization*

Although the topics of gentrification and homogenization are typically left off the table when discussing landmarking historic or cultural sites in San Francisco, the fight over the fate of the Gold Dust Lounge does revolve very closely around this topic. As discussed above, most local businesses – no matter how profitable – can't match the rents that national and international corporations can pay, especially as many will pay premium rents just to have a location in San Francisco. As Rebecca Solnit puts it:

"To love one's place is to love particulars, details, routines, memories, minutia, strangers, encounters, surprises. It's common now for lovers of rural places to fight to preserve them, and what they love is usually the appearance of a place, the activities possible in that place, sometimes the fauna as well as the flora and form, but also what that place means. Love of a city is a more complicated thing, in that it's a love of one's fellow humans in quantity, for their eccentricities and frailties, as well as a love of buildings, institutions such as Halloween in the Castro or Chinese New Year Parade, particular places, ethnic mixes; but also love of one's own liberation by and in connection to these phenomena. What is happening here (gentrification in San Francisco) eats out the heart of the city from the inside: the infrastructure is for the most part being added to rather than being torn down, but the life within it is being drained away, a siphoning off of diversity, cultural life, memory, complexity. What remains will look like the city that was – or like a brighter, shinier, tidier version of it – but what it contained will be gone. It will be a hollow city."<sup>30</sup>

Herb Caen, Willie Brown, Jack Lalanne and Janis Joplin can't all be wrong. The Gold Dust Lounge appears eligible for designation as a San Francisco City Landmark under National Register Criteria A (Events) and C (Design/Construction) as an intact mid-century cocktail lounge that embodies architectural and cultural characteristics of the Gay Nineties style. More important, it is an important cultural and historical landmark – a place where tourists cavort with cultural figures and ex-mayors, as well as a last bastion of live music without a cover charge, essentially the last historic non-hotel cocktail lounge left in Union Square, and a last outpost of "Old San Francisco" within the "Cable Car Corridor (**Figure 14**)."

It was not that long ago that most people thought that the cable cars of San Francisco were hopeless relics that should make way for "something more interesting." Maybe it is time we rethought the disposability of the Gold Dust Lounge.

<sup>30</sup> Rebecca Solnit, *Hollow City: The Siege of San Francisco and the Crisis of American Urbanism* (New York: Verso, 2000), 30. DPR 523L



Figure 14. Photograph of the Gold Dust Lounge, ca. 1985  
Source: Jim Bovis



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March 12, 2012

Charles Chase  
President, Historic Preservation Commission  
1650 Mission Street, Suite 400  
San Francisco, CA 94103

Re: Historic Resource Evaluation of the Gold Dust Lounge

Dear President Chase and Members of the Historic Preservation Commission:

We are writing on behalf of our client, the owner of the Category 1, Significant, 1908 Elkan Gunst Building, to again urge that you reject the suggestion that the space within it occupied by the Gold Dust Lounge is eligible for designation as a City Landmark. The materials previously presented on this matter have been limited to the nonobjective report prepared by Mr. VerPlanck. We are enclosing two independent historic resource evaluations prepared by the well-established firms of Garavaglia Architecture and Preservation Architecture<sup>1</sup> which address the questions raised by the Historic Preservation Commission during the February 15, 2012 hearing.

Both of the historic resource evaluations unequivocally conclude that the Gold Dust Lounge is not eligible for landmark status. As you will find, the evaluations are meticulous and include a thorough, well-researched analysis of all reasonably possible historic contexts, including the "contexts" proposed in the report previously submitted by Mr. VerPlanck. No rock has been left unturned. Notably, the enclosed evaluations are free of unnecessary embellishment, irrelevant information and emotional flourish. When you break this down to the facts it is blatantly clear that the Gold Dust Lounge has no historic merit whatsoever -- let alone exceptional importance, the requirement for a resource less than 50 years old.

We call the following conclusions from the historic resource evaluations to your attention:

- The space is not significant in the context of "bar design in the United States." The space is a typical bar -- it's layout is generic and it is not an important example.

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<sup>1</sup> Curricula vitae for these firms is enclosed.

- The space is not significant in the context of "San Francisco drinking and nightlife culture."<sup>2</sup> That context is overly broad and there is no evidence to connect the space to any event or person of historic importance, even under the better-defined contexts discussed below.
- The space is not significant in the context of early gay/lesbian bars (1940s-1950s). There is no direct evidence that it was a known gay bar or that any related event or person of historic importance was connected to the space. Even if such evidence did exist, the space lacks integrity because of the 1960, 1966 and 1974 remodels.
- The space is not significant in the context of burlesque entertainment (1950s-1970s) because it was late to that art form, was not associated with any important performers, and the prior design of the burlesque club was not notable. Even if it was, important components of the design (e.g. the stage and dancing pole) were removed in subsequent remodels.
- The space is not significant in the context of the "Gay Nineties" (1890s) interior design style. There is no substantiated architectural context for that style as applied during the 1960s. Even if there was such a context, that design has been altered and lacks integrity.
- The space is not significant in the context of 1960s San Francisco Culture (Hippie Counterculture) because there is no evidence of any association, significant or otherwise, with that context.
- The latest iteration, the space as the 1966 Gold Dust Lounge, is not of exceptional historic importance. In fact, it is not associated with any event or person of identifiable historic importance and it lacks a substantiated architectural context.

Whatever role the Gold Dust Lounge may have in some recollection, it clearly does not qualify for landmark status and we urge that it does not justify compromising important historic principles. We think that you are compelled, absent substantiated evidence that the space is historically significant, to determine that it is not worthy of consideration.

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<sup>2</sup> Nor is the space significant within the timeframe of 1848-1919, as suggested. Even if it was, there are no remnants of the Techau Tavern that operated for two years during that timeframe.

Historic Preservation Commission

March 12, 2012

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Respectfully Submitted,



Caroline A. Guibert

For Coblentz, Patch, Duffy & Bass LLP

Enclosures

cc: Courtney Damkroger, Vice President, Historic Preservation Commission  
James M. Buckley, Commissioner  
Karl Hasz, Commissioner  
Richard S.E. Johns, Commissioner  
Alan Martinez, Commissioner  
Diane Mastuda, Commissioner  
Andrew Wolfram, Commissioner  
John Rahaim, Planning Director  
Tim Frye, Preservation Coordinator  
Mayor Edwin M. Lee  
San Francisco Board of Supervisors

EXHIBIT A

HISTORIC RESOURCE EVALUATION

PREPARED BY GARAVAGLIA ARCHITECTURE



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March 9, 2012

Charles Chase  
President, Historic Preservation Commission  
c/o Architectural Resources Group  
Pier 9, The Embarcadero  
San Francisco, CA 94111

Re: 247 Powell Street: Historic Resource Evaluation Findings Summary

Dear President Chase and Members of the Historic Preservation Commission,

Garavaglia Architecture, Inc. has been retained by Coblentz, Patch, Duffy & Bass, LLP to provide an independent evaluation of historical significance for 247 Powell Street, San Francisco, California. This address is currently occupied by the *Gold Dust Lounge*, and is one retail space within the City of San Francisco, Category 1 historic Elkan Gunst Building at the corner of Geary and Powell Streets (323 Geary Street). The space at 247 Powell Street is the subject of a City of San Francisco Landmark request. This report submitted by a member of the public (February 2012 DPR forms) claims the building is eligible for consideration under National Register Criterion A (events) for its association with important aspects of San Francisco nightlife culture and under Criterion C (Design/Construction) as "an example of a 'type and period' of construction, as well as an excellent and well-preserved example of an 'American' cocktail lounge of the mid-twentieth century." After careful consideration, Garavaglia Architecture, Inc. respectfully disagrees with these findings.

#### **Executive Summary**

After review of the submitted materials (February 2012 DPR forms and City of San Francisco Planning Department Memo dated February 8, 2012), and further research on the proposed contexts as well as additional contexts, Garavaglia Architecture, Inc. concludes that 247 Powell Street is not eligible for consideration as a City of San Francisco Landmark. No events, associations, design or construction information has been discovered to warrant further consideration of 247 Powell Street as a historic resource at the local, state, or national levels.

Evaluation of a potential resource must consider the reason for historical significance within an established framework or context. Once a context has been identified, and the resource analyzed for its place (or lack thereof) within that context and period of significance, its historical integrity must be carefully examined to determine if enough of resource from that period remains for the resource to be properly understood. If a resource is determined to be historically significant within an established context, and meets the evaluation criteria as put forth by the local, state, or national government, but lacks historical integrity, it is not a historic resource. The following is a summary of the information presented in the enclosed DPR forms.



### Criteria for Evaluation

As you are aware, the City of San Francisco as adopted the same evaluation criteria as the National Register of Historic Places (NRHP). To be eligible for consideration, resource (structures, sites, buildings, districts and objects) must be over 50 years of age and meet the evaluative criteria described below. Resources can be listed individually in the National Register or as contributors to an historic district. The National Register criteria are as follows:

- A. Resources that are associated with events that have made a significant contribution to the broad patterns of history;
- B. Resources that are associated with the lives of persons significant in our past;
- C. Resources that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. Resources that have yielded or may likely yield information important in prehistory or history.<sup>1</sup>

In addition to the four criteria listed above, the NRHP also has seven special consideration criteria for resources that fall within special categories. Of these, Criteria Consideration G: Properties that have achieved significance within the last fifty years, would apply to 247 Powell Street for associations made after 1962, including any context specifically related to the *Gold Dust Lounge*, such as the function of that space as a piano bar.

The 50-year threshold is generally considered to provide adequate time to develop a supportable historical perspective regarding significance for a property. "A property that has achieved significance within the past fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is *exceptionally important*. The necessary perspective can be provided by scholarly research and evaluation, and must consider both the historic context and the specific property's role in that context."<sup>2</sup>

To provide perspective, National Register Bulletin 15 described exceptional importance the following manner:

"The phrase 'exceptional importance' may be applied to the extraordinary importance of an event or to an entire category of resources so fragile that survivors of any age are unusual. Properties listed that had attained significance in less than fifty years include: the launch pad at Cape Canaveral from which men first traveled to the moon, the home of nationally prominent playwright Eugene O'Neill, and the Chrysler Building (New York) significant as the epitome of the 'Style Moderne' architecture."<sup>3</sup>

To date, no such qualifying events or associations occurring after 1962 have come to light at this time that would warrant consideration under Criterions Consideration G. Therefore, the

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<sup>1</sup> *National Register Bulletin 15: How to Apply the National Register Criteria For Evaluation*, (Washington, D.C.: National Park Service, 1997), 2 [more recent updates also available online: <http://www.nps.gov/nr/publications/bulletins/nrb15/>].

<sup>2</sup> *Ibid.*, Emphasis added.

<sup>3</sup> *National Register Bulletin 15: How to Apply the National Register Criteria For Evaluation*, (Washington, D.C.: National Park Service, 1997), 42 [more recent updates also available online: <http://www.nps.gov/nr/publications/bulletins/nrb15/>].

following relevant pre-1962 contexts were explored for their applicability to 247 Powell Street and its evaluation for eligibility for consideration as a City of San Francisco Landmark.

When evaluating a resource according to any set of historical standards, one must evaluate and clearly state the significance of that resource to American history, architecture, archaeology, engineering, or culture. It must meet one or more of the above listed criteria for significance *and* possesses historic integrity. Historic properties must retain sufficient historic integrity to convey their significance.

National Register Bulletin 15 lists seven aspects or qualities that define historic integrity:

- **Location.** The place where the historic property was constructed or the place where the historic event occurred.
- **Design.** The combination of elements that create the form, plan, space, structure, and style of a property.
- **Setting.** The physical environment of a historic property.
- **Materials.** The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property.
- **Workmanship.** The physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.
- **Feeling.** A property's expression of the aesthetic or historic sense of a particular period of time.
- **Association.** The direct link between an important historic event or person and a historic property.

To retain historic integrity, a resource should possess several of the above-mentioned aspects. The retention of specific aspects of integrity is essential for a resource to convey its significance. Comparisons with similar properties should also be considered when evaluating integrity as it may be important in deciding what physical features are essential to reflect the significance of a historic context.

### **Possible Historic Contexts and Applicability**

(The following is a summary of the full information presented in the enclosed DPR forms.)

The space at 247 Powell Street was constructed in 1908 as part of the Elkan Gunst Building. Since then, the space has been occupied as part of two different restaurants, as bars, as a burlesque club, and as a florist. Each of these uses, as well as the people, businesses, and patrons are potential historical contexts for exploration. Garavaglia Architecture, Inc. looked at eight (8) possible contexts and made the following conclusions.

#### Context 1: Bar Design in the United States

This context was presented in the landmarks nomination. The February 2012 DPR form asserts that 247 Powell Street is eligible for listing under Criterion C as a representative example of and "'American' cocktail lounge of the mid-twentieth century." The information presented, and that further explored by Garavaglia Architecture, Inc., suggests that an "American" cocktail lounge

is a typology that developed in the nineteenth century as a response to standardization in the production, delivery, and marketing of alcoholic beverages. By the 1890s, this typology was so well understood it was being used in Europe to create “American” bars. This is similar to the use of the “English pub” in American bar design to denote a particular design and social atmosphere. To this end, the *Gold Dust Lounge*, and its predecessors followed the American bar typology but do not appear to have advanced the design. These businesses used various architectural designs and details, but as an “American” bar, 247 Powell Street does not provide new insight on the evolution of bar design in San Francisco, nor is the arrangement of space readily identified with a particular sub-type of bar or drinking establishment. Its layout is generic and not unique.

Therefore, in conclusion Garavaglia Architecture, Inc. finds there is a lack of evidence to support consideration of 247 Powell Street as significant under Criterion C as a representative example of bar design in the United States.

#### Context 2: Drinking and Nightlife Culture in San Francisco: 1848-1919

This context, as presented in the February 2012 DPR forms, is overly broad and difficult to establish. Additionally, the period for this presented context, 1848-1919 does not overlap with the period for which 247 Powell Street could be associated with drinking or nightlife culture in San Francisco (1919-1922, 1937-present). Therefore, Garavaglia Architecture, Inc. concludes it is not applicable to discussions of historical significance to 247 Powell Street.

In an effort to refine this broad context into possibly applicable sub-themes, Garavaglia Architecture, Inc. explored the Techau Tavern as a business enterprise, Burlesque Entertainment (1950s-1970s), and Early Gay and Lesbian Bars (1940s-1950s) as additional contexts related to drinking and nightlife culture in San Francisco.

#### Context 3: Techau Tavern

The *Techau Tavern* was a name associated with a string of restaurants and bars located in San Francisco. The first *Techau Tavern* at 247 Powell Street was actually the fourth iteration of that business. While it used the 247 Powell Street address, the restaurant was actually located in an adjacent building at 333 Geary Street. The current *Gold Dust Lounge* space served as an entrance to the larger dining and entertainment area at 333 Geary Street. It operated for a little over two years.

The remaining uses of the *Techau Tavern* or similar variations on the name were applied to just the 247 Powell Street space during the period from c.1937-1960. Over this time, over nine owners comprising at least six owner partnerships, ran a bar at 247 Powell Street. No events, or unique characteristics of the *Techau Tavern* are known. It does not appear to have been known for any particular reason or been the subject of any notable events. With regard to age, other bars and restaurants of similar size operated for longer periods of time, under more consistent ownership, or retained a consistent ambiance of repute. These include:

- The Saloon (established 1861) at 1232 Grant. It survived the 1906 Earthquake and Fire and is still in its original location.
- San Francisco Brewing Company (established 1907) at 155 Columbus. This brewery operated under a number of names at the same location for over 100 years. It closed in 2009. The space is now the Comstock Saloon.
- The Little Shamrock (established 1861) at 807 Lincoln Way. Its been remodeled over the years but is in the same location under the same name.

Additionally, few features remain from this period and the general appearance of the *Techau Tavern* within the 247 Powell Street space is unclear. The integrity with regards to association with the *Techau Tavern* name is low enough to disqualify any consideration as a historical resource. In conclusion, Garavaglia Architecture, Inc. does not find association with the *Techau Tavern* as a business enterprise worthy of consideration as a historic resource.

#### Context 4: Burlesque Entertainment (1950s-1970s)

Burlesque was once a very popular form of theater and performance in Europe and the United States. However, its heyday is generally recognized as the late-19<sup>th</sup> century through the 1930s. After that, burlesque as a show, was less focused on musical or comedic performance and more focused on striptease and female exhibition. By the time 247 Powell Street was remodeled for *Bustles and Beaus* (c.1960-1965), burlesque was an almost nostalgic form of entertainment that was soon eclipsed by topless dancing.

247 Powell Street was a burlesque club at the very end of the popularity of burlesque as a form of theatrical entertainment. It does not appear to have attracted any known performers or transformed the artform. Its prior design as a burlesque club also does not seem to be notable. As such 247 Powell Street does not appear to be significant within the context of Burlesque entertainment.

#### Context 5: Early Gay and Lesbian Bars (1940s-1950s)

The World War II and post-World War II period was one of transition for the gay community in San Francisco. It was the beginning of public displays of same-sex culture as overt expressions of sexual orientation. A certain tolerance, although fragile, existing in San Francisco unlike many other American cities.

Circumstantial evidence appears to connect the *Techau Tavern* to this period. However, no substantiated documentation has surfaced to directly link 247 Powell Street to any particular event, person, or trend from this period, within this context. Other, more well known gay bars existed at the time and are better documented. Also, the current site is quite altered from its appearance in the 1950s. The front of the building has been changed. Most other existing prominent features date to after the *Techau Tavern* ceased to exist because of subsequent remodels.

Garavaglia Architecture, Inc. concludes there is not enough evidence to warrant consideration of 247 Powell Street as a historic resource for its association with early gay and lesbian bars in the 1940s and 1950s.

#### Context 6: Design Group Inc.

Not enough information exists to develop a substantiated context for evaluation for significance related to Design Group, Inc. Therefore, it is presumed that this firm was not historically notable and any association with what remains of their *Bustles and Beaus* design is not historically significant.

#### Context 7: "Gay Nineties" Interior Design

Reference to a "Gay Nineties" style, as applied during the 1960s is not well documented. There is not a defined body of scholarly work that categorizes this style, either as an interior design concept or as an overall architectural style. *Bustles and Beaus* appeared to have been decorated with a unified theme that referenced back to the 1890s period. However, it appears to have been designed more as a stage set rather than as part of a widely applied design trend. Without a substantiated architectural context for a possible "Gay Nineties" style, it is not possible to evaluate the importance of 247 Powell Street as a representative example of the style.

Context 8: Milton Fred Kreis (1908 – 1972)

Milton Kreis was a successful businessman but does not appear to be historically significant for his contributions to the business community, for his personal influence, or for any other social, cultural, or political associations.

**Analysis comparison**

The February 2012 DPR forms draw the conclusions that 247 Powell Street:

“appears eligible as a San Francisco Landmark under Criterion A (Events) and Criterion C (Design/Construction) as an excellent and representative example of a traditional American cocktail lounge... It is also a good example of the ‘Gay Nineties’ style, a once-popular interior design style. The Gold Dust Lounge has a long and storied history in San Francisco’s downtown nightlife culture. In Union Square... the Gold Dust Lounge, in all of its previous incarnations, has survived for at least 80 years in the Elkan Gunst Building.”

It goes on to make vague associations to notable San Franciscans Herb Caen, Willie Brown, and Janis Joplin. These assertions are addressed below. Analysis of other contexts can be found in the enclosed DPR forms.

Criterion A

Under National Register Criterion A, a resource must be associated with “events that have made a significant contribution to the broad patterns of history.” The events brought forth in the nomination are associations with “important and well-known businesses during their time, attracting many local luminaries, including politicians, writers, actors, musicians, and other local and national celebrities.”

Historical research presented in the nomination, and that conducted by Garavaglia Architecture, Inc., does not support any connection of 247 Powell Street to specific events or trends that are significant to the development of the nightlife culture of San Francisco. Mere patronage by famous people is not itself a reason for historical significance. Any association with events or trends from within the last fifty years (since 1962) would have to be of exceptional importance, and would have to be directly tied to 247 Powell Street and not better represented by other locations.

247 Powell Street has been primarily occupied as a bar or cocktail lounge, or as an adjunct to a larger restaurant since 1919. This has been the exclusive use of the space since 1937. It operated under a number of owners and under several names. This is not unusual in the bar and restaurant industry where spaces are generally designed to function as a bar or restaurant with specialized equipment and standardized features. Often this makes conversion of the space to another use more costly than to continue the use under new ownership or a new business name. In that regard, 247 Powell Street is a typical 20<sup>th</sup> century bar/restaurant establishment. However, association with a type of business does not necessarily qualify under Criterion A as being associated with events that have made a significant contribution to the broad patterns of history. While the *Techau Tavern* as originally associated with the address, was a well-known restaurant at the time, it was primarily housed at 333 Geary Street. Added to this, the *Techau Tavern* was in the space less than two years before being shut down and the space in question remodeled into a floral shop. Subsequent bars at 247 Powell Street used the *Techau* name but were new businesses with no association with the earlier restaurant. Each enterprise remodeled the interior to some degree, changing the character of the space to fit with their changing target audiences. This is typical of similar spaces and does not appear to qualify 247 Powell Street under Criterion A for association with local nightlife culture in general.

In conclusion, Garavaglia Architecture, Inc. does not find enough evidence to support any association with events or trends as stated in the February 2012 DPR forms that would warrant consideration of 247 Powell Street as a historic resource. To this, association with events or trends prior to the *Bustles and Beaus* remodel in c.1960, are compromised by low historical integrity.

#### Criterion C

Under Criterion C, the February 2012 DPR forms claim 247 Powell Street is:

“an example of a ‘type and period’ of construction, as well as an excellent and well-preserved example of an ‘American’ cocktail lounge of the mid-twentieth century. Containing elements of three storied bars, the layout of the bar itself embodies all the characteristics of an early mid-century cocktail lounge, including its Art Deco mahogany bar and back bar... The ceiling and the walls are also molded in a ‘streamlined’ Art Deco style. Overlaid over all this is the ‘Gay Nineties’ interior design completed by Design Group Inc. of Beverly Hills in 1960... Overlaid over this are elements added by the Bovis Brothers as part of the Gold Dust Lounge...”

Architecturally, the interior of 247 Powell Street is a product of multiple decorating campaigns undertaken since 1937 when a bar was reestablished at this location. It does not represent one particular period, nor can it be associated with one particular historically significant business, designer, or architectural trend. In terms of “American cocktail lounge[s] of the mid-twentieth century” no historical context exists for evaluation. American bars tend to have similar architectural features that are common today as they were a century ago. Utilizing this known programmatic typology does not qualify as significant for embodying “the distinctive characteristics of a type, period, or method of construction” as required for consideration under Criterion C. No portion of the interior is known to be the work of a master, nor does the current interior “possess high artistic values.” It does contain layers of earlier businesses that are interesting and provide an interesting, unusual environment. This makes it a welcoming place to meet people for drinks, but is not rare enough in San Francisco to warrant consideration under Criterion C.

Other claims that it is “a good example of the ‘Gay Nineties’ style, a once popular interior design style,” are presented without supporting documentation. Current literature has very little definitive information to support a widely recognized “Gay Nineties” style. It is difficult to make any analysis of a good example of a style if that style is ill-defined and if no other comparable examples can be located. Garavaglia Architecture, Inc. was not able to establish a context for evaluation of 247 Powell Street under Criterion C for design/construction as a representative of the “Gay Nineties” style, as applied seventy years later during the 1960s.

Claims of significance for events or associations since 1962 but meet the conditions of *exceptional significant* as put forth by National Register 15. This includes events and associations related specifically to the *Gold Dust Lounge*, and the forms of entertainment and performers that might have headlined there.

#### Integrity

Garavaglia Architecture, Inc. finds the space 247 Powell Street to be ineligible for consideration as a City of San Francisco Landmark. The space lacks historical integrity for any events or associations prior to 1966 when the space took on its current appearance. After 1966, these



events or associations must be of exceptional importance. No such events have been uncovered after thorough research.

247 Powell Street has been altered during many different periods in its history. The current appearance dates to 1974 when the last changes were made to the exterior marquee. Apart from the marquee, the current appearance primarily dates to c.1966 when the *Gold Dust Lounge* opened. Prior to this time, the interior had a more uniform appearance in the Belle Époque style for *Bustles and Beaus*. This has since been altered through application of paint, removal of key features such as the stage and dancing pole, and alteration of the façade to include a bay window and wood paneled entry.

The exact nature of the design of the space prior 1960 is unclear. Elements such as the bar and stepped ceiling molding predate 1954, but their exact date of installation is not known. Therefore, possible reasons for historical significance prior to 1960 are greatly hampered by a lack of historical integrity. Of the seven aspects of integrity only location, and very limited materials remain. There is no information regarding design of the space prior to 1960, the setting has been completely altered by the 1960 modifications, workmanship was also removed as part of the 1960 alterations, the feeling of the space is completely different now than it was prior to 1960. Association cannot be evaluated unless an important event or person is connected to a place.

Finally, any association with events or people since 1966 may have greater historical integrity since the space has received relatively minor alterations since 1966. However reasons for significance must be *exceptional* as defined by Criteria Consideration G. No such events, people, or associations have been identified.


### Conclusions

Garavaglia Architecture, Inc. does not agree with the arguments put forth regarding the possible historical significance of the space at 247 Powell Street. It is a bar that utilizes a widely recognized "American" bar typology that is not unique within San Francisco. Its associations with persons of note are tangential and not related to specific events or periods. Mere occupation of the space for a single business type over a period of years does not warrant consideration for historical status. Its design context is not well defined. It lacks historical integrity for any associations to events or people prior to 1966. And any associations to events or people after 1966 must be of *exceptional significance*. No evidence has been uncovered to support any such events or associations from the recent past. In conclusion, the space at 247 Powell Street does not appear eligible for consideration as a City of San Francisco Landmark.

Sincerely,



Becky Urbano  
Preservation Services Manager  
Garavaglia Architecture, Inc.



Mike Garavaglia  
President  
Garavaglia Architecture, Inc.

Enc: DPR forms for 247 Powell Street, March 9, 2012

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

Primary #  
 HRI #  
 Trinomial  
 NRHP Status Code

Other Listings  
 Review Code

Reviewer

Date

Page 1 of 14

\*Resource Name or #: Gold Dust Lounge

**P1. Other Identifier:** Bustles and Beaus, Techau Tavern, Techau Cocktail Lounge, Elkan Gunst Building (partial)

**\*P2. Location:**  Not for Publication  Unrestricted

**\*a. County:** San Francisco

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

**\*b. USGS 7.5' Quad:** San Francisco North, Calif. **Date:** T ; R ; ¼ of ¼ of Sec ; M.D. B.M.

c. Address: 247 Powell Street City: San Francisco Zip: 94102

d. UTM: Zone: 10 ; mE/ mN (G.P.S.)

e. Other Locational Data: Block: 0315, Lot 001

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

The *Gold Dust Lounge* occupies one storefront in the historic, San Francisco City designated Category 1 Elkan Gunst Building at the corner of Geary and Powell Streets, at the southwest corner of Union Square. The Gunst Building is an eight-story terra cotta clad, steel and concrete Renaissance/Baroque commercial building with a rounded corner facing Union Square. It was constructed in 1908 and designed by notable architect, G. Albert Lansburgh. The subject site is in the southern-most storefront on Powell Street. The *Gold Dust Lounge* is approximately 18.5 feet wide by 61.5 feet deep and is decorated with various interior elements remaining from previous businesses in the space. The current represents the 1974 appearance, when the marquee was last altered.

The asymmetrical exterior façade of the *Gold Dust Lounge* consists of an off-center entry, a projecting bay window and two pilasters with oversized display cases. The entry is recessed from the street façade just north of center. It is topped by a glass transom with "Gold Dust Lounge, Est. 1933, 247" applied in gold paint. The three-part bay window is glazed with leaded glass windows with clear protective glazing on the exterior. The window and door frames are painted gold. Flanking the entry/bay window central features are two oversized display cases. Each is heavily framed with an elaborate wood surround topped by molded plaster in a stylized acanthus leaf motif. The entire storefront is trimmed with wood panels of various sizes. The field is painted brown with all trim and edges highlighted in gold. A trapezoidal marquee rests above the storefront. It is outlined in clear lightbulbs, topped with metal scrollwork and advertises the various musical acts and entertainment performing on specific dates. Overall the storefront is in good condition, but is not compatible with the architectural design of the historic Elkan Gunst Building.

(Please see Continuation Sheet (page 3) for additional resource descriptions)

**\*P3b. Resource Attributes:** H39: Bar and Restaurant

**\*P4. Resources Present:**  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)



**P5b. Description of Photo:** (View, date, accession #)  
 East Elevation, February 2012

**\*P6. Date Constructed/Age and Sources:**  Historic

Prehistoric  Both  
 1966, San Francisco Building Permits

**\*P7. Owner and Address:**

Jon Handlery  
 180 Geary Street  
 Suite 700  
 San Francisco, CA 94108

**\*P8. Recorded by:**

Becky Urbano  
 Garavaglia Architecture, Inc.

**\*P9. Date Recorded:**

March 9, 2012

**\*P10. Survey Type:** none

**\*P11. Report Citation:** none

**\*Attachments:**  NONE  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  
 Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  
 Artifact Record  Photograph Record  Other (List):

**BUILDING, STRUCTURE, AND OBJECT RECORD**

\*Resource Name or # Gold Dust Lounge

- B1. Historic Name: Gold Dust Lounge, Bustles and Beaus, Techau Tavern, Techau Cocktail Lounge
- B2. Common Name: Gold Dust Lounge
- B3. Original Use: storefront
- B4. Present Use: cocktail lounge

\*B5. **Architectural Style (247 Powell Street):** Belle Époque combined with Art Deco and vernacular elements

\*B6. **Construction History:**

The Elkan Gunst Building was constructed in 1908 at the corner of Geary and Powell Streets. The first floor originally consisted of 5 storefronts, an office suite, and the lobby for the upper floors. The storefront at 247 Powell Street was remodeled in 1919 as the primary entrance for the *Techau Tavern* located at 333 Geary Street (an adjacent building). It was remodeled again in 1923 for the *Art Floral, Co.* In 1935 and 1936 the interior and storefront was again remodeled, a rectangular marquee installed and by 1937 it was operating under the *Techau* name as a stand-alone retail liquor establishment. In 1954 bathrooms were added at the rear of the space in the configuration existing today. This date coincides with the closure of the *Golden Pheasant* restaurant next door. The same manager leased both spaces from 1948-1954. In 1960 the space was extensively remodeled when flocked wallpaper, carpet, ceiling murals, light fixtures and a stage were added. The foot rail was "rebrassed," the bar face was covered with fabric and the existing woodwork was painted. The exterior was modified from an Art Deco style to a Belle Epoque style and included installation of display cases, modification of the marquee, and installation of a new wood panel storefront with gold-panted lattice. These 1960 changes were for Milton Kreis' *Bustles and Beaus* burlesque-themed bar. In 1966, the Bovis brothers opened the *Gold Dust Lounge* in the space. At that time the wall finishes and plaster detailing was painted gold, a bay window was added to the front, the stage was removed, and a piano platform installed. The exterior lattice was removed and replaced with the current paneled design. The rectangular marquee was replaced in 1974 with the existing trapezoidal marquee.

Changes of unknown/unconfirmed dates include:

- Installation of curved bar and back bar (suspected 1935 when the space was converted from the florist shop to a bar)

See continuation sheet (page 4)

\*B7. **Moved?** No Yes Unknown **Date:** **Original Location:**

\*B8. **Related Features:**

former *Golden Pheasant* and *Milton F. Kreis Store* space at 301 Geary (now vacant),  
former *Techau Tavern* at 333 Geary Street (adjacent building, now Lefty O'Doul's)

B9a. Architect: Gunst Building: G.Albert Lansburgh,. Builder: unknown  
247 Powell: unknown

\*B10. **Significance: Theme:** none

**Area:** San Francisco, California

**Period of Significance:** none

**Property Type:** Cocktail Lounge/Bar

**Applicable Criteria:** none

A number of different contexts were explored related to the history of 247 Powell Street. These included *Bar Design in the United States, Drinking and Nightlife Culture in San Francisco: 1848-1919, Techau Tavern, Burlesque Entertainment (1950-1970), Early Gay and Lesbian Bars (1940s-1950s), Design Group Inc., The Gay Nineties Interior Design, and Milton F. Kreis.*

When exploring these contexts for applicability to 247 Powell Street, both historical integrity and the 50-year threshold were used as additional layers for consideration. This generally excluded events and associations with the current business, the *Gold Dust Lounge*, because this business and any associated remodeling occurred less than 50

See continuation sheet (page 7)

B11. Additional Resource Attributes: none

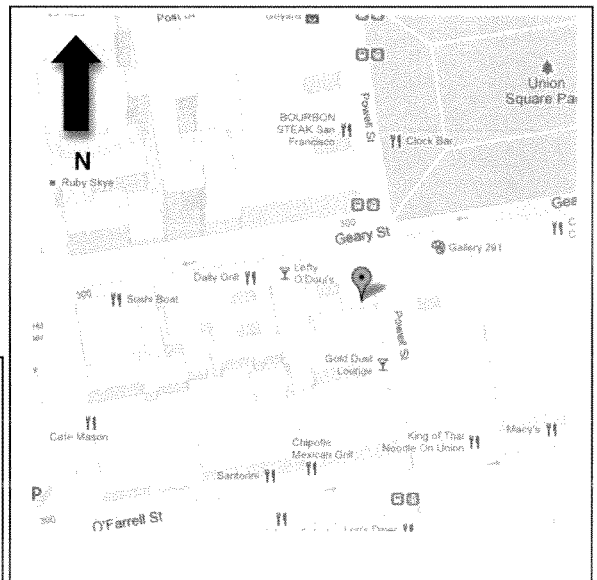
\*B12. **References:** See Continuation Sheet

B13. **Remarks:**

\*B14. **Evaluator:** Becky Urbano, Garavaglia Architecture, Inc.

\***Date of Evaluation:** March 9, 2012

(This space reserved for official comments.)



\*Recorded by: Becky Urbano, Garavaglia Architecture, Inc.

\*Date: March 9, 2012  Continuation  Update

**P3a. Description, cont.**

The front entry doors are glazed wood doors with a brass kickplate, brass pushplate and scrolled brass "grill" protecting the glass (see Figure 1). Upon passing through the deep entry and paneled surround, the interior of 247 Powell Street has a noticeable patina of age created through layered elements of past business remodels. The curved bar is placed along the south wall and stretches over the middle 2/3 of the room (see Figure 2). The form of its oversized wooden edge is echoed in the curving brass foot rail and padded bar front. Behind the bar is the equally patinaed back bar with a long row of black cabinets and coolers outfitted with chrome hardware. Above the back bar are open shelves, backed by gilded mirrors to display the many bottles of liquor (see Figures 3 and 4). The mirrors are topped with various plaster filigrees and decorative trims that are continued in the gold painted picture rail along the south wall. This design is similar to that found on the top of the display cases on the exterior.



Figure 1. Brass scroll on the front entry doors.



Figure 2. Curved bar was existing in 1954 when the space was remodeled to include restrooms. An exact date for installation is unknown.



Figure 3. Back bar with mirror-backed open shelves, gilded. And elaborately ornamented mirror frames, and wall-mounted lights.



Figure 4. Another view of the back bar showing the curve in the center that approximately mirrors that of the main bar.

The walls are covered in flocked wallpaper, painted various shades of gold. The lower three-feet of the wall, where exposed, is covered with wood board or paneling, painted gold. In most cases, the walls are lined with built-in tufted seating upholstered in red fabric (see Figure 5). Such seating lines the length of the north wall between the entrance and the performance stage/secondary bar. Additional seating lines the back (west) wall, including built-in, upholstered banquettes.

Looking up, the ceiling is outlined with oversized, rounded stepped plaster molding that is one of the last remaining Art Deco styled features from the *pre-Bustles and Beaus* days (see Figure 6). It has been painted gold (c.1966) and frames a mural of semi-naked cherubs that runs across the entire ceiling (installed c.1960, see Figure 7). Victorian-inspired light fixtures, with frosted spherical globes and glass prism accents, are set in elaborate gold-painted plaster medallions (see Figure 8). Belle Époque-style, wall-mounted light fixtures are installed throughout the space as well as on the exterior of the building above the two display cases. The daylight enters from the single bay window at the front (east) of the space or through the front doors when they are left open.

\*Recorded by: Becky Urbano, Garavaglia Architecture, Inc.

\*Date: March 9, 2012  Continuation  Update



Figure 5. Upholstered built-in seating against the north wall.

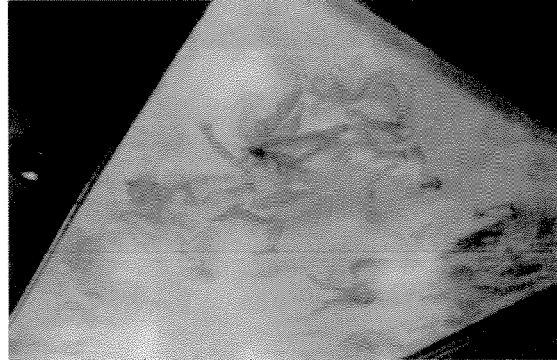


Figure 6. Ceiling murals were painted in 1960 for *Bustles and Beaus*.

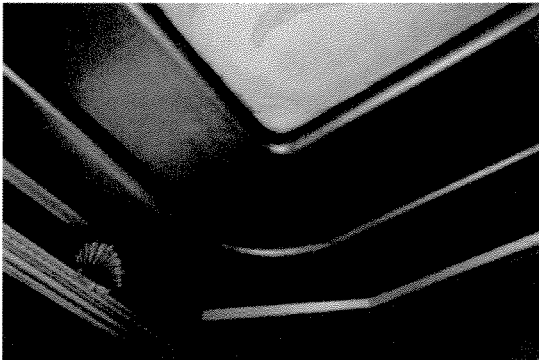


Figure 7. The rounded-corner, stepped ceiling molding was in place as early as 1954.

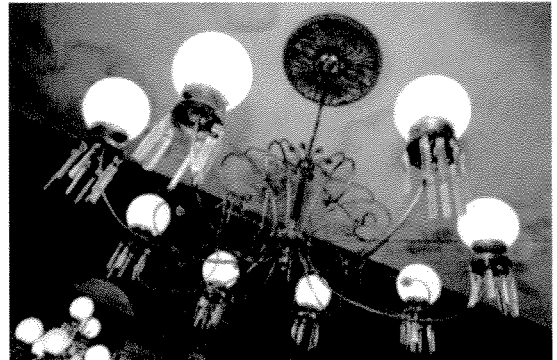


Figure 8. Detail of the light fixtures installed in 1960 for *Bustles and Beaus*.

The walls are decorated with a series of large contemporary portraits and paintings added by the current owners. They are displayed in elaborate gold-painted wood frames. Several flat-screen televisions are hung throughout the space and various pieces of mechanical equipment (painted gold) are found protruding from the walls. A well-worn assemblage of various types and styles of movable furniture includes at least two styles of bar stools (one for the main bar and a more elaborate style for the secondary bar at the rear), various designs of small two-to-four person tables with vaguely Mission-style wood chairs and small, wire-designed stools with red upholstered tops in the bay window.

#### B6. Construction History, cont.

The building was constructed in 1908 with commercial space on the first floor consisting of five (5) storefronts, one (1) office suite, and the building lobby at 323 Geary Street (see Figure 9).<sup>1</sup> In November 1918, an agreement was signed to allow 247 Powell Street to be remodeled and used as an entrance to the new *Techau Tavern* at 333 Geary Street (now Lefty O'Doul's, see Figure 10).<sup>2</sup> The *Techau Tavern* adopted the 247 Powell Street address as their official one when they finally moved into the space in November 1919, from their previous location at the corner of Powell and Eddy Streets.<sup>3</sup> This was the fourth location for the restaurant and the second for the owners at that time.<sup>4</sup> 247 Powell served as the main entrance and connector to the adjacent 333 Geary Street building for just over two years. By April 1922, the *Techau Tavern* had closed and its goods were being sold at auction.<sup>5</sup>

<sup>1</sup> Sanborn Fire Insurance Maps, San Francisco County: 1913.

<sup>2</sup> "Techau Tavern To Move to Geary," *San Francisco Chronicle*, November 16, 1918.

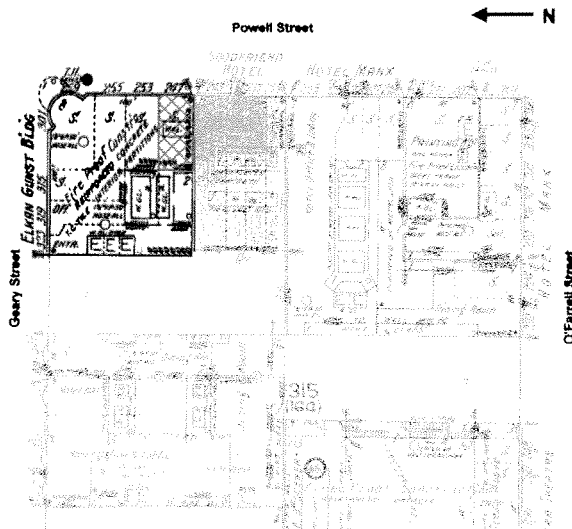
<sup>3</sup> "Entertainment is Sure to Maintain Popularity Here," *San Francisco Chronicle*, November 17, 1919.

<sup>4</sup> "Techau Tavern Changes Hands," *San Francisco Chronicle*, April 15, 1902; "Techau Tavern Opens Its Doors," *San Francisco Chronicle*, July 4, 1909; "Techau Tavern to Move to Geary," *San Francisco Chronicle*, November 16, 1918.

<sup>5</sup> Auction listings, *San Francisco Chronicle*, April 30, 1922.

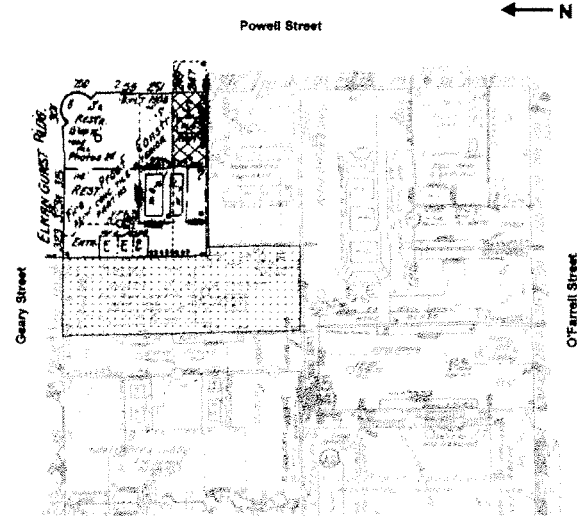
\*Recorded by: Becky Urbano, Garavaglia Architecture, Inc.

\*Date: March 9, 2012  Continuation  Update



**Sanborn Map 1913**

Figure 9. This map shows 5 storefronts, 1 office suite and a lobby for the building on the ground floor. The subject site is highlighted.



**Sanborn Map 1948**

Figure 10. By 1948 the subject site had been remodeled several times and was again operating as a bar. The *Techau Tavern* (1919-1922) had a street address of 247 Powell St. but was primarily housed in an adjacent building at 333 Geary St. Both are highlighted.

By 1923, city directories list *Art Floral, Inc.*, a high-end retail floral establishment, as tenant of the space. Vincent Mataria is listed as owner.<sup>6</sup> At this time (1923), the storefront was remodeled to better serve the florist shop.<sup>7</sup> By 1931, the store was owned by Pelicano-Rossi Floral Co. who was previously located at 123 Kearny Street.<sup>8</sup> The name was changed slightly to *Art Floral, Co.* in 1929, possibly indicating an earlier purchase by Pelicano-Rossi. The floral shop occupied the space until at least 1935.<sup>9</sup>

In November 1935, a permit was issued to Misters Nard and Curtiss to “build a new store, front and interior changes” at the vacant 247 Powell Street space to convert it to a “buffet and restaurant.”<sup>10</sup> Another permit in March 1936 shows elevations of the marquee that was shown on subsequent advertisements for the *Techau Tavern Cocktail Lounge* (see Figure 11).<sup>11</sup> That same year the city directory again lists a retail liquor establishment operating at 247 Powell Street by William Nard.<sup>12</sup> By 1938, the *Techau* name is again connected with 247 Powell Street.<sup>13</sup> It is unknown exactly how long Mr. Nard owned or operated the bar. By 1942, Mr. George Krammerer is listed as owner. The directories do not list the establishment as the *Techau Tavern* but advertisements from the period show that it did operate under this name (see Figure 11).<sup>14</sup> Krammerer is listed as owner through 1946.<sup>15</sup>

The next proprietor for 247 Powell Street is F. Joseph Williams, in 1948. Williams was also the owner of *The Golden Pheasant*, also in the Gunst building. From 1922 until 1954, the majority of the first floor of the Gunst Building was occupied by *The Golden Pheasant* restaurant. Williams is listed as owner of the *Techau Tavern* through 1954 when *The Golden Pheasant* closed.<sup>16</sup> Later in

<sup>6</sup> San Francisco City Directories, 1923-1935.

<sup>7</sup> San Francisco Building Department Permit Records

<sup>8</sup> San Francisco City Directory, 1931.

<sup>9</sup> San Francisco City Directories, 1923-1935.

<sup>10</sup> San Francisco Building Department Permit Records, November 1, 1935.

<sup>11</sup> San Francisco Building Department Permit Records, March 11, 1936.

<sup>12</sup> This is the categorical listing in the directories and is intended to denote establishments that serve liquor for on-site consumption but may or may not serve food. Bars, saloons, cafes, cocktail lounges and taverns all fall into this category.

<sup>13</sup> San Francisco City Directory, 1938. A retail liquor establishment is listed at 247 Powell Street in 1937, but its name is not given in the 1937 City Directory. 1938 is the first year the *Techau* name reappears in the directories.

<sup>14</sup> *San Francisco Life*, Volume 13, Number 10, October 1945, 3.

<sup>15</sup> San Francisco City Directories, 1942-1946. No directory for 1947 could be located at the time of this study.

<sup>16</sup> San Francisco City Directories, 1948-1954; “Golden Pheasant Closes,” *San Francisco Chronicle*, July 7, 1954.

\*Recorded by: Becky Urbano, Garavaglia Architecture, Inc.

\*Date: March 9, 2012  Continuation  Update

1954, Milton Kreis took over the former *Golden Pheasant* space and remodeled it for a San Francisco branch of his high-end drugstore chain.<sup>17</sup> The new enterprise opened in late 1955.<sup>18</sup>

Also in 1954, 247 Powell Street was remodeled.<sup>19</sup> Architect Leonard S. Mosias designed changes to the space that included new restrooms at the rear, along the west wall. These plans indicated the following features were existing as of 1954:

- Brass foot rail
- Mirrors
- Stepped ceiling

At that time (1954), the drawing showed the space was outfitted with curved, quarter-circle booths against the north wall. The overall design of the space was oval with a rounded corners at the east wall, curved seating, a curved bar, and curved and rounded ceiling decoration. The front entry was more Art Deco in design with curved, stepped entry framing and an in-filled in storefront display case.

From 1957 until 1960, the space was run by Samuel Pavlos, Peter Kavros, and Louis Kavros.<sup>20</sup> Louis Kavros was a bartender at this location at least as early as 1956 and they may have operated the *Techau Tavern* prior to the first directory listing in 1957.<sup>21</sup> The current building owners, the Handlery family purchased the building in 1958. Milton Kreis' lease was amended in 1959 to include 247 Powell Street. For 1960, Kreis is listed as the proprietor of *The Techau Tavern*.<sup>22</sup>

In April, 1960, Kreis began extensive modifications to 247 Powell Street for the *Bustles and Beaus* burlesque club.<sup>23</sup> On the exterior, the 1960 plans for *Bustles and Beaus* included modification of the previous Art Deco entry to the current configuration through encapsulating the rounded bevels of the entry within the current rectangular panels. Plans show gold-painted lattice installed over the panels, along with a black and gold marble base. The entry doors were moved forward in the frame, closer to the street, and etched glass panels installed. The doors were also modified with brass kick plates to better accommodate the sloped grade. Poster display boards were mounted at the flanking pilasters at the outer edges of the storefront and topped with plaster detail to match the interior decorations. The marquee was also modified.<sup>24</sup>

The nature of the interior changes were largely cosmetic to fit with the *Bustles and Beaus* Belle Epoque design. Kreis incorporated the existing bar, and stepped ceiling into the new design. It also appears that he added a small circular stage at the front of the space, between the bar and the current bay window alcove. The plans from 1960 indicate minor modifications to the bar including a small cut-out at the western end to allow for a "lift top," and the front was upholstered with "gold viewed naugahyde." The top was sanded to bare wood in preparation for a new finish. A row of upholstered banquettes were installed along the north wall in a longer row than what is currently present. These banquettes replaced the curved seating present in 1954.<sup>25</sup> Near the basement door, a new opening was cut in the wall to allow for "food service into [the] existing kitchen" to the Signature Room in Milton F. Kreis Drugstore next door. This opening was secured with sliding doors. Of note on these drawings is the back bar area. The plans call for incorporation of the "existing canopy" with mirrors in the soffit and for using the "mirrored ceiling, as is" in the canopy above the bar.<sup>26</sup> These feature are not extant and the date of their removal is unknown.

*Bustles and Beaus* was short-lived. In late December, 1965, James Bovis and two other investors signed a lease for the 247 Powell Street space.<sup>27</sup> In January 1966 the Kreis' lease was modified to exclude the 247 Powell Street space from the rest of his business interests in the building.<sup>28</sup> The stage was removed in February 1966 and replaced with a piano platform.<sup>29</sup>

<sup>17</sup> He owned similar businesses in Southern California, New York, and Ohio. Obituary: Milton Kreis, *Los Angeles Times*, February 1, 1972.

<sup>18</sup> "Kreis Store Opened on Union Square," *San Francisco Chronicle*, September 3, 1955; San Francisco Building Department Permit Number 326287 includes 8 sheets of drawings (plans, elevations and details) of the proposed changes. It is unclear how much of this was implemented and has been subsequently removed, but the permit is signed as completed.

<sup>19</sup> San Francisco City Directory, 1955.

<sup>20</sup> San Francisco City Directories, 1957-1959.

<sup>21</sup> 247 Powell Street was robbed and Lou Kavros, aged 25, was the bartender at the time. "Bandits Bind 2, Get \$300 at Bar Here," *San Francisco Chronicle*, August 30, 1956.

<sup>22</sup> San Francisco City directory 1959; Private communication with owner representative.

<sup>23</sup> San Francisco Building Department Permit Number 234669.

<sup>24</sup> San Francisco Building Department Sign Permit Number 236261.

<sup>25</sup> 1954 lease documents, supplied by Owner's representative.

<sup>26</sup> San Francisco Building Department Permit Number 326287.

<sup>27</sup> Property lease amendment dated 1/27/1966.

<sup>28</sup> Ibid.

<sup>29</sup> San Francisco Building Department Permit Number 326287.



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Changes from this remodel that remain include:

- Flocked wallpaper (now painted several shades of gold)
- Ceiling murals
- Bar front material covering (padding under the bar)

In 1966, *Gold Dust Lounge* proprietors further altered the storefront with the addition of a bay window in place of a former display window (present prior to 1954) and creation of the current panels in the areas once decorated with gold-painted lattice. In 1974, the rectangular marquee from the 1940s was modified or replaced with the current trapezoidal marquee.<sup>30</sup>

### B10. Significance, cont.

years ago. Associations within this period would have to meet National Register Criteria Consideration G: Properties that have achieved significance within the last fifty years.

“The phrase ‘exceptional importance’ may be applied to the extraordinary importance of an event or to an entire category of resources so fragile that survivors of any age are unusual. Properties listed that had attained significance in less than fifty years include: the launch pad at Cape Canaveral from which men first traveled to the moon, the home of nationally prominent playwright Eugene O’Neill, and the Chrysler Building (New York) significant as the epitome of the ‘Style Moderne’ architecture.”<sup>31</sup>

The 50-year threshold is generally considered to provide adequate time to develop a supportable historical perspective regarding significance for a property. “A property that has achieved significance within the past fifty years can be evaluated only when sufficient historical perspective exists to determine that the property is exceptionally important. The necessary perspective can be provided by scholarly research and evaluation, and must consider both the historic context and the specific property’s role in that context.”<sup>32</sup> To date, no such qualifying events or associations of exceptional importance occurring after 1962 have come to light at this time that would warrant consideration under Criteria Consideration G. Therefore, the following relevant pre-1962 contexts were explored for their applicability to 247 Powell Street and its evaluation for eligibility for consideration as a City of San Francisco Landmark.

#### Context 1: Bar Design in the United States

This context draws from trends in European saloon design in the seventeenth and eighteenth centuries. From this an “American” typology developed during the early twentieth century. The standard design is generally constrained by a small, generally narrow, space. They were basic in form with a bar along one wall and small seating arrangements where there was space. The entire arrangement was intended to maximize turnover and promote anonymity.<sup>33</sup> Drinks were generally taken standing or semi-standing, dispensed from bottles displayed against the wall on open shelves.<sup>34</sup> The display of liquor was a prominent part of the overall design aesthetic. This was in contrast to many European cafes where social interaction was primary and alcohol consumption secondary for most clientele. To this end, most bars in the United States, both large and small, high-brow and dives, follow this tradition: long bar with stools, mirrored back bar with well-crafted displays of liquor and glassware, allowance for drinking alone or in a group.

The *Gold Dust Lounge* meets these criteria to the same extent as most other similar establishments over the last two centuries. Its design as a bar does not provide new insight on the evolution of bar design in San Francisco, nor is the arrangement of space readily identified with a particular type of bar or drinking establishment. Its layout is generic and not unique.

#### Context 2: Drinking and Nightlife Culture in San Francisco: 1848-1919

San Francisco has always had a reputation for an active nightlife. This was true during the gold rush as much as it is today, over one hundred and fifty years later. The place of any one establishment within this potential context is difficult to determine within such a broad theme. The period from 1848 to 1919 spans from just before the gold rush to the middle of World War I. This period ends just as the *Techau Tavern* was taking up residence in its fourth location, at 247 Powell Street and 333 Geary Street (in the former St. Francis adjacent to the Elkan Gunst building). Therefore, its relevance to bar and restaurant use at 247 Powell Street

<sup>30</sup> San Francisco Building Department Sign Permit Numbers 430601, 430603, 430604, 430605.

<sup>31</sup> *National Register Bulletin 15: How to Apply the National Register Criteria For Evaluation*, (Washington, D.C.: National Park Service, 1997), 42 [more recent updates also available online: <http://www.nps.gov/nr/publications/bulletins/nrb15/>].

<sup>32</sup> Ibid.

<sup>33</sup> Christophe Grafe and Franziska Bollerey, *Cafes and Bars: The Architecture of Public Display* (New York: Routledge, 2007), 14.

<sup>34</sup> Ibid.

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location is questionable because the period does not cover the dates these uses were in place at this address and no materials remain from the period associated with the original *Techau Tavern* business (1919-1922).

Sub-themes within this context that have more directly relevance to discussions of potential historical significance include various forms of entertainment that were part of drinking and nightlife culture in San Francisco, within periods that apply to such activities at 247 Powell Street. Therefore, the sub-themes of the *Techau Tavern* as a business enterprise, Burlesque Entertainment (1950s-1970s), and Early Gay and Lesbian Bars (1940s-1950s) are presented here to more closely refine and define possible applicable historical contexts.

### Context 3: Techau Tavern

The *Techau Tavern* was first established by R.J. Techau in 1899 at 109-117 Mason Street, between Ellis and Eddy Streets.<sup>35</sup> This *Techau Tavern and Hotel* was the latest business venture for Techau who had previously operated several popular establishments on Market Street. The Mason Street building was four-stories tall and constructed for the *Techau Tavern*. It burned in 1900 and was rebuilt on the same location. The large space was a favorite location for grand celebrations such as New Year's Eve for well-to-do San Franciscans.<sup>36</sup> Like much of the downtown area, it burned in the Earthquake and Fire of 1906.

New owners acquired the rights to the name and constructed a new *Techau Tavern* at intersection of Market, Powell and Eddy Streets. It too was an elaborate restaurant and event venue that catered to the upper-classes. However, by 1909, the owner's creditors foreclosed and the business was sold to Carleton Wall and A.C. Morrisson. Morrisson became associated with the *Techau Tavern* for the next several decades as the owner and manager. The corner building was extensively remodeled and Morrisson undertook a grand marketing campaign with brochures and advertisements.

Morrison and Wall owned the business, but not the building. In 1918, the owners of the building, the Bank of Italy (now Bank of America), announced plans to demolish the building to enable construction of their new headquarters. At this point, Morrison signed a lease for the former St. Francis Theater at 333 Geary Street (adjacent building, now Lefty O'Doul's) as well as for the 247 Powell Street storefront space in the 1908 Elkan Gunst Building.<sup>37</sup> This iteration of the *Techau Tavern* opened in November 1919 with the address of 247 Powell Street. The subject site appears to have been used as an entry or lobby for the larger dining area at 333 Geary Street.<sup>38</sup>

Like the other incarnations of the *Techau Tavern*, this one too was popular but short-lived. Prohibition dampened business even though drinks were still available (illegally) at the restaurant. When the *Techau Tavern* was raided in July 1921, it was the final straw for Morrisson. Advertisements announce a fried chicken dinner in February, but by April the silverware was being sold at auction.<sup>39</sup>

The name *Techau Tavern* continued to be used for bars located in the 247 Powell Street location from 1937 until 1959. However, it was never again connected with business at 333 Geary. From 1948 to 1954 it was operated by the same person, as *The Golden Pheasant* restaurant (301 Geary Street), F. Joseph Williams. 1960 is the last year that the *Techau Tavern* is listed in connection with 247 Powell Street.

The name *Techau Tavern* has been associated with the space intermittently from 1919 through 1960. During that time, it was first associated with a larger restaurant with the same name (1919-1922), then approximately 15-years later as a stand-alone bar with various owners and clientele (1937 – 1960). The name *Techau Tavern* references a much earlier establishment that was popular in the first few decades of the twentieth century, and would have had some cache for patrons in the immediate post-WWII period. However, this connection was to the fourth iteration of the restaurant and the business operated for just over 2 years (November 1919 – February 1922) where 247 Powell Street served as the official address, but the space was an entry feature for the actual restaurant. Any function other than as an entry is unknown. All traces of this business have been removed during subsequent remodels of the 247 Powell Street space.

Later incarnations of the *Techau Tavern* used the name only. The period from 1937-1960 included at least nine owners comprising six different owner partnerships. It is unclear when the earliest interior features appear during this period. Even though it is at the later end of the Art Deco period of influence, the ceiling molding, curved bar and rounded room corners likely date to just after 1935 when a permit was issued to Nard and Curtiss to "build new store, Front & Interior changes" to convert the vacant 247 Powell

<sup>35</sup> San Francisco City Directories, 1899-1918

<sup>36</sup> Advertisements, *San Francisco Chronicle*, various dates.

<sup>37</sup> Techau Tavern To Move to Geary," *San Francisco Chronicle*, November 16, 1918.

<sup>38</sup> "Techau Tavern to Move to Geary," *San Francisco Chronicle*, November 16, 1918.

<sup>39</sup> Advertisement, *San Francisco Chronicle*, February 14, 1922; Auction listings, *San Francisco Chronicle*, April 30, 1922.

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Street space to a buffet and restaurant. However, no precise details of this work have been located. Nard is first listed as proprietor of the space in 1937.<sup>40</sup>

In conclusion, mere association with a popular business name does not warrant historic designation. Apart from this, the interior features that may date to later usage of the *Techau Tavern* name have no relation to earlier iterations of the larger business enterprise. While the original *Techau Tavern* may have been a restaurant of note, 247 Powell has only a marginal association with this enterprise and does not appear to retain any features from this period. The remaining features in the space appear to date to c.1935 or later. Therefore, consideration of historical significance related to bar use or connection to the *Techau Tavern* (1919-1922) prior to c.1935 fall short when historical integrity is analyzed.

While a bar has been present at 247 Powell Street since 1937, the names, styles and clientele of these bars has changed over time. 247 Powell Street, as the *Techau Tavern*, as *Bustles and Beaus*, as *The Gold Dust Lounge*, or as all three viewed in a continuum does not qualify as the oldest bar, in San Francisco. Given its changing décor and name, it does not necessarily qualify as one of the oldest bars in San Francisco. Other restaurants and bars of similar size from the 1899 – 1960 period include:<sup>41</sup>

- The Saloon (established 1861) at 1232 Grant. It survived the 1906 Earthquake and Fire and is still in its original location.
- San Francisco Brewing Company (established 1907) at 155 Columbus. This brewery operated under a number of names at the same location for over 100 years. It closed in 2009. The space is now the Comstock Saloon.
- The Little Shamrock (established 1861) at 807 Lincoln Way. Its been remodeled over the years but is in the same location under the same name.

The *Techau Tavern* in its various iterations (1919-1922, 1937-1960) as the name of a bar spans 25, discontinuous years. *Bustles and Beaus* (1961-1965) lasted only four years. The *Gold Dust Lounge* (1966-present) is 46 years old. Garavaglia Architecture, Inc. does not find 247 Powell Street significant for its connection to the *Techau Tavern* or for its connection to the time of occupation by bar businesses located within its space.

#### Context 4: Burlesque Entertainment (1950s-1970s)

"In America, burlesque is best known as a form of entertainment that was popular in the first half of the twentieth century and later died with the advent of television and mass communication. American burlesque gained momentum in the late 1800s, when the cities were flooded with immigrants who lacked a common language or form of communal entertainment. The existing American theatrical experience was geared toward the intellectual upper crust, as plays were performed in Anglo-English. Thus, burlesque was born as an alternative to the theater of the bourgeoisie – a true working class form of entertainment whose subject matter was of a universal nature – physical satire, jokes about the body, and a tinge of sex."<sup>42</sup>

Until the 1920s, Burlesque still followed its vaudeville roots and was concentrated on comedic acts, both involving glimpses of the flesh as well as notable stand-up comics and acts of the day. As Broadway-style theater gained in popularity, burlesque became seen as gaudy and somewhat crude. Its influence and general appeal, however could not be ignored. When Florenz Ziegfeld launched his Follies, the marriage of cleaned-up burlesque humor and exhibition with Broadway-style production was an instant, and very lucrative hit.<sup>43</sup> This was a double-edged sword for the burlesque scene at the time. It made their shows more popular with a wider audience, but it also forced them to change their focus in order to differentiate themselves from the Follies-like shows that were in production across the country. Consequently, burlesque developed a greater focus on the women performers and less on other forms of entertainment such as singing, comedy, and group dancing performances.<sup>44</sup>

This brought about increased scrutiny and public ire from moralistic groups during the 1930s. Like the temperance movement before it, burlesque entertainment was viewed as "vice" and was subject to pressure from police raids and public morality campaigns. When burlesque entertainment was outlawed in New York City in 1939, it signaled the end of the period of "true" burlesque in the United States.<sup>45</sup>

<sup>40</sup> San Francisco City Directory, 1937. A retail liquor establishment is listed at 247 Powell Street in 1937, but its name is not given in the 1937 City Directory. 1938 is the first year the *Techau* name reappears in the directories.

<sup>41</sup> "Best of San Francisco: Five Best Historical Bars," *San Francisco Weekly*, May 11, 2005. [www.sfweekly.com/2005-05-11/best-of-san-francisco/live-best-historical-bars/]

<sup>42</sup> Liz Goldwyn, *Pretty Things: The Last Generation of American Burlesque Queens*, (New York: Regan Books, 2006), 1.

<sup>43</sup> *Ibid.*, 8-11.

<sup>44</sup> *Ibid.*, 12.

<sup>45</sup> Robert C. Allen, *Horrible Prettiness: Burlesque and American Culture*, (Chapel Hill: University of North Carolina Press, 1991), 243-289; Bernard Sobel, *Burlesque: And Underground History of Burlesque Days*, (New York: Farrar & Rinehart, c.1931).

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What followed was a great shift of burlesque toward exhibition and focus on the female performers. Even during this period, careers in burlesque could be quite lucrative with big performers filling 2,500 seat theaters into the 1950s. Performers such as Tempest Storm and Lili St.Cyr, were well-known, traveled the country, and put on big shows. On a smaller scale, the burlesque club was losing favor. More and more pressure was put on the performers to more and more clothes off. Eventually, in 1964, the strip tease went topless, when Carol Doda took the stage at San Francisco's Condor Club. What began in 1939 with the death of "traditional" burlesque in New York was finished with Doda's exposed breasts in 1964.

*Bustles and Beaus* was installed at 247 Powell Street from 1961 through 1965. This a quite late in the history of burlesque clubs occurring after the generally accepted end of "true" burlesque in the 1930s, and at the end of transition from Burlesque to strip clubs. This is true in the national timeline as well as within San Francisco where this form of entertainment had a longer reign of popularity than in other parts of the country. By 1960, even the big performers were starting to see declines in their audience numbers. The size of *Bustles and Beaus* was so small that it would not have attracted known performers. Nor was the stage large enough for any type of show except a solo performer. Its closure in 1965 is consistent with the fast-moving trend away from burlesque to modern stripping. As such 247 Powell Street does not appear to be significant within the context of Burlesque entertainment.

#### Context 5: Early Gay and Lesbian Bars (1940s-1950s)

In the period between United States involvement in World War II and the early 1960s, San Francisco's population increased dramatically with young people from all over the United States. Many were stationed here for military service. Others came to work in the war-related factories and industries that were transforming the San Francisco Bay region. During this time San Francisco "was considered one of the best liberty towns in the country" for young men on military leave.<sup>46</sup> "A certain egalitarianism in the psychology of San Francisco, the legacy of its hundred-year vitality as a port city, made it especially hospitable to enlisted men."<sup>47</sup> This included rooms at the nearby St. Francis, where "five hundred of its seven hundred available rooms [were reserved] for servicemen and women..."<sup>48</sup> It was centrally located and had popular bars and entertainment.

Not all hospitality was condoned by the military. "Human nature being what it is, less wholesome fun was available in the bars of the Tenderloin district. An increasingly large number of these bars were placed off-limits as the war progressed."<sup>49</sup> The relatively open atmosphere of San Francisco made segregation less of an issue than in other parts of the country and a certain tolerance for gay and lesbian clientele was becoming well-known. Clubs and bars catering to the artistic community, including beatniks and bohemians, also catered to gays and lesbians as well. "San Francisco's post-Prohibition nightlife emerged as flamboyantly gender-transgressive, and through the 1930s publically visible cultures flourished in the city's tourist districts. Homosexual and transgender populations socialized alongside adventurous heterosexuals and voyeuristic tourists in popular nightclubs such as Mona's [1939 – 1948, 440 Broadway] and Finocchio's [1936 – 1999, 506 Broadway]."<sup>50</sup>

During this period, known gay, lesbian, and transgender establishments included the Black Cat Café at 710 Montgomery (1933-1964), the Beige Room at 831 Broadway, and the Paper Doll at 524 Union Street. Openly serving the gay, lesbian, and transgender communities also meant these establishments were often open targets of police raids and public morality displays. This was especially true during World War II when many of these places were placed on the military's "off-limits" list, making it a punishable offence for soldiers to be seen or caught patronizing these bars and clubs. This eased somewhat between 1951 and 1955. This "break form rigorous policing... allowed an urban culture of queer conviviality and sexual transgression to consolidate in the city's Tenderloin and North Beach districts. During this period, gay bars in the city became more visible, and they began to use public space in new ways. This is also the period in which the Beat generation began to show a public face in San Francisco, bringing a new level of unconventionality to the city."<sup>51</sup>

This effectively ended in 1955 when the agencies responsible for policing San Francisco – the Armed Forces Disciplinary Control Board (AFDCB), the San Francisco Police Department (SFPD) and the Alcoholic Beverage Control Board (ABC) – began to coordinate efforts in an attempt to control San Francisco's gay bars. Specific businesses were targets along with known public gathering places. Patrons were harassed as undercover agents patrolled known bars "to both entrap individuals and gather

<sup>46</sup> Kevin Starr, *Embattled Dreams: California In War and Peace, 1940-1950*, (New York: Oxford University Press, 2002), 79.

<sup>47</sup> Ibid.

<sup>48</sup> *Embattled Dreams*, 81.

<sup>49</sup> Ibid, 79.

<sup>50</sup> "Mona's 440 Club: Dedicated to the Memory of San Francisco's Most Popular Lesbian Night Club," [http://shaynewatson.com/Monas440 Club/History.htm]; Nan Alamilla Boyd, *Wide Open Town: A History of Queer San Francisco to 1965*, (Berkeley, University of California Press, 2003), 49.

<sup>51</sup> *Wide Open Town*, 123.

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evidence of illicit behaviors.<sup>52</sup> "By the end of the 1950s, most gay bars had faced ABC hearings, and only a few survived the charges brought against them."<sup>53</sup>

During the 1937-1960 period, 247 Powell Street was operated at the *Techau Tavern* by a series of proprietors. While no direct evidence has been uncovered, a few resources imply the *Techau Tavern* from this period was a gay bar, but no definitive, substantiated documentation had directly made this claim.<sup>54</sup> Historian Kevin Starr mentions the *Techau Tavern* along with several other well-documented gay bars from the era in his history of the era, *Embattled Dream: California in War and Peace, 1940-1950*.

"Gay servicemen and women might try the Black Cat Café near the International Settlement or Li-Po's in Chinatown, or the Silver Rail or the Silver Dollar in the Tenderloin, or Techau's Cocktail Lounge near Union Square, or the nearby Mona's, a favored lesbian hangout where an all-girl orchestra played on weekend...or Finocchio's in North Beach, with its famed female impersonators and drag chorus line."<sup>55</sup>

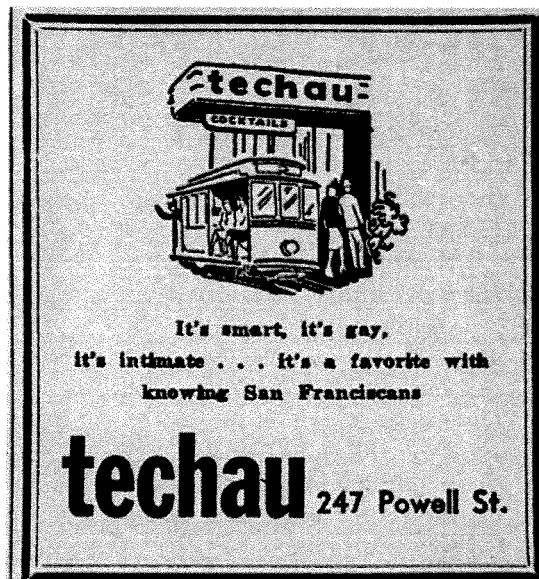


Figure 11. *It's smart, it's gay, it's intimate...it's a favorite with knowing San Franciscans*, San Francisco Life. Volume 13. Number 10.

An advertisement from 1945 uses popular slang at the time to introduce several double entendres that imply a gay-friendly atmosphere (see Figure 11). This suggests a possible connection between the *Techau Tavern* and the post-World War II gay scene in San Francisco. However, this connection is implied and no direct events related to this context could be uncovered. Gay bars were relatively numerous at this time and the historical literature and retrospectives developed over the last decade do not indicate that the *Techau* was a particularly noteworthy establishment in post-World War II gay culture. Further, a search of several academic and archival documents related to gay history in San Francisco – including a comprehensive directory of nearly 3,500 business establishments known to have been associated with the gay community – made no mention of the *Techau Tavern/Cocktail Lounge*.<sup>56</sup> Finocchio's, Mona's, The Beige Room, and the Black Cat Café are all better known and documented, although none are officially recognized historic resources. If indeed the *Techau* was ever at any point associated with gay culture in San Francisco, it does not appear to have had an important association with this context.

Additionally, even if evidence appeared to connect the *Techau Tavern* to an important event or person from this period, the current site is quite altered from its appearance in the 1950s. The front of the building has been changed. The interior retains the bar and perhaps the ceiling molding.<sup>57</sup> Most other prominent features date to after the *Techau Tavern* ceased to exist.

#### Context 6: Design Group Inc.

City of San Francisco Building permit records indicate that Beverley Hills interior designers, Design Group, Inc. designed the interior for *Bustles and Beaus* and local contractor Elvin Stendell executed the design in 1960. No further information on the design firm could be located. Therefore, it is presumed they were not historically notable and any association with what remains of their *Bustles and Beaus* design is not historically significant.

#### Context 7: Gay Nineties Interior Design

Architectural styles are generally concerned with aesthetic considerations, but they are often also associated with periods in time during which they were popular. For example, the Art Deco style was very popular during the 1920s and 1930s and is so well

<sup>52</sup> Ibid 138

<sup>53</sup> Ibid 146.

<sup>54</sup> Shayne Elizabeth Watson, *Preserving the Tangible Remains of San Francisco's Lesbian Community in North Beach, 1933-1960*, Thesis Presentation, University of Southern California Master of Historic Preservation, 2009, 68.

<sup>55</sup> *Embattled Dreams*, 82.

<sup>56</sup> Carl Sajben, "Gay Inc.," *Gay San Francisco Business Directory (San Francisco Gay Bars and Restaurants, Sex Emporiums, and Other Businesses and Organizations)*, 2004/2006. This document lists establishments (bars, community centers, cabarets, cocktail lounges, hotels, and other venues) known to have been associated with the GLBT community in San Francisco from the early 20<sup>th</sup> century through 2006.

<sup>57</sup> 1954 lease documents, supplied by Owner's representative.



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associated with this period that features of Art Deco design are sometimes assumed to be from this period if no other information is presented to state otherwise. Styles often reflect political and social shifts, and sometimes are brought about by changes in technology. The use of excessive ornament on Queen Anne-style houses is a direct reflection of improvements in machining that made mass production of ornament inexpensive and widely available. Juxtaposed to this is the Craftsman style which evolved as a reaction to mass produced ornament to focus attention back on the hand-crafted, well-designed individuality of buildings.

"Gay nineties" is a nostalgic term that typically refers to the 1890s, a period of exuberant expression in art, music, and culture. It was a period of contrasts as "religious leaders were buffeted by secular social Darwinians. Traditional romantic literature was popular, but realists were gaining strength and new-fangled naturalism was coming across the Atlantic Ocean from France. Folks painting and neoclassical sculpture were being challenged by a whole generation of realists. Classical architecture was giving way to functional structures."<sup>58</sup>

During the 1890s several architectural styles were popular both in Europe and the United States. This included the Belle Époque style, most popular in France, that included ample gilding, ornate plaster and wood work, mirrored surfaces, and lavish displays of wealth and material. In the United State, this period is known as the Gilded Age when Classical Revival styles came back into architectural fashion for the large mansions of the robber barons and the City Beautiful movement brought Beaux Arts style architecture to American cities and towns.

Reference to a "Gay Nineties" style, as applied seventy years later during the 1960s is not well documented. There is not a defined body of scholarly work that categorizes this style, either as an interior design concept or as an overall architectural style. *Bustles and Beaus* appeared to have been decorated with a unified theme that referenced back to the 1890s period. However, it appear more as a stage set rather than as part of a widely applied design trend. Without a substantiated architectural context for a possible "Gay Nineties" style, it is not possible to evaluate the importance of 247 Powell Street as a representative example of the style.

#### Context 8: Milton Fred Kreis (1908 – 1972)

Milton F. Kreis was born in Chicago, Illinois on April 21, 1908 to Hungarian immigrants. He was the youngest of their five children and the third to be born in the United States.<sup>59</sup> In 1937, he married Mildred Marie Elisabeth Monson and ten years later moved to Los Angeles. Once in LA, he took over operations at the drugstore in the Beverley-Wilshire Hotel in Beverley Hills. His business was popular with guests and he sold a wide variety of goods as well as operating a soda counter. Eventually, he expanded this first store into a chain of stores across the country with locations in Beverley Hills, Palm Springs, San Francisco, San Pedro, San Bernardino, Buffalo, New York, and Dayton, Ohio.<sup>60</sup> The Palm Springs store is part of a local historic resource. The San Francisco store was located in the former *Golden Pheasant* space at the corner of Powell and Geary Street in the Elkan Gunst Building (former Weinstein Gallery). Milton Kreis died in Los Angeles on January 29, 1972.<sup>61</sup>

Milton Kreis was a successful businessman but does not appear to be historically significant for his contributions to the business community, for his personal influence, or for any other social, cultural, or political associations.

#### Analysis

The following information is quoted from *San Francisco Preservation Bulletin #5: Landmark and Historic District Designation Procedures*:

A landmark may include any structure, landscape feature, site or area having historic, architectural, archaeological, cultural or aesthetic significance in the history of San Francisco, the State of California or the nation. Examples of local landmarks include such diverse structures as monumental as City Hall and the Ferry Building as well as small scaled, rare, surviving structures such as a Blacksmith Shop and a 1906 Refugee Shack. An historic district refers to any area containing a significant concentration of structures, landscape features, sites or objects having historic, architectural, archaeological, cultural or aesthetic significance which are contextually united.<sup>62</sup>

<sup>58</sup> Robert L. Gale, *The Gay Nineties in America: A Cultural Dictionary of the 1890s*, (Westport, Connecticut: Greenwood Press, 1992), ix.

<sup>59</sup> Genealogy Message Board: Milton Fred Kreis, [boards.rootsweb.com/thread.aspx?mv=flat&m=50&p=topics.researchresources.brick-20-walls].

<sup>60</sup> Obituary, *Los Angeles Times*, February 1, 1972.

<sup>61</sup> California Death Index, access through Ancestry.com.

<sup>62</sup> This bulletin is available on the SF Planning Department website: [http://www.sfgov.org/site/planning\\_index.asp?id=24996](http://www.sfgov.org/site/planning_index.asp?id=24996). It should be noted that the San Francisco Landmarks Advisory Board was replaced by the Historic Preservation Commission in November 2008. Also, San Francisco Preservation Bulletin No. 5: Landmark and Historic District Designation Procedures (page 6). SF Planning Department website: [http://www.sfgov.org/site/planning\\_index.asp?id=24996](http://www.sfgov.org/site/planning_index.asp?id=24996).

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San Francisco Preservation Bulletin #5 also states that the City has adopted the National Register Criteria for evaluating potential historic properties.

Generally, resources (structures, sites, buildings, districts and objects) over 50 years of age can be listed in the National Register provided that they meet the evaluative criteria described below. Resources can be listed individually in the National Register or as contributors to an historic district. The National Register criteria are as follows:

- A. Resources that are associated with events that have made a significant contribution to the broad patterns of history;
- B. Resources that are associated with the lives of persons significant in our past;
- C. Resources that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
- D. Resources that have yielded or may likely yield information important in prehistory or history.<sup>63</sup>

The space at 247 Powell Street has been primarily occupied as a bar or cocktail lounge, or as an adjunct to a larger restaurant since 1919. This has been the exclusive use of the space since 1937.<sup>64</sup> It operated under a number of owners and under several names. This is not unusual in the bar and restaurant industry where spaces are generally designed to function as a bar or restaurant with specialized equipment and standardized features. Often this makes conversion of the space to another use more costly than to continue the use under new ownership or a new business name. In that regard, 247 Powell Street is a typical 20<sup>th</sup> century bar/restaurant establishment. However, association with a type of business does not necessarily qualify under Criterion A as being associated with events that have made a significant contribution to the broad patterns of history. While the *Techau Tavern* as originally associated with the address, was a well-known restaurant at the time, it was primarily housed at 333 Geary Street. Added to this, the *Techau Tavern* was in the space less than two years before being shut down and the space in question remodeled into a floral shop. Subsequent bars at 247 Powell Street used the *Techau* name but were new businesses with no association with the earlier restaurant. Each enterprise remodeled the interior to some degree, changing the character of the space to fit with their changing target audiences. This is typical of similar spaces and does not appear to qualify the space at 247 Powell Street under Criterion A for association with local nightlife culture in general.

There has been circumstantial evidence to imply that 247 Powell Street, during its later incarnation as the *Techau Cocktail Lounge* (c.1940s and 1950s) was a gay bar at Union Square. The evolution of San Francisco's gay culture during this time is a significant trend that would warrant consideration for historical significance if an association to specific people or events within this period and sub-culture could be established. Research to date has not uncovered any specific or noteworthy associations to the gay and lesbian movements in the post-World War II period. Other locations, such as the Black Cat Café (710 Montgomery), Mona's (440 Broadway), and Finocchio's (506 Broadway) among others are better known and more clearly associated with this period in the evolution of the gay community. Also, it should be noted that much of the current interior dates to after this period and there may not be enough integrity to warrant any further consideration of associations to this particular trend of events.

Through the years, 247 Powell is popularly known to have had local and national celebrities patronize its businesses. However, no accounts have been yet discovered that connect any noteworthy people to these businesses in a historically significant way. In all cases, the affiliation appears to be fleeting and the accomplishments or traits that made certain patrons noteworthy are better associated with other locations. Aside from this, any associations would have to date to prior to 1962 to meet the 50-year threshold for historical significance unless they can be determined of exceptional historical value. No information has yet to surface to connect 247 Powell Street to the lives of persons significant in our past in a manner that could "illustrate (rather than commemorate) a person's important achievements."<sup>65</sup>

Architecturally, the interior of 247 Powell Street is a product of multiple decorating campaigns undertaken since 1937 when a bar was reestablished at this location. It does not represent one particular period, nor can it be associated with one particular historically significant business, designer, or architectural trend. In terms of "American cocktail lounge[s] of the mid-twentieth century" no historical context exists for evaluation. American bars tend to have similar architectural features that are common today

<sup>63</sup> *National Register Bulletin 15: How to Apply the National Register Criteria For Evaluation*, (Washington, D.C.: National Park Service, 1997), 2 [more recent updates also available online: <http://www.nps.gov/nr/publications/bulletins/nrb15/>].

<sup>64</sup> A retail liquor establishment is listed at 247 Powell Street in 1937, but its name is not given in the 1937 City Directory. 1938 is the first year the *Techau* name reappears in the directories.

<sup>65</sup> *National Register Bulletin 15*, 14.

\*Recorded by: Becky Urbano, Garavaglia Architecture, Inc.

\*Date: March 9, 2012  Continuation  Update

as they were a century ago. Utilizing this known programmatic typology does not qualify as significant for embodying “the distinctive characteristics of a type, period, or method of construction” as required for consideration under Criterion C. No portion of the interior is known to be the work of a master, nor does the current interior “possess high artistic values.” It does contain layers of earlier businesses that are interesting and provide an interesting, unusual environment. This makes it a welcoming place to meet people for drinks, but is not rare enough in San Francisco to warrant consideration under Criterion C.

Based on these criteria, Garavaglia Architecture, Inc. does not find any significant associations between the *Gold Dust Lounge* or its predecessors and people, places, events, or trends that qualify it for listing as a City of San Francisco Landmark.

#### Interior and Exterior Features

While not historically significant, The *Gold Dust Lounge* has a number of aged and patinaed features that create an atmosphere of a well-established bar with a creative and varied past. These features of the *Gold Dust Lounge* and their installation dates are presented in chronological order for informational purposes and include:

- Well-worn curved wood bar with brass foot-rail (pre-1954)
- Wood back bar with chrome hardware (pre-1954)
- Stepped crown molding with rounded edges and corners (pre-1954)
- Red, tufted built-in seating, various sizes and configurations (c.1960)
- Mirrors with gilded frames and ornate detailing and flourishes (c.1960)
- Ceiling mural (c.1960)
- Light fixtures with spherical globes and hanging prismatic detailing (c.1960)
- Detailed plaster light fixture medallion (c.1960)
- Plaster picture rail with a stylized acanthus leaf motif, painted gold (c.1960)
- Exterior display cases (c.1960)
- Entry doors (modified c.1960)
- Exterior wood paneled storefront (c.1966)
- Flocked wallpaper (c.1960), painted gold (c.1966)
- Exterior leaded-glass bay window (c.1966)
- Secondary bar/bandstand curved to resemble primary bar (c.1966)
- Bay window (c.1966)
- Triangular marquee (c.1974)

These features do not date to a single business or operation. Together they provide a unique ambiance for the *Gold Dust Lounge*, but taken separately, or even by period, they do not represent a unique period in the property's past, and are not historically significant. Without an established reason for significance and a period of significance, assigning a historical value, or prioritizing these features for this historical value, is not possible, except for listing them by potential date of installation for informational purposes. This is the approach used above.

#### Integrity

247 Powell Street has been altered during many different periods in its history. The current appearance dates to 1974 when the last changes were made to the exterior marquee. Apart from the marquee, the current appearance primarily dates to c.1966 when the *Gold Dust Lounge* opened. Prior to this time, the interior had a more uniform appearance in the Belle Époque style for *Bustles and Beaus*. This has since been altered through application of paint, removal of key features such as the stage and dancing pole, and alteration of the façade to include a bay window and wood paneled entry. The exact nature of the design of the space prior to *Bustles and Beaus* (c.1960) is unknown. Elements such as the bar and stepped ceiling molding predate 1954, but their exact date of installation is not known.

In summary, there are individual features remaining from previous periods but the overall context for these features is lost or confused by application of decoration from subsequent remodels. Discussion of significance prior to 1966 when the space took on most of the features still remaining, is greatly challenged by questions of integrity.

EXHIBIT B

HISTORIC RESOURCE EVALUATION

PREPARED BY PRESERVATION ARCHITECTURE



March 12, 2012

**The Gold Dust Lounge, San Francisco  
Historical Resource Evaluation**

**I. Introduction**

The purpose of this report is to provide information to assist with determination of whether there is any basis on which to find that the Gold Dust Lounge (GDL) located at 247 Powell Street in San Francisco is eligible to be a San Francisco Landmark. This evaluation follows a request submitted by a member of the public to the City of San Francisco's Historic Preservation Commission to landmark the GDL.

As adopted, the City's landmark determination criteria are the National Register Criteria for Evaluation, as follows (reprinted from 36CFR60.4):

*"The quality of significance in American history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:*

- A. That are associated with events that have made a significant contribution to the broad patterns of our history; or*
- B. That are associated with the lives of significant persons in our past; or*
- C. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or*
- D. That have yielded or may be likely to yield, information important in history or prehistory."*

Further National Register criteria, what are referred to as "criteria considerations," add another factor to this specific case, specifically National Register "Criteria Consideration G: Properties that have achieved significance within the past 50 years," the basis for which reads:

*"The National Register Criteria for Evaluation exclude properties that achieved significance within the past fifty years unless they are of exceptional importance. Fifty years is a general estimate of the time needed to develop historical perspective and to evaluate significance. This consideration guards against the listing of properties of passing contemporary interest and ensures that the National Register is a list of truly historic places." (from NR Bulletin 15, How to Apply the National Register Criteria for Evaluation) (emphasis added).*

**II. Summary Conclusion**

As detailed in this report, whether the space currently occupied by the GDL is or is not a potential San Francisco Landmark rests on the c1960-65 Bustles & Beaus Lounge (BBL) because the GDL is less than 50 years old and does not meet National Register Criteria Consideration G (exceptional importance).

Earlier iterations of lounges and cocktail bars that occupied the commercial space at 247 Powell Street under the name Techau Tavern (TT), yet under discontinuous and separate ownership, are not intact. There are no remnants of the c1919-1921 TT, which was an entry hall to a larger

restaurant. From 1922-1935, that space was utilized as a florist shop. Thereafter, it was converted to some form of a cocktail lounge. Even if selected elements of a 1935-50s iteration of the TT remain at the interior of the GDL, those elements (plaster ceiling and details, portions of the bar) do not amount to an intact resource, as the remainder of the exterior and interior of the former TT was irrevocably altered during the 1960 BBL renovation. On the few and disintegrated remnants of the c1935-50s TT, there is no basis to initiate an historic resource designation.

The record indicates that the 1960-65 BBL was a "burlesque" lounge. Evidently, the subsequent owners did not desire that use or its defining characteristics by sustaining it, but instead eliminated elements that may have been identifiable for the burlesque purpose – specifically the stage and its supporting area and artifice – whole repurposing the former BBL as a saloon including, over the period of eight years, the construction of a new storefront and marquee. The current space does not convey any aspects of the former burlesque space.

The latest iteration, the c1966-74 GDL, is less than 50 years of age. Respectfully, there is no potential finding that it is of "exceptional importance" in accordance with National Register criteria. In order to be of "exceptional importance" the GDL would need to fall under a category of historic resources where survivors of any age are rare and where sufficient historical perspective exists to determine that the property is exceptionally important. With respect to the GDL, there does not appear to be any evidence of a substantive association to events or persons of historical interest, or of an important design or designer upon which to base a general, not to mention exceptional finding of importance:

- The GDL does not contribute to a pattern of events related to the historically significant 1960s San Francisco counterculture.
- The GDL, a leased interior with a minor storefront dating to 1974, is of no potential historic importance to its commercial, historic contexts, from Union Square to the Gunst Building.
- The GDL is not a unique design, but instead occupied an earlier space while making a range of both exterior and interior alterations to suit the new owners and their reuse of the space as a "gold rush" themed saloon.
- The c1966-74 GDL design cannot be considered an exceptional one relative to a given style or in comparison to other surviving examples. And there is no identified designer, important or otherwise, of the GDL space and storefront.
- The GDL's use as a live music venue is not of exceptional historic importance. Diminishing popularity as a consequence of demographics does not constitute rare or exceptional. The GDL is not a rare – i.e., extraordinary and distinctive – live music bar in San Francisco, where live music venues are not rare, and where the live music scene is thriving, even if most of the clientele and their choices have progressed beyond 20th century music. Just, in fact, as this bar previously transitioned to rock music, to the extent that there is no evidence of the former Jazz/Dixieland scene, the most conspicuously missing piece being that of a piano and piano stand.
- There are no strong or exceptional associations to persons of historic importance. While several potential associations are inferred in the public record (Bing Crosby [1903-1977], Janis Joplin [1943-1970], and Wally Rose [1913-1997]), such associations are apparently stories or minor associations. None of those three individuals have more than a

consequential association to the GDL, if that. (For example, there have been no records connecting Bing Crosby; Janis Joplin died in 1970, by the operator's admission some 5 years before rock was performed in this saloon; and the biographical information for pianist Wally Rose [at the SF Performing Arts Museum] does not link him to the GDL).

The GDL simply did not exist 50 years ago, and there is no potential finding of exceptional importance. Rather, there is general and unequivocal doubt about the GDL's potential historic significance, along with the understanding that the GDL is of "passing contemporary interest."

Fifty years ago, the property was the 1960 BBL, which is no longer intact, evidence for which is found in the documentation for the proposed BBL, including a set of detailed permit drawings. Based thereon, it is clear that the exterior of the 1960-65 BBL has been lost, with the minimal exception of a pair of poster cases and a pair of entry doors. Otherwise, the façade and marquee are entirely later alterations and additions, including the bay window. The interior of the former BBL has additionally seen substantial alterations. Primary features of that design included a raised and canopied stage connected to a mezzanine in the front (southeast) corner of the interior, an elaborate bar canopy, and a piano stand built into the back end of the bar. Other important changes include the banquette seating. And the bar itself, identified as existing and modified in 1960, while retaining some of its plan, has since been extended at both ends, and with overall replacement surfaces, including the bar top. The back bar appears to have no relationship to the 1960 design, excepting for the plan configuration in the mid-section, and some of the running moldings above.

Therefore, there is no basis for landmarking the BBL space, the contexts and findings for which are discussed in greater detail below.

### **III. Background Information**

#### **A. Historic Contexts**

**Union Square & the Kearny-Market-Mason-Sutter Conservation District (KMMSCD):** To begin with, a relevant historic context is its historic urban geography, San Francisco's Union Square, a central commercial and retail district whose cumulative character is one of commerce, and which includes its concomitant growth and change. Relatively few specific businesses from the 1960s remain in the Union Square area. Yet, its overall mix of entertainment and shopping uses remain. Individual commercial and retail establishments, including dining and drinking establishments that once existed in this district typically no longer do so, but an equal and similar range of other contemporary establishments have taken their place.

The urban context surrounding Union Square has been recognized for its historic interest and integrity by the City of S.F. in the form of a Conservation District bounded by Kearny, Market, Mason and Sutter Streets. In the adopting language of the KMMSCD, its historic character is established as that of an "exclusive" and "premier" shopping district of "many fine quality structures," and "supported by a number of contributing buildings." The record concludes that the KMMSCD, with Union Square at its center, "is the center of San Francisco's retail market..." the character of which "is constantly responding to new trends and needs,... [including] ever-changing shop windows and stores."

The BBL fits into the context of Union Square in so much as it was a transient commercial activity, as were the uses preceding it in this retail space.

On the other hand, the BBL does not contribute to the historic, geographic setting of Union Square or the KMMSCD, the historic character of which is independent of individual stores, even to the extent of recognizing that individual shops will come and go.

**The Elkan Gunst Building:** As the GDL occupies a ground floor storefront and space within, a smaller yet equally relevant historic and geographic context is the Elkan Gunst Building itself.

The Elkan Gunst Building is an 8-story commercial over retail, steel-frame, terra-cotta clad Beaux-Arts design of 1907 by the San Francisco architects G. Albert Lansburgh (1876-1969) and Bernard J. Joseph (1875-1971), and for the property owner (and tobacconist) Moses Gunst (c1853-1928). In addition to its exterior design distinction, the Elkan Gunst Building stands on the important street corner of Geary and Powell Streets, its prominently rounded corner with 2-story high retail space directly facing Union Square opposite.

The Elkan Gunst Building is a designated Category 1, Significant Building so its historic importance has been recognized by the City and County of San Francisco. (See further discussion under Design.)

**SF Drinking Establishments:** The "theme" of San Francisco drinking establishments has been presented by a member of the public as a possible historic context, specifically, "Bar Design in the United States" and "Drinking and Nightlife Culture in San Francisco, 1848-1919."

The GDL is a storefront bar, typified as an American-style bar, a typical urban style of tavern dating back to the 19th century. Behind the storefront is a long and narrow shop-like space, with a long counter, an elaborately displayed back bar, and informal seating areas, including bar stools. The rear is given over to toilet rooms and access to a cellar for storage and supply. Such bars, traditionally working class and male, were and are typically not-exclusive. They are typically convenient, impromptu and informal, including the provision of informal performance areas. This type and style of drinking establishment is not unique to San Francisco or to the period of time under consideration.

In San Francisco, bars and cocktail lounges of course date to the City's beginnings. As throughout the U.S., licensed drinking establishments were shuttered during Prohibition (1919-1932). Prior to 1922, the subject space was a portion – the entrance hall – of the restaurant Techau Tavern. The principle space of the TT was in the adjoining building on Geary Street (333 Geary Street, today Lefty O'Douls). There are no remaining elements of the c1920 TT at 247 Powell.

The 247 Powell Street space was resuscitated in 1935, apparently as a bar, though the permit application simply indicates "build new store" and "front and interior changes," and there are not associated drawings. By 1938, according to the S.F. City Directory for that year, the establishment was again listed under its previous name, Techau Tavern. Yet, since the space had previously not been a bar, but was a florist shop from c1922-35 (again, based on directories), a new bar space must have then been created. The Art Deco style TT in evidence in a c1940s depiction and postcard must therefore date to its reuse in the mid-1930s. From

c1940-1960, the new TT was under a range of operators, including, in 1940, a George Kammerer; in c1948-54, an “annex” to the Golden Pheasant Restaurant that occupied the adjoining space at the Geary/Powell streetcorner; and from c1954-60 as another annex-like space to Milton F. Kreis Enterprises, who were also then the tenant at the Geary/Powell corner space.

In 1960, the former tavern was remade by Kreis as the “Gay Nineties” BBL. A permit set for that lounge shows the exterior and interior design in detail. In 1966, the BBL was remodeled for the GDL.

**1960s San Francisco Culture (Hippie Counterculture):** The period of the 1960s, and the late-1960s in particular, is relevant as the time period during which the BBL was operated at 247 Powell. That was a time of recognized National, counter-cultural change, one important center of which was San Francisco, stemming from the City’s Beat counter-culture of the 1950s-60s and flowering in the Hippie counter-culture of the 1960s-70s. The character of that context is generally located in the City’s neighborhoods, but is principally centered around the City’s Haight-Ashbury and North Beach neighborhoods and vicinities. The historic character of that era is one of cultural and political experimentation, including drug use and sexual exploration, rock music, free-thinking art and literature, and general disloyalty to institutions.

## **B. Other SF Landmarks**

Of relevance, with respect to the proposal to landmark the GDL, is that of San Francisco Landmarks. Relevant facts for consideration include:

- That there are no landmarks currently less than 50 years of age (though at least one, Frank Lloyd Wright’s V. C. Morris store on nearby Maiden Lane, was landmarked at less than 50 years of age).
- That the Doolan-Larsen House was determined to be significant in part for its association to late-1960s SF culture based on an explicit finding of exceptional importance, as required for properties less than 50 years of age. Moreover, persons of historic importance are also identified as associated with that Landmark.
- That no drinking establishments (taverns, saloons, bars) have been designated landmarks (though several buildings, exterior only, containing restaurants ([or ex. Jack’s] have been).
- That only one privately owned interior has been designated as a landmark (the Garden Court of the Sheraton-Palace Hotel); and otherwise, only a handful of publicly-owned interiors have been identified as significant (all of which are of high historical importance).
- That the 1908 Elkan Gunst Building, in which the GDL is located, is not a landmark but is otherwise recognized as being historically important as a designated Category 1 Significant Building and a Contributor to the KMMSCD.
- That there are numerous older and better examples of SF drinking establishments in SF (for ex.: The Saloon, The Condor, Vesuvios, Gino & Carlos, Tosca’s, Harrington’s, The Pied Piper, Pier 23, The Buena Vista, etc.) and those have not been landmarked.



Relative to the range and quality of designated S.F. Landmarks, the BBL does not begin to compare or belong. In a landmarks roster that does not include a S.F. drinking and music establishment, the BBL does not belong, as there are far better and older examples of such establishments, including those whose buildings and/or exteriors contribute to their character (or vice-versa). The fact that only one private interior has been designated as a landmark, along with the unequivocal character of that interior, further underscores the unworthiness of the BBL. That the prominent building in which the BBL was located is of contrasting architectural character reinforces the BBL's lack of potential. And that it appears that only one S.F. Landmark has been found significant for its association to 1960s San Francisco culture, with clear logic and relevance, additionally underscores the BBL's lack of potential.

#### **IV. Evaluation**

Within the contexts of the identified geography, period of time, and themes, the landmark question specifically depends on any associations to events or persons of historic importance, and/or design distinction, or the distinction of a given designer.

Because the GDL is less than 50 years old and is clearly not of exceptional importance, this analysis focuses on whether the BBL could arguably qualify for landmark status, notwithstanding issues related to its lack of integrity, which are also discussed below.

##### **A. Events (National Register Criterion A)**

*Is what remains of the BBL associated with events that have made a significant contribution to the broad patterns of our history?*

**Commerce and entertainment:** The BBL fits into the historic pattern of commerce and entertainment only in so much as its short existence fulfilled a pattern of changing demographics and an ever-changing commercial environment. As noted, the BBL has already been lost, so has no further association to that historic pattern.

**S.F. Drinking Establishments:** In the context of drinking establishments in San Francisco, in its brief time of existence, the BBL was no more important than any of the numerous other S.F. drinking establishments. The 1961 San Francisco directory, the first in which the BBL is listed, includes approximately 800 listings under taverns. An Alcoholic Beverage Control Board statistic from that year listed 1,853 licensed drinking establishments in S.F. So the BBL was one of many drinking establishments in the years of its existence. Neither did the BBL or its use survive more than a few short years, whereas others of its age and kind did, not to mention other survivors that are older still. Nor is there any record showing that the BBL existed or ended in a newsworthy fashion.

Additionally, dozens of individual listings under "bars and cocktail lounges" are indexed in the Subject Files at San Francisco Public Library's History Room. In none of those dozens of references is the BBL (or the GDL) identified, including in the contents of a range of referenced articles.

The BBL was reportedly a burlesque club. Its potential importance to that genre is delimited by its very short and modest existence.

**1960s San Francisco Culture (Hippie Counterculture):** The BBL operated on a modest scale in the Union Square area during the first half of the 1960s. It was also a commercial rather than countercultural venture, and stood outside counter-cultural centers of that era, which were not located in central business, commercial or entertainment areas. Were it otherwise, then the BBL would have been noteworthy – at least newsworthy. So, the BBL was without any apparently significant association to 1960s culture in SF.

**Therefore, there are no identifiable associations to events of importance relative to the BBL.**

### **B. Persons (National Register Criterion B)**

*Was the BBL associated with the lives of significant persons in our past?*

The BBL's originator and operator was Milton F. Kreis (1908-1972), a businessman who had commercial enterprises in Palm Springs and Beverly Hills, then San Francisco, where he opened Milton F. Kreis Enterprises at the corner of Geary and Powell Streets, in the same building as and directly adjacent to the future BBL. Per its opening announcement, that store, which replaced the Golden Pheasant Restaurant, was a combination "restaurant, gift shop, confectionary and pharmacy." Kreis was also the operator of the adjoining TT space in its final years, from 1954-1960, prior to his largely replacing that former Art Deco space, façade and marquee with the BBL. Kreis was not a San Franciscan, but resided in Palm Springs and Beverly Hills. In Palm Springs, he developed a modern retail space with the noteworthy modernist architectural firm headed by Paul Williams. That building is identified as an historic resource, and relative to which Kreis has been recognized as an important person in the context of Palm Springs. But in the context of San Francisco, there is no basis for a finding that he is an historically important personage. He was merely a commercial tenant, and his primary corner spaces, the Kreis store with its second floor restaurant, the Signature, have long since given way.

While it is suggested by some that Bing Crosby was part-owner of the BBL, that is merely a story without evidence. The property owner has no record of any Bing Crosby association to the BBL, and this writer has also found no evidence for that inference. None of the dozens of listings under Crosby in the S.F. History Room's biographical index or in the S.F. Chronicle index cross reference either Kreis or the BBL.

The record of application also identifies a range of patrons whose names are recognizable and who have visited and likely imbibed at the GDL. No such list of patrons have been identified with the BBL. Regardless, the coincidence of commercial patronage, in the absence of meaningful contribution (i.e., a contribution to the design, a financial partner, or a regular performer), does not constitute an historically important association.

**Therefore, no persons of historic importance have been identified as having been associated with the BBL.**

### **C. Design (National Register Criterion C)**

*Does what remains of the BBL embody the distinctive characteristics of a type, period, or method of construction, or possess high artistic values, or was it the work of a master?*

The design of the TT is no longer intact. A single floor plan, dating to 1954, shows a simple plan of the space at the time that Kreis obtained the lease for the TT. Based thereon, aside from partial wall and ceiling configurations – the curvilinearly-shaped ceiling with its stepped profile is shown – there is no correspondence between then and now. The general configuration is similar – the confines of the smallish storefront space practically dictate the configuration – but the bar and seating are different (the plan shows that the seating areas previously consisted of curved booths). The plan also shows a façade with art deco profiles, none of which is in evidence today.

With respect to the question of design distinction for the prior BBL, a 1960 news piece in the SF Examiner reported that Kreis elected to fabricate the BBL as a “Gay Nineties” type saloon. That popular/commercial design style, which was deployed throughout the 20th century, recalls the late-Victorian commercial flamboyance of the U.S. in the 1890s. Brassy, cluttered, plush and festooned. The notation of Kreis’ intention of creating a “Gay Nineties” inspired cocktail lounge is the single source of that information. Without that reference, the “Gay Nineties” style may not in fact be identifiable, even despite a set of detailed drawings for the BBL, yet which do not specifically convey the Gay Nineties concept.

The interior of the BBL was adapted for the GDL. Yet, importantly, the BBL façade was replaced, the bay window and marquee added, and the interior substantially altered. The identifiable portions that remain give some evidence of the design character of the BBL: the ceiling mural, moulded plaster work, flocked (velvet-like) wallcovering, upholstered door aprons, and toilet door signage. That is what is apparently left of the Gay Nineties at 247 Powell.

Plus, the BBL design retained a few of the streamline, curvilinear characteristics of the earlier tenant space. What remains of the later plush-style physically clashes against the sleek earlier features. For example, the geometry and style of the c1960 ceiling moulding clashes with the geometry and detail of the earlier curvilinear ceiling. As do the c1960 ceiling fixtures and, especially, their ceiling escutcheons.

Due to its being substantially altered, including the loss of its façade and marquee, in addition to being fragmentary, the quality of what remains of the 1960s BBL interior does not begin to suggest design legacy. There is no identifiable design character or characteristic features of a quality to merit historic distinction. Moreover, the GDL overlaid that design with something new and intentionally different.

In the building permit record, the architect of the BBL was identified as Design Group Inc. of Beverly Hills. In a general search for a firm of that name, no information has been located. So it does not appear that Design Group Inc. may be considered a noteworthy architecture or design firm, and there is certainly no evidence of design mastery in the remnants of the BBL.

Finally, in the context of its building, the present saloon and its storefront convey the character of a 1970s storefront bar. Its design is not integral to nor related to the historic Elkan Gunst

Building, one measure of which would be if its removal would be architecturally detrimental. Understanding that this storefront space would be occupied, then the removal of the current storefront bar would be commercially and architecturally inconsequential. In fact, it could be architecturally beneficial because the 1970s storefront is not compatible with the 1908 Baroque-style building.

#### **V. Conclusion:**

There are no identifiable events of historic importance associated with the BBL (or the GDL, which would require a showing of exceptional importance):


- Neither contribute significantly to the identified historic geographic context, Union Square and the KMMSCD. Contrast the 1908 Elkan Gunst Building which is a contributor to the Conservation District.
- Neither contribute to the identified historic character of the Elkan Gunst Building.
- Neither was an historically noteworthy San Francisco drinking establishment.
- Neither contributed to the important cultural period of late-1960s San Francisco.
- Neither has a logical relevance in association with S.F.'s Landmarks.

As summarized above, the BBL was not associated with the lives of historically significant persons. Nor was the GDL, which would require a finding of exceptional importance.

As demonstrated, the BBL did not embody the distinctive characteristics of a type, period, or method of construction, did not possess high artistic values, or was not the work of a master. Nor did the GDL, which would require a finding of exceptional importance.

**Therefore, 247 Powell does not meet any of the criteria required for a finding of historical significance.**

Signed:

A handwritten signature in black ink, appearing to read 'Mark Hulbert', with a long horizontal flourish extending to the right.

Mark Hulbert  
Preservation Architect

Attached: References and Resources

## **Gold Dust Lounge**

Historic Resource Evaluation

### **Resources and References**

#### Books and Publications:

Christophe Grafe and Franziska Bollerey, *Cafes and Bars: The Architecture of Public Display*, New York: Routledge, 2007.

*The Insider's Guide to Fun and Serious Drinking in San Francisco*; VCIM Publications, 1971.

#### Drawings:

"Alterations & Additions" Techau Tavern, Leonard S. Mosias, Architect; 9/9/1954, 1 sh.

"Bustles & Beaus," Design Group Inc., Architects; Feb.-Mar.1960, 7 sh. (records held at SF DBI).

#### Maps:

Sanborn Fire Insurance Maps. San Francisco, 1913-15 & 1949; vol.1, sh.62.

#### News Articles:

"San Francisco Welcomes the New Techau Tavern." S.F. Chronicle, Nov. 17, 1919; p5 (with photographs).

"Kreis Store Opened on Union Square." S.F. Chronicle, Sept. 3, 1955; p14.

"Milton Kreis: New Venture." S.F. Examiner, June 24, 1960; sec.IV, p9.

#### Directories:

Polk's San Francisco City Directories, 1920-1967.

#### Indexes:

San Francisco Chronicle Index, 1950-1980 (at SFPL Newspaper Room)

San Francisco Subject Index (at SFPL SF History Room)

San Francisco Biographical Index (at SFPL SF History Room)

#### Official Documents and Records:

San Francisco Planning Code, Articles 10 and 11.

San Francisco Department of City Planning (DCP) Preservation Bulletins:

No.5, "Landmark and Historic District Designation Procedures." DCP, Jan. 2003.

No.12, "Interior Designations Pursuant to Article 10 of the Planning Code." DCP, Jan. 2003

San Francisco Department of Building Inspection records for 247 Powell Street, including a set of drawings (see above) and multiple permit applications dating from 1935-present.

#### National Register of Historic Places (NRHP) Publications and Documentation:

National Register Bulletin 15. "How to Apply the National Register Criteria for Evaluation." U.S. Dept. of the Interior, National Park Service; 1991.

NRHP Registration Form 10-900, "Richard P. Doolan Residence and Storefronts, 557 Ashbury Street/1500-1512 Haight Street, San Francisco." Marsh and Associates, July 27, 2009.



EXHIBIT C

CURRICULA VITAE



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## ABOUT US

Innovating Tradition

INNOVATING TRADITION · PHILOSOPHY · SERVICES · PORTFOLIO · STAFF

Our staff members have many years of experience with expertise in all areas of project types - intricate to medium size projects, rehabilitation, code upgrade including accessibility, public and private facilities. We have managed many projects with various client types including governmental, commercial, and residential.

Our project management system makes it possible for us to dedicate personal attention to your project. We assign highly skilled staff to oversee and implement every project and provide day-to-day personal contact with clients, consultants, and contractors. Every project is unique and our design team is tailored to the specific needs of each. We have developed our project delivery system to reduce large team inefficiencies.

For preservation projects, we are fully versed in the Secretary of Interiors Standard for Rehabilitation, the California Historic Building Code, as well as various funding resources, the California Environmental Quality Act and federal Historic Preservation Tax Credits. Many of us exceed the Secretary of the Interior's Professional Qualifications Standards. Our knowledge of the standards, regulations, codes and technology enable us to easily identify how they apply to unique or complex structures and allows us to comfortably explore all options presented by the design challenge.

### Bios:

Michael Garavaglia, AIA,  
LEED® AP  
*Principal, Preservation  
Architect*

Michael Garavaglia, AIA, LEED® AP  
Principal, Preservation Architect

*Exceeds Secretary of Interiors Professional Qualification Standards -  
Historic Architecture*

Ambrose Wong  
*Project Manager*

With over 28 years of experience in the architectural profession, Mr. Garavaglia is committed to providing architectural services that create unique and interesting design solutions which respect the clients needs, the concerns of the community, as well as the project's scheduling and budget requirements. He has completed a wide variety of projects ranging from major multi-building programs to intricate residential remodeling.

Chris Lutjen, LEED® AP  
*Job Captain*

Frank Battipede, AIA  
*Designer / Architect*

Mark Serrata  
*Intermediate Designer / Drafter*

Mr. Garavaglia is dedicated to historic preservation and sustainability. He sets the tone for the entire firm and supervises all major projects and decision-making. Mr. Garavaglia initiates projects with his comprehension of preservation and sustainability ideals, expertise in the modification of existing buildings, and the importance of maintaining the character of the surrounding community in mind.

Becky J.W. Urbano  
*Preservation Services Manager*

Sarah Hahn  
*Architectural Historian*

Ayano Hattori, LEED® AP  
*Business & Financial Manager*

Regarded as an expert on historic preservation, Mr. Garavaglia also passionately continues to share his knowledge on the subject through lectures with many organizations. He is an active member with the California Preservation Foundation, National Trust for Historic Preservation, Association of Preservation Technology, San Francisco Architectural Heritage, National Main Street center, and the Preservation Action Council of San Jose.

Dea Bacchetti  
*Marketing Manager*

He received his professional Bachelor of Architecture from California State Polytechnic University at San Luis Obispo that included a special study program in Historic Preservation, and is licensed to

practice architecture in California. The National Institute for Conservation has named Mr. Garavaglia a Conservation Assessment Program (CAP) Assessor. He is also a LEED® Accredited Professional.

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**Bios:**

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LEED® AP  
*Principal, Preservation Architect*

Ambrose Wong  
*Project Manager*

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Sarah Hahn  
*Architectural Historian*

Ayano Hattori, LEED® AP  
*Business & Financial Manager*

Dea Bacchetti  
*Marketing Manager*

Becky J.W. Urbano  
Preservation Services Manager

*Exceeds Secretary of Interiors Professional Qualification Standards - Architectural History*

Ms. Urbano is a talented architectural conservator with a solid background in historic preservation, materials investigation and historic documentation. Recognized for laboratory expertise as well as research, leadership and project management skills, her experience includes architectural conservation management plans, existing condition analysis, repair recommendations and documentation, construction specifications and identification of historic resources through field surveys and archival research.

Ms. Urbano manages Garavaglia Architecture Inc.'s Preservation Services and her work includes historic structure reports, resource evaluations, material analysis, Secretary of the Interior's Standards Reviews, and historic context statements. Her thorough research capabilities have been complemented by her superior report and writing skills. Her professional experience continues to expand as her contributions evolve.

Professional affiliations include California Preservation Foundation as an Education Committee member, Sacred Sites International as a board member, and she holds active memberships to the American Institute for Conservation of Historic and Artistic Works, Architecture Group, Association of Preservation Technology, National Trust for

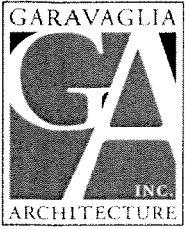
Historic Places, Oakland Heritage Alliance, Preservation Alumni.

Ms. Urbano's educational background includes a Masters of Science in Historic Preservation from Columbia University and a Bachelor of Arts in Physics from Middlebury College with Departmental Honors. The National Institute for Conservation has named Ms. Urbano a Conservation Assessment Program (CAP) Assessor.

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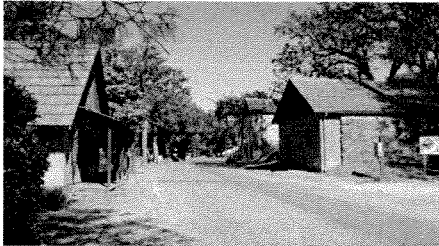


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**Garavaglia Architecture Inc. is committed to providing innovative and cost efficient solutions for your architectural and planning needs. We treat each project as unique, emphasizing individual characteristics. This philosophy is carried through all of our projects, including those listed below:**

**Historic Rehabilitation**

Forest Home Farms, Building #14, San Ramon  
 Town Hall, Pine Grove  
 Armory, Volcano  
 Tomales Regional History Center, Tomales  
 Park Theater, Menlo Park  
 320 W Miner Street, "Black's Building", Yreka  
 Franco American Hotel, Yreka  
 Hood Mansion, Santa Rosa  
 River Street Historic District, San Jose  
 Emmett House, Belmont  
 Webster Street Hotel, Alameda  
 Ukiah RR Depot, Ukiah  
 Historic Chinese Structures, Fiddletown



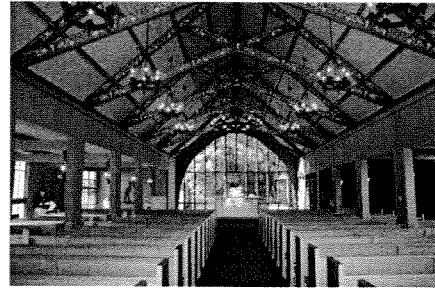
Polo Barn, Scotts Valley  
 Caltrain Station, Palo Alto  
 Mayer Building, Redwood City  
 Empress Theatre, Vallejo  
 Firehouse 44, San Francisco  
 Niles Plaza and Depot, Fremont  
 Little Brown Church, Pacifica  
 Belvedere City Hall, Belvedere  
 West and Edwin Hotel Rehabilitation, South San Francisco  
 Palo Alto History Museum, Palo Alto



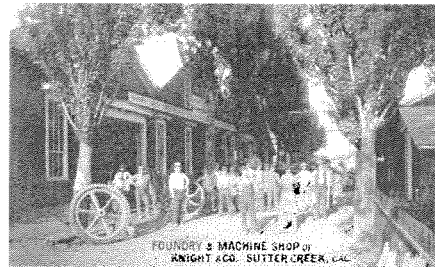
**HSRs, Technical Reports, CAP Assessments**

Southern Pacific Railroad Depot Relocation Study, Livermore  
 Casa Juan de Anza Adobe, San Juan Bautista  
 Sutter's Fort State Historic Park CAP Assessment, Sacramento

La Laguna de San Gabriel, San Gabriel  
 Presidio Post Chapel Rehabilitation  
 Feasibility Study, Presidio of San Francisco



City of Los Altos Historic Resource Survey, Los Altos  
 City of Hayward Context Statement and Historic Resources Survey, Hayward  
 Bayview-Hunters Point Survey and Context Statement, San Francisco  
 San Francisco General Hospital, San Francisco  
 Railtown 1897 State Historic Park CAP Assessment, Jamestown  
 Knight Foundry HSR, Sutter Creek



Burlingame Railroad Station, Burlingame  
 Presidio of Monterey, Monterey  
 Loomis Historic Fruit Shed Feasibility, Loomis  
 Richardson Grove Lodge/Theatre HSR, Richardson Grove State Park  
 Crystal Springs Evaluation & Recordation, San Mateo  
 River St Historic Dist. Inventory, San Jose  
 Daly Ranch, Humboldt County  
 Salinas URM Study, Salinas  
 Spooner Ranch HSR, Montana de Oro State Park  
 Main Library Evaluation, Palo Alto  
 Mezesville Survey, Redwood City  
 Eureka Context Statement, Eureka  
 Watsonville Context & Survey, Watsonville  
 Live Oak Survey, Live Oak

Morgan Hill Survey and Context Statement  
 Alta Mesa Cemetery HRE, Palo Alto  
 September Ranch, Carmel Valley  
 Monterey Old Town Survey and Context, Monterey  
 Glass House Conservation Services, San Ramon  
 Watson School HSR, Sonoma County  
 Fairmont Hotel Historic Resources Survey, San Francisco  
 Honda Port of Entry Conditions Assessment, Richmond  
 Granada Theater HSR, Hollister  
 Butterfly House cHSR, Carmel Point  
 Ridgewood Ranch, Willits



**Master Planning**

William Hood Mansion Seismic Retrofit, Santa Rosa  
 Redman House, Watsonville  
 Preston Castle, Ione

**EIR/Alternative Analysis**

Lake Chabot Golf Course Clubhouse, Oakland  
 Mountain View Cemetery, Oakland  
 Cohen Bray, Oakland  
 Bryant Street Residences, Palo Alto  
 Children's Library, Palo Alto  
 "New Mecca" Block: EIR and



Entitlements, Pittsburg  
 Redwood City Courthouse EIR,  
 College Terrace Library, Palo Alto  
 Palo Alto Main Library, Palo Alto  
 Doyle Drive, Presidio of San Francisco

Innovating Tradition

**PRESERVATION  
ARCHITECTURE**

446 17th Street #302 Oakland CA 94612  
mhulbert@earthlink.net 510 418 0285

**PRESERVATION, REHABILITATION & ADAPTIVE REUSE  
HISTORIC STRUCTURES & LANDSCAPE REPORT  
HISTORIC RESOURCE & PROJECT EVALUATIONS  
RESIDENTIAL ARCHITECTURE**

Resource Profile CV

**MARK HULBERT**

Preservation Architect

**Education**

International Centre for the Conservation of Cultural Property (ICCROM), Rome, Italy, 1996.

North Carolina State University School of Design: B-ED.Arch, 1980-81.

Boston Architectural Center, Boston, MA, 1979-1980

Mercer County College, Trenton, NJ: A. Arch, 1977-1979

Registration & Certification

Architectural Conservation, ICCROM, 1996

California Architect C 21014, 1989

**Institutional Affiliations**

Member, Board of Directors, KALA Art Institute, Berkeley

Member, Board of Directors, Camron-Stanford House Preservation Association, Oakland

**Professional Memberships**

International Centre for the Conservation of Cultural Property (ICCROM)

United States Council on Monuments and Sites (USICOMOS)

Association for Preservation Technology International (APT)

Society of Architectural Historians (SAH)

California Preservation Foundation (CPF)

Oakland Heritage Alliance (OHA)

**Experience**

2002-Mark Hulbert Preservation Architecture, Oakland, CA

1998-2002 Associate/Architectural Conservator, CDR Architects, San Francisco

1990-1998 Preservation Architect/Architectural Conservator, Page & Turnbull, San Francisco

1986-1989 Architect, Michael Rex Associates, Sausalito, CA

1984-1985 Architecture & Preservation, Buttrick, White & Burtis, NY, NY

1982-1984 Retail Planning, Interior & Industrial Design, Milton Glaser Inc., NY, NY

1981-1982 Architecture & Preservation, William A. Hall & Associates, NY, NY

**Preservation, Rehabilitation & Adaptive Reuse Projects**

San Joaquin Experimental Range, Madera County  
Claremont Branch Library (James Plachek, 1924), Berkeley  
Richmond Civic Center (Pflueger & Pflueger, 1948), Richmond  
Shattuck Hotel (Benjamin McDougal, 1909-14; Walter Ratcliff, Jr., 1927), Berkeley  
Ford Assembly Building (Albert Kahn, 1929), Richmond  
Petaluma Silk Mill (C. Havens, 1892), Petaluma  
Pier 40, San Francisco  
Building 165/Baylink Ferry, Mare Island Naval Shipyard, Vallejo  
Municipal Boathouse (John G. Howard, 1907), Oakland  
Hawk Hill/Battery Construction 129, Marin Headlands, GGNRA  
Muir Beach Park, Muir Beach, GGNRA  
Marshall General Store/Hog Island Oyster Co., Marshall  
Cryer Ranch, Hayward  
Kingman Hall (Drysdale & Thomson, 1914), Berkeley  
2222 Harold Way/Magnes Museum (Walter Ratcliff, Jr., 1923), Berkeley  
YWCA (Julia Morgan, 1914), Oakland  
Fruitvale Masonic Temple/Arts Center, Oakland  
Studio One Arts Center, Oakland  
Los Gatos High School Theatre (William Weeks, c1925), Los Gatos  
Clark Kerr Campus Buildings and Landscape (Alfred Eichler, 1930-1950), UC Berkeley  
William Colby House (Julia Morgan, 1905), Berkeley  
Keeler Residence (Bernard Maybeck, 1902), Berkeley  
Edwards Stadium, UC Berkeley  
Boudrow Residence (Julius Krafft, 1881), Berkeley  
Love Ranch, Danville  
Clark Kerr Campus, Warring Wall Restoration, UC Berkeley  
Clark Kerr Campus Building 10 (Alfred Eichler, 1930), UC Berkeley  
SummerHill Historic Homes, Palo Alto  
Berkeley Art Museum, UC Berkeley  
The Cliff House (Reid Bros., 1909), San Francisco  
Lucie Stern Community Theater (Birge Clark, c1921), Palo Alto  
Heritage Theatre (William Weeks, c1925), Campbell  
Touro University, Mare Island  
Hearst Memorial Mining Building (John G. Howard, 1907), University of California, Berkeley  
Geary Theater (Bliss & Faville, 1910), San Francisco  
Pacific Gas & Electric Company (Bakewell&Brown, 1922; Bliss&Faville, 1925), San Francisco  
California State Office Building (Bliss & Faville, c1930), San Francisco  
U.S. Customs House, San Francisco  
Leland Stanford Mansion, Sacramento

University House, University of California, Berkeley  
Ahwahnee Hotel, Yosemite National Park  
Wawona Hotel Structural, Exiting & Life Safety Evaluations, Yosemite  
Naval Postgraduate School, Monterey  
Episcopal Church of St. John, San Francisco  
Old First Church, San Francisco

### **Historic Structure/Landscape Reports and Historic Preservation Plans**

Sea Scout Base, Palo Alto  
Municipal Boathouse, Oakland  
SummerHill Historic Homes, Palo Alto  
Petaluma Silk Mill, Petaluma  
Hawk Hill/Battery 129, Marin Headlands, GGNRA  
Richmond Civic Center, Richmond  
Cloyne Court Hotel, Berkeley  
Clark Kerr Campus Landscape and Buildings, UC Berkeley  
323 University Avenue, Palo Alto  
Camera Obscura, San Francisco  
Ahwahnee Hotel, Yosemite  
Geary Theater, San Francisco  
California State Office Building, San Francisco  
Casa Amesti, Monterey  
U.S. Court House, Los Angeles  
U.S. Customs House, San Francisco  
U.S. Appraisers' Building, San Francisco  
U.S. Court of Appeals, Pasadena  
Presidio of Monterey

### **Historical Resource and Project Evaluations**

12 Laurel Way, Kentfield  
St. Matthew School, San Mateo  
2 Glenwood Avenue, Ross  
Claremont Branch Library, Berkeley  
Horseshoe Hill Ranch, Bolinas  
Menlo Park Fire District Station 2, East Palo Alto  
Yolanda-Hurd Ranch, Danville  
2222 Third Street, Berkeley  
350 Bella Vista, Belvedere  
Fire Station 66, Richmond

1501 Third Street, Napa  
Masonic Homes, Union City  
280 Divisadero Ave., San Francisco  
Highland Hospital, Oakland  
660 Bridgeway Blvd., Sausalito  
24829 Palomares Road, Castro Valley  
Richmond Public Library, Richmond  
San Antonio Hills Neighborhood, Oakland  
30935 Vallejo Street, Union City  
1 Culloden Park Road, San Rafael  
1500 San Pablo Avenue, Berkeley  
2600 Shattuck Avenue, Berkeley  
St. Brigids Church, San Francisco  
2255 Lyon Street, San Francisco  
216 Corte Madera Avenue, Mill Valley  
Armstrong School Building, Berkeley  
First Congregational Church, San Francisco  
412 Monte Vista Avenue, Oakland  
1849 Van Ness Avenue, San Francisco  
Booker T. Washington Center, San Francisco  
SF Boys & Girls Club, San Francisco  
430 Main & 429 Beale Street, San Francisco  
Town & Country Village, Palo Alto  
Winters Building, Richmond  
3900 Adeline Street, Emeryville  
323 University Avenue, Palo Alto  
Spring Estate, Berkeley  
5924-30 Foothill Blvd., Oakland  
Mazda Lamp Works, Oakland  
461 Baker Street, San Francisco  
Berkland Baptist Church, Oakland  
Pier 40, San Francisco  
1505 Shattuck Avenue, Berkeley  
Harrison Street Properties, San Francisco  
2121 Allston Way/Magnus Museum, Berkeley  
45 Lansing Street, San Francisco  
401 Alice & 420 Third Streets, Oakland  
Pier 23, San Francisco  
1919 Market Street, Oakland  
230 BayPlace, Oakland



Terminal One, Richmond

Saratoga Lanes, San Jose

Macdonald Avenue, Richmond

Clayburgh Building, San Francisco

SummerHill Historic Homes, Palo Alto

## Selected Residential Projects

4 & 6 Francisco Patio, Stinson Beach

2 Glorietta Court, Orinda

17 Scenic Road, Fairfax

McCoy-Hass Residence, Inverness

1315 Walnut Street, Berkeley

Stein Residence, Palo Alto

Owen Residence, Ross

Drake Summit Road, Inverness Park

918 Bryant Street, Palo Alto

Brogden Studio, Berkeley

932 Bryant Street, Palo Alto

227 Hivista, Sausalito

264 Channing Way, Palo Alto

McWhorter Residence, San Francisco

5912 Chelton Ave., Oakland

## Recent Awards

Ford Assembly Building (w/Marcy Wong Donn Logan Architects):

- National Trust for Historic Preservation, National Honor Award
- California Preservation Foundation
- American Institute of Architects East Bay Chapter
- American Institute of Architects San Francisco Chapter, Historic Preservation and Innovation Award
- Richmond Civic Center
- American Institute of Architects San Francisco Chapter, Historic Preservation and Innovation Award
- Design/Build Institute of America, Western Pacific Region, Design/Building Award
- City of Richmond, Historic Preservation Award

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