



SAN FRANCISCO PLANNING DEPARTMENT

HEARING DATE: April 15, 2015

CASE NUMBERS: 2015-004228DES – 235 Valencia Street
2015-003877DES – 45 Onondaga Avenue

TO: Historic Preservation Commission

FROM: Jonathan Lammers
Preservation Planner, 415-575-9093

REVIEWED BY: Tim Frye
Preservation Coordinator, 415-575-6822

RE: Consideration of Properties for Inclusion in the Landmark Designation Work Program

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

Reception:
415.558.6378

Fax:
415.558.6409

Planning
Information:
415.558.6377

During public comment at the Commission's regularly scheduled hearing on February 18, 2015, a member of the public, Larisa Pedroncelli, presented a report containing historical background information regarding the use of the building at 235 Valencia Street as a motorcycle dealership by Loren A. "Hap" Jones, a prominent figure in the history of Bay Area motorcycling.

On March 25, 2015 the Department received a Historic Landmark Designation Application prepared by Richard Rothman for the frescoes located in the former Alemany Health Center building at 45 Onandaga Avenue. These frescoes were painted in 1935 by the artist, Bernard Zakheim, using funding provided by the State Emergency Relief Administration..

This memo provides background information regarding the two properties for the HPC to consider in determining if the properties warrant inclusion on the Commission's Landmark Designation Work Program.

235 Valencia Street – Hap Jones Motorcycle Dealership

The building is a single-story, three-bay, stucco-clad light industrial building designed in the Mission Revival style and located on the southeast corner of Valencia Street and Clinton Park. The building was constructed in 1924 and designed by the noted architect, Arthur S. Bugbee.

The subject property was previously addressed by the Inner Mission North Historic Resources Survey, and recorded using DPR 523 A (Primary Record) and B (Building, Structure, and Object Record) forms. The property was assigned a California Historic Resource Status Code of 6L, meaning that it was "Determined ineligible for local listing or designation through local government review process; may warrant special consideration in local planning."

The historical information presented in the DPR 523 B form does not address the building's use as a motorcycle dealership, noting only that it was owned by Loren A. Jones in 1946. The assigned status code of 6L reflected an assessment that the building "lacks the historical or architectural significance" for historic listing. The form does note, however, that the building retains architectural integrity to its date of construction and appears "materially unchanged from the time it was erected."

The new information presented in the report prepared by Larisa Pedroncelli outlines Hap Jones' role in promoting motorcycling as both a sport and industry, and states that his dealership at 235 Valencia Street is eligible for the California Register of Historical Resources under Criterion 1 (Events) and Criterion 2 (Persons). The following briefly reprises some of the information in the report.

Loren A. "Hap" Jones (1905-1989) was born in Illinois and moved to San Francisco in the mid-1920s where he worked as a motorcycle courier for the Zellerbach Paper Company. Jones later began racing motorcycles, and in 1936 won an American Motorcycle Association National Championship.

By 1937 Jones had been awarded an Indian Motorcycle dealership, and that same year was apparently the first civilian to cross the Golden Gate Bridge during its opening. By 1938, Jones had opened a motorcycle dealership at 580 Valencia Street. Initial research performed by the Department shows that Jones moved his dealership to 235 Valencia Street by 1940. Prior to that time, the subject building was associated with automobile servicing. This included its use by Gene Morris' Pacific Coast Company, automobile painters (1925), and William Osche auto repair (1937). The 1937 city directory also shows it was used as a meeting lodge by two chapters of the Independent Order of Odd Fellows.

Following World War II, Jones acquired a large stock of government surplus motorcycle parts and created a parallel business, the Hap Jones Distributing Company, which carried parts and supplies for all types of motorized cycles. As the distribution business grew, Jones in 1956 purchased three nearby buildings at 2 Clinton Park, 34 Woodward Street and 42 Woodward Street.

The dealership at 235 Valencia Street remained under Hap Jones' management through the late 1950s. During this time he began carrying other lines of motorcycles, including the British Brand BSA, as well as Norton motorcycles. Most significantly, it was during this period that Jones began publishing the *Motorcycle Blue Book*, which provided pricing guidelines for new and used motorcycles. The publication was available only to authorized dealers, insurance companies, financial institutions and municipalities, and became an industry standard for motorcycle and scooter sales.

Eventually, Jones decided to focus on his distribution business, and in 1959 sold a majority share of his dealership to brother-in-law, David Golden, who continued to

operate the business through the late 1980s. Jones continued to operate his distributing company from the nearby buildings on Clinton Park and Woodward Street, and would also purchase 1441 Stevenson Street in 1961. Over the following decade Jones expanded his business nationally by opening new distribution centers in Cincinnati, Ohio, Norwood, New Jersey, and Prattville, Alabama. In 1972, the company moved its headquarters to San Jose. At the time of his death, the Hap Jones Distribution Company was reputedly the largest of its kind in the United States.

During his lifetime, Jones appears to have played a significant role in the development of motorcycle culture, both locally within the Bay Area and nationally. He was a member of the San Francisco, Oakland and Bay City Motorcycle Clubs, and twice served as President of the San Francisco Motorcycle Club. He also sponsored numerous racing events, both locally and nationally, and in 1986 received the American Motorcycle Association Dud Perkins Lifetime Achievement Award. The following year he was named the Motorcycle Industry Council's "Man of the Year." In 1998, he was posthumously inducted into the American Motorcycle Hall of Fame.

Initial Assessment & Recommendation

Considered as a whole, the Department finds that the report prepared Larisa Pedroncelli provides new historical information that clearly demonstrates that Hap Jones was a leading figure in Bay Area motorcycling, and that his dealership at 235 Valencia Street was associated with a significant event in motorcycle history—the creation of the *Motorcycle Blue Book*.

However, the Department also finds that more information is needed to better evaluate the building as a potential "local" or Article 10 landmark. This includes more information about the evolution of motorcycle dealerships in San Francisco in order to understand the relative significance of the Hap Jones dealership. More information should also be presented about the history of the *Motorcycle Blue Book*, as well as information that clearly demonstrates whether or not the subject property best illustrates Hap Jones' productive life. The Department recommends that the following specific questions be addressed:

- What were the earliest motorcycle dealerships in San Francisco; who operated them; how did they evolve over time; and are any of the early buildings still extant?
- How does the Hap Jones dealership compare with other contemporary dealerships of the 1940s and 1950s in terms of influence and longevity? Are there other extant prominent examples from this period?
- What years spanned the publication of the *Motorcycle Blue Book*, and were there comparable competing publications?
- Are there any other properties that better illustrate the productive life of Hap Jones?
- Should 235 Valencia be considered part of a district of buildings associated with the career of Hap Jones as both a motorcycle dealer and parts distributor?

Once provided, the Department will assess the eligibility of the subject building for local landmark designation. The Historic Preservation Commission may decide to add 235 Valencia Street to its Landmark Designation Work Program. Whether concurrently or separately, the Commission may also ask Department staff or Larisa Pedroncelli to provide additional information related to the questions above.

45 Onondaga Avenue – Alemany Health Center Murals

The former Alemany Health Center is a two-story, stucco-clad institutional building designed in the Spanish Eclectic style and located on the southeast corner of Alemany Boulevard and Onandaga Avenue. It was constructed circa 1932 and abuts the former Alemany Emergency Hospital, built in 1932 at 35 Onondaga Avenue. The subject property has not been addressed by any prior historic resource surveys.

Most of the documentation included with the Landmark Application is in the form of excerpts from reports prepared by historic preservation consultants. This includes a biography of Bernard Zakheim prepared by Page & Turnbull in 2005 as part of a report on the U.C. Hospital at 533 Parnassus Avenue. More detailed information about Zakheim and the frescoes was included in a draft report prepared by Garavaglia Architecture in 2012: “35 Onondaga Street HRE and Treatment Recommendations.” Note that this report frequently refers to the subject property as 35 Onondaga Street, although the building containing the murals is located at 45 Onondaga Street.

The Garavaglia Architecture report was drafted in connection with the proposed sale of 45 Onondaga Avenue by the City and County of San Francisco. It focuses almost exclusively on the murals and does not assess the building itself—nor does it assess the adjacent Alemany Emergency Hospital building at 35 Onondaga Avenue.

According to a 1937 Works Progress Administration (WPA) biography of Zakheim, the frescoes were installed to decorate the Alemany Health Center’s waiting room, which included a large fireplace with a plastered chimney. Midway up, the chimney is bisected by a mezzanine level balcony, and the frescoes were painted on the chimney both above and below the mezzanine.

The lower fresco, which has been partially covered by white paint, was entitled “Birth” (also identified as “Growth” in the Garavaglia report). This work included an arrangement of figures set in a background of young fig trees, symbolizing fertility, birth and parenthood. The fresco above the mezzanine is referred to as “Community Spirit” in the Garavaglia report. It is a continuation of the lower scene, and includes a view from the Health Center up Alemany Boulevard toward Balboa High School, as well as houses lining the slopes of Mount Davidson. The WPA biography states that a scene in the fresco depicting schoolboys playing baseball in a vacant lot was deliberately placed there to call attention to the dire need for playgrounds in the neighborhood.

Bernard Baruch Zakheim (1896-1985) was born in Warsaw, Poland to a family of Hasidic Jews. He initially attended a school of applied art and trained to become a furniture designer and upholsterer, but later earned a scholarship to the National Academy of Fine Art. In his youth, Zakheim was active in the fight for Polish independence, joining the Polish army until he was captured and held as a prisoner of war in Germany. He escaped and sought political asylum, moving with his wife to the United States in 1920. After living in New York and Los Angeles, Zakheim eventually settled in San Francisco where he worked initially as an upholsterer.

Zakheim continued to pursue his art, however, and various sources point to an ongoing association between Zakheim and the famed Mexican muralist, Diego Rivera. Part of this association may have been political. Zakheim was a lifelong communist and throughout his career would pursue themes rooted in Jewish life and the struggles of the common man. Zakheim appears to have studied with Rivera for up to six months in Mexico learning the fresco technique. He then traveled in Europe and in 1932 painted his first fresco, "Jews in Poland," in Hungary. That same year he painted a mural, "The Jewish Wedding," at the Jewish Community Center in San Francisco.

In 1934 Zakheim was appointed by Herbert Fleishhacker to co-organize the mural project at Coit Tower. Zakheim's work was among the more controversial images at Coit Tower. His fresco of a library scene included a depiction of fellow artist John Langley Howard reaching for a copy of *Das Kapital* by Karl Marx.

Zakheim's work at the Alemany Health Center in 1935 led to a string of medical-related commissions for University of California Medical Center. These included a mural depicting the history of medicine at Toland Hall, and two murals at Cole Hall. In the late 1930s he found additional work painting murals for several post offices in Texas.

Zakheim lost scores of relatives still living in Europe to the Jewish Holocaust. In 1941 the artist left San Francisco to start a utopian arts community in Sebastopol, California. He earned money as an upholsterer and refocused his artistic life on easel painting and later sculpture. The former included a number of works relating to Jewish contributions to the American Revolution. In 1966 he completed a sculpture of six wooden figures entitled "Genocide," which is today permanently installed at Sinai Memorial Park in Los Angeles. In the 1970s, he produced another sculpture, "The Genius of Healing," for the U.C. San Francisco School of Nursing.

Based on a review of his life and works, the Garavaglia Architecture report identifies Zakheim as a master artist, and finds that his frescoes at the Alemany Health Center are significant artworks created during a vital period of his career. As such, Garavaglia determined that the frescoes appeared eligible for consideration as San Francisco Landmarks. The upper portion of the fresco is described as being in stable condition,

while the lower portion, though mostly painted over, appears “restorable under standard conditions.” It appears the lower portion was painted over during the building’s later use as a mental health facility.

Initial Assessment & Recommendation

The Department concurs that the frescoes are historically significant works by a master artist. They have important connections to the artistic community in San Francisco during the Great Depression, as well as important social and community themes.

The Department finds, though, that more information is needed to better evaluate the frescoes and building as a potential “local” or Article 10 landmark. This includes how the frescoes integrate with the history of the Alemany Health Center, as well as how the Health Center integrated with the surrounding neighborhood. A better understanding of the Health Center’s relationship to the adjacent Alemany Emergency Hospital is also needed. As mentioned previously, the Landmark Designation Application provided to the Department is largely comprised of excerpts from prior historic studies that do not detail the construction or use of either building. Thus, the Department recommends that the following specific questions be addressed:

- Why were the Alemany Health Center and the adjacent Alemany Emergency Hospital constructed? Who designed the buildings? What types of programs did the Health Center offer?
- When and why did the Health Center and Hospital close?
- Why was the Alameda Health Center selected to receive funding for a fresco?
- Why was Bernard Zakheim, rather than another artist, chosen for this commission?
- Are these buildings, either separately or together, potentially eligible for landmark designation for their associations with community healthcare, as well as their architecture?

Once this information is provided, the Department will assess the eligibility of the subject building for local landmark designation. The Historic Preservation Commission may decide to add 45 Onondaga Avenue to its landmark designation work program. Whether concurrently or separately, the Commission may also ask Department staff or Richard Rothman to provide additional information related to the questions above.

ATTACHMENTS:

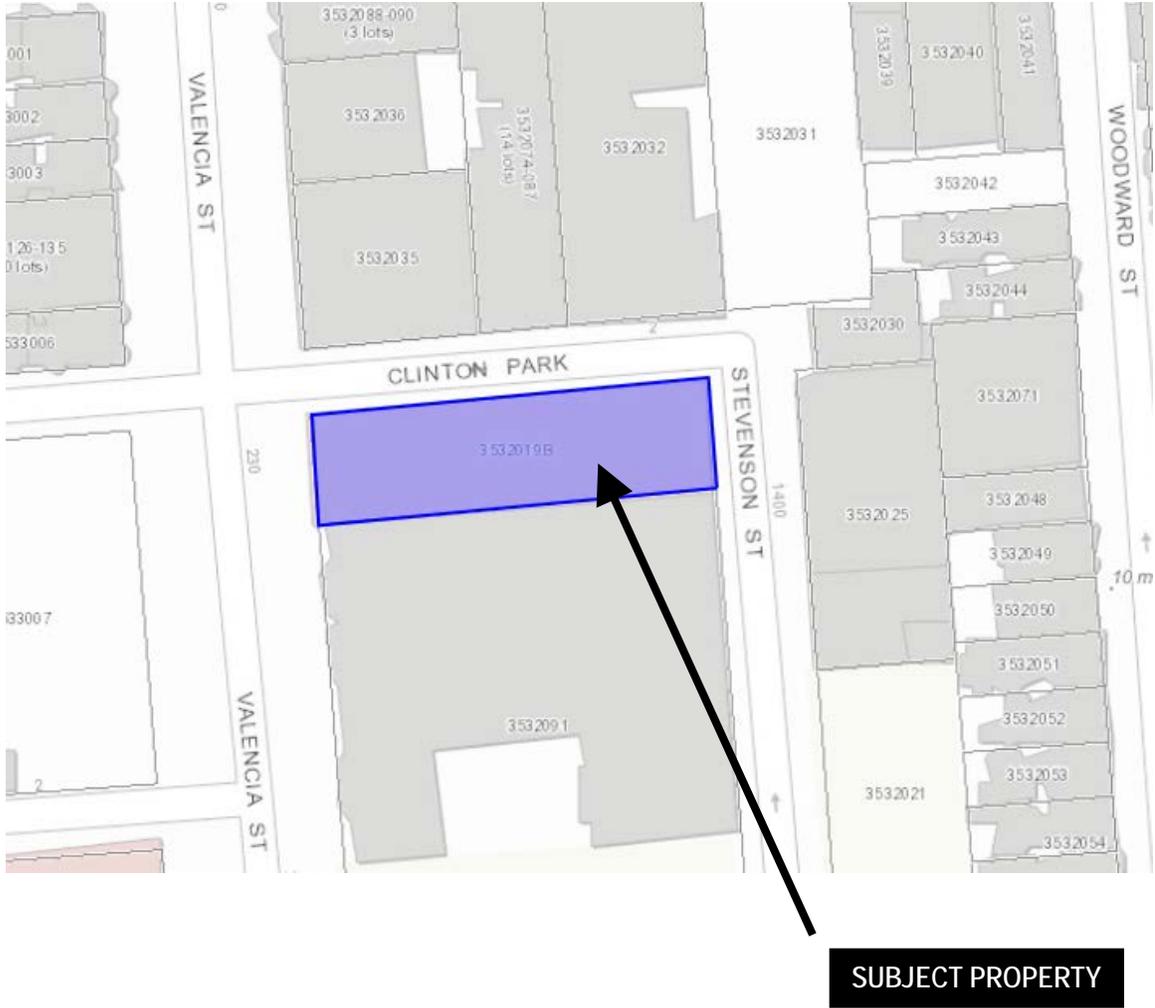
- Historic report on 235 Valencia Street prepared by Larisa Pedroncelli of factory 1 design
- DPR 523 A & B forms for 235 Valencia Street
- Landmark Designation Application for the Alemany Emergency Hospital prepared by Richard Rothman

Site Photos



Consideration for Inclusion on the
Landmark Designation Work Program
Case Number 2015-004228DES
235 Valencia Street

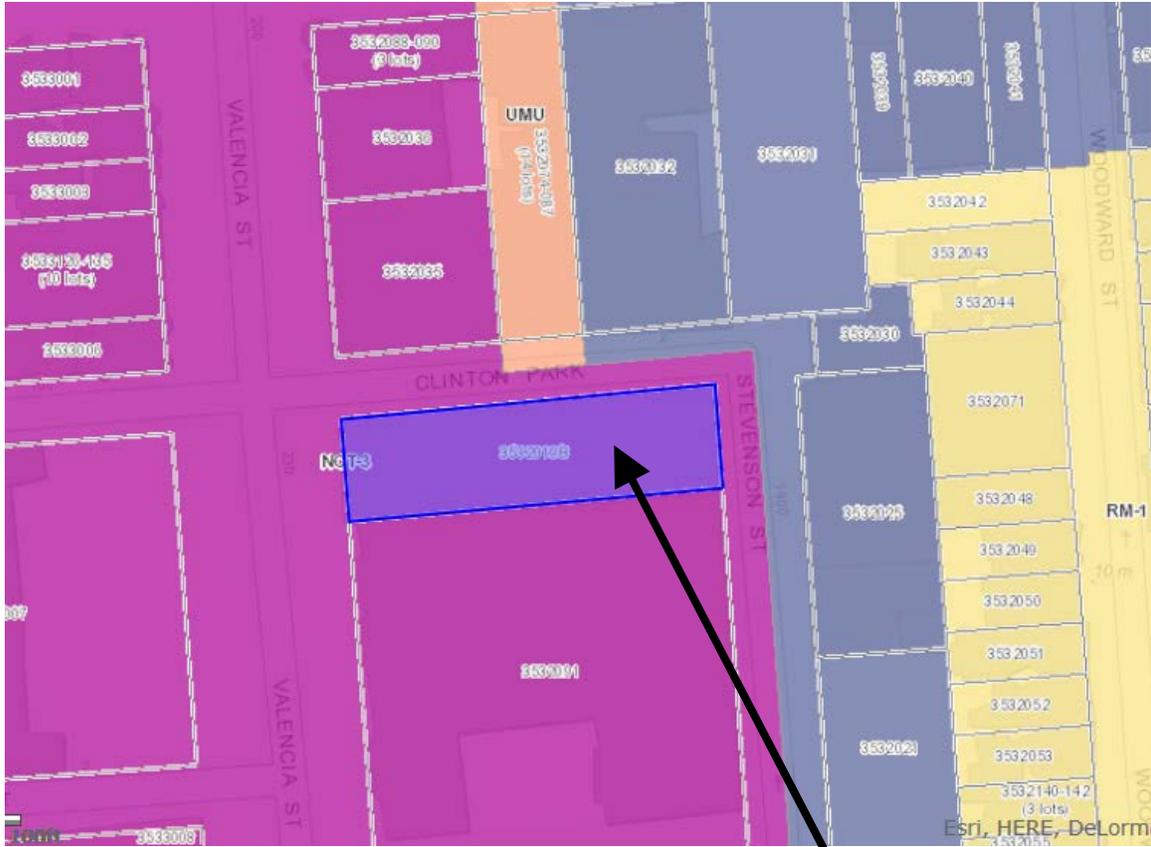
Parcel Map



SUBJECT PROPERTY



Zoning Map

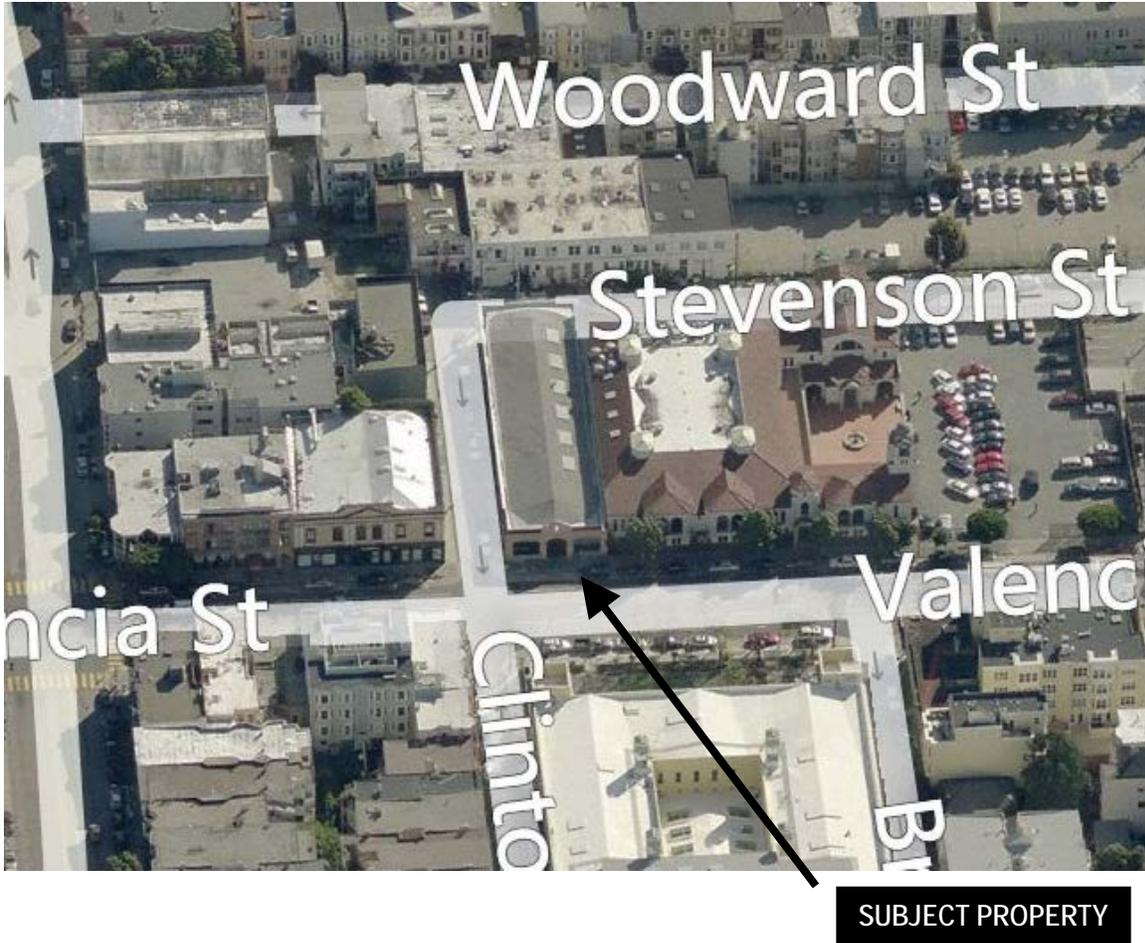


SUBJECT PROPERTY



Consideration for Inclusion on the
Landmark Designation Work Program
Case Number 2015-004228DES
235 Valencia Street

Aerial Photo



SUBJECT PROPERTY





factory 1 design

415.626.0154 vox
www.factory1.com web
design@factory1.com email
2 clinton park, sf, 94103 studio

Received at HPC Hearing 2/18/15

T. Fryc

17 February 2015

San Francisco Planning Department
1650 Mission Street #400
San Francisco, CA 94103

RE: Request for Historic Resource Evaluation

Property Information

Address: 235 Valencia Street
Zoning: NCT-3, Moderate-Scale Neighborhood Commercial Transit District
Block/Lot: 3532/019B
Year Built: 1924
Architect: Arthur S. Bugbee

235 Valencia is a single-story, three-bay, stucco-clad, masonry commercial building at the corner of Valencia and Clinton Park; a third façade faces Stevenson Street. The ground story features industrial steel windows, a pedestrian door, arched facade window openings and a central bay containing a vehicular entrance with an internal steel overhead door and an arched opening.

The parapet is clad in Spanish tile over the first and third building bays and is shaped over the central bay and contains a small false window in the center. The tiled parapet is also found on the Clinton Park façade at the corner of Valencia. The roof is hipped behind the parapet.^[1]



235 Valencia Street

Historical Evaluation

An evaluation of this building was recorded on 8/29/2002 as part of the Inner Mission Survey. New information about the historical persons and events associated with building is available to add to the record and be reviewed. This information identifies events contributing to the regional and cultural history of motorcycling, as well as being associated with the life of Loren A. 'Hap' Jones, a pioneer motorcycle enthusiast known for a lifetime of contributions to growing the culture and sport. We believe that this information is significant to its evaluation as a resource under criteria 1 and 2 of the California Register.

Building History

From 1868 to 1893, this lot was part of Woodward's Gardens, which encompassed the southern 2/3 of the block. The site of Woodward's Gardens is State Historic Landmark #454. This building located at the corner of Valencia and Clinton Park (formerly

¹ City and County of San Francisco, Planning Department, 'DPR Survey Form for Parcel 3532019B,' Aug. 2002, PDF

called Quinn Street on this block) was once the site of the Woodward's Gardens Pavilion, which was destroyed by the earthquake and fire of 1906. That building was one of the last features of the Gardens to survive. After the Gardens closed, this lot was part of a larger parcel owned by Sarah Melone, daughter of RB Woodward, who continued ownership to at least 1909. By 1915 the lot was developed by the J. Charles Green Company for a paste factory, their primary building located on an adjacent parcel at 1409 Stevenson Street. That business became Foster & Kleiser by 1920, a bill posting and print shop, the lot owned by Joseph J. Tobin. This building, constructed in 1924 after the zoning was changed to light industrial. In 1935 it was owned by Adolph Hinkelman. By 1946, the building was owned by Loren A. Jones.^[2]

The architect, Arthur S. Bugbee, was the last in line of four Bugbee architects, prominent as designers of institutional buildings and fine residences, including four of the Nob Hill mansions. Arthur S. Bugbee is best known for his numerous fine residences in the East Bay that were designed with Will Schirmer, as the Schirmer-Bugbee Company during 1915-1926.^[3] The solo works of Arthur S. Bugbee include principally small and medium sized commercial and industrial buildings. Three other examples of his work are the public garage at 1725 Sacramento Street and the industrial buildings at 415 Brannan Street and 425 Brannan Street.

Early Motorcycle Dealerships and Culture in San Francisco

San Francisco's history with motorcycles dates back to the first commercial motorcycles built in 1901 by Indian Motorcycles. Three years later, with twelve charter members in attendance, the San Francisco Motorcycle Club was founded. The SFMC is the second oldest motorcycle club in the United States. Leading the way, the SFMC was the first club to admit women members in 1910, allowing them to vote in club rooms well before they could vote in public elections. San Francisco Mayor P.H. McCarthy (1910-1912) was a member of the SFMC.^[4]

In San Francisco, two well known racers also went on to found the two dealerships that introduced and incubated motorcycle riding, culture and the sport of motorcycle racing in San Francisco and the Bay Area - Dudley Perkins (Harley-Davidson), 1626 Market Street and Hap Jones (Indian, BSA, Norton, Sunbeam, AJS-Matchless, BMW, Cushman, Ambassador), 235 Valencia Street.

Hap Jones got his start working for motorcycle pioneer, Dudley Perkins and later hired and mentored Leonard Andres, Jack Cottrell, Ernie Holbrook and Phil Cancilla who all went on to open their own dealerships.



Hap Jones dealership at 235 Valencia Street, 1945

² City and County of San Francisco, Planning Department, 'DPR Survey Form for Parcel 3532019B,' Aug. 2002, PDF.

³ City and County of San Francisco, Planning Department, 'DPR Survey Form for Parcel 0643001A,' Dec. 2009, PDF.

⁴ 'San Francisco Motorcycle Club: History,' *SF-MC.org*, n.d. Web.



Loren A. 'Hap' Jones (1905-1989)

Overview

- Professional Motorcycle Racer 1927-1938
- AMA TT Championship - 80 cubic-inch motors, 1936
- First civilian to cross the Golden Gate Bridge on his Indian Motorcycle 1937
- Founder of Hap Jones Dealership, specializing in Indian, Norton and BSA motorcycles 1936-1959
- Creator of motorcycle Blue Book
- Member of San Francisco Motorcycle Club, Oakland and Bay City clubs
- President of San Francisco Motorcycle Club on two separate occasions
- Founder Hap Jones Birthday Party 1936-Late 1950s
- Founder Hap Jones Distributing Company, largest motorcycle parts distributor in North America
- Sponsor of local and national motorcycle races and professional racers
- President of the Mission Optimist Club
- AMA Dudley Perkins Award for most outstanding contributions to motorcycling, 1986
- Motorcycle Industry Council, 'Man of the Year', 1987
- Inducted into American Motorcycle Association Hall of Fame, 1998

Loren A. 'Hap' Jones

Early Years in San Francisco

Born in 1905 in Lorraine, Illinois, Hap Jones was already a motorcycle enthusiast when he moved to San Francisco in the mid 1920s and took a job as a motorcycle courier for Zellerbach Paper Company, hauling bales of paper in a heavy duty motorcycle-sidecar rig, rented from another motorcycle industry pioneer, Dudley Perkins. During this same time period, he also worked part time as a mechanic for Dudley Perkins and Rich Budelier.⁶

Hap quickly became part of the emerging San Francisco motorcycle scene and a member of the San Francisco Motorcycle Club, the second club founded in the United States. One of the club's most famous and revered members, Hap would have lifelong membership and would eventually serve as president of the club on two separate occasions. Hap was also a member of the Oakland and Bay City clubs.

Racing Years

In 1927, Hap got his start in competition when he won the novice class of the popular San Francisco Motorcycle Club Enduro. He soon went on to become one of the leading enduro riders on the West Coast. Hap became known specifically for his skills on big street bikes and on TT courses taking tight corners and jumps at high rates of speed.

After a few years of winning numerous TT events, Hap finally beat a field of national riders to win the American Motorcycle Association National TT Championship of 80- cubic-inch motors on June 7, 1936 in Waco, Texas.



Hap Jones takes a jump mid race



Hap Jones, AMA National TT Champion, 1936

⁶ 'AMA News: Hap Jones Dies.' *American Motorcyclist* October 1989 : 26. Print.

First Business and the Hap Jones Birthday Party

In 1933, Jones started a bicycle rental business near Golden Gate Park which he ran during the Depression. The building had been vacated by a Harley-Davidson dealership and after several Harley riders came in and inquired about parts, Hap worked out an arrangement to sell parts to them through his old boss, Dudley Perkins. Within a few years, bicycle sales took a back seat as the motorcycle aspect of his business became the forefront.

In 1936, the first annual Hap Jones Birthday Party was celebrated to kick off his new motorcycle business venture, the Hap Jones Company, selling Harley-Davidson parts. The annual 'birthday party', began as a gathering of riders of all levels to celebrate and promote motorcycling in the Bay Area. Within a few years, it grew to attract motorcycle riders and enthusiasts from around the country with field meets, trophies for winners and all the hot dogs you could eat. It was a favorite tradition with local riders that lasted until the late 1950's.

Indian Dealership and the Golden Gate Bridge

1937 was a big year for Hap Jones. He was awarded a dealership to carry Indian motorcycles, from America's first motorcycle company, Indian Motorcycles. This had particular significance for Hap as the first motorcycle he had ever purchased was a 1919 Indian Scout that he bought in Spokane, Washington in 1923, shortly before he moved to San Francisco. He put his life's savings, \$50, as a down payment to purchase the Scout and made weekly payments of \$4. Hap said that the fact that he couldn't afford the payments on his salary in Spokane prompted his move to San Francisco.^[6]

On May 27, 1937, Hap became the first civilian to cross the Golden Gate Bridge. In a famous story known by riders across the country, Hap rode, then pushed his 1937 Indian 4 Chief motorcycle, weaving it through the crowd of pedestrians waiting to cross the bridge. When the ribbon was cut, he fired up his bike and raced across the bridge.



Hap Jones crosses the Golden Gate Bridge for the 50th Anniversary, 1987

In 1987, Hap, then 83, was invited to reprise his role for the 50th anniversary celebrations. This time he pilots a vintage Henderson sidecar rig with the granddaughter of Henderson's founder riding in the sidecar; and he doesn't have to push it to the front.^[7] The 50th anniversary ride was immortalized in an AMA limited edition belt buckle (1200 issued) and lapel pin (2000 issued). Hap Jones received the first edition and the San Francisco Motorcycle Club received the second. Both editions are on display in the club's trophy case.

By 1938, Hap decided to retire from racing to focus on his expanding motorcycle business. Located at 235 Valencia Street, his showroom eventually expanded to selling BSA, Sunbeam, and AJS-Matchless motorcycles in addition to Indians. He continued to sell parts, but now for many more makes and models.

⁶ 'AMA Motorcycle Hall of Fame: Hap Jones,' *MotorcycleMuseum.org*, n.d. Web.

⁷ 'On the Road: Hap and Company,' *American Motorcyclist* July 1987: 34. Print.

Creation of The Motorcycle Blue Book

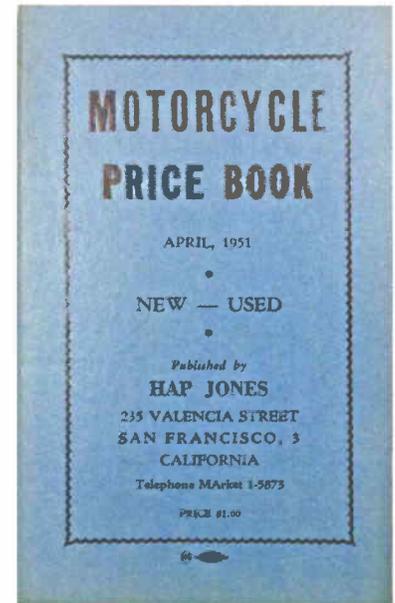
At the 235 Valencia Street address, Hap created and trademarked the Motorcycle Blue Book. Published quarterly, the Blue Book provided pricing guidelines for new and used motorcycles of all makes and models and became a staple of the industry.

The Blue Book was available only to authorized motorcycle and scooter dealers, financial/banking institutions, insurance companies and municipalities. Requests for a Blue Book were required to be made on official letterhead from a firm or local government. The Motorcycle Blue Book would continue to be the definitive source for pricing until the trademark was cancelled in 2008.

Racing Team, Sponsorships and Promotion

Despite having retired from professional racing, Hap's passion for the sport never waned. Throughout his lifetime Hap gave his time, name and money to promote and sponsor regional and national races, his own Hap Jones racing team and other top racers. From the beginnings of the Hap Jones Birthday Party to the national scale, Hap sponsored events including the Bay Meadows Mile flat-track race, Daytona, retail shows at the Cow Palace, the Camel Pro Series, West Coast British Racing, and the Hap Jones Annual Golf Invitational.^[8]

Hap sponsored many famous competitors, including Mario Stille, Everett Brashear, Frank Crane and the legendary, Dick Mann. In the 1960s and 70s, Mann's fame helped to popularize Jones' company among racing fans across the nation.



Motorcycle Blue Book, 1951



Hap Jones Racing Team (top), Frank Crane, Sidewinders, Clackamas, Oregon, 1985 (bottom, L), and Hap Jones Norton Racing Team, Daytona 1955, (bottom, R)

⁸ 'AMA Motorcycle Hall of Fame: Hap Jones,' *MotorcycleMuseum.org*, n.d. Web.

The Civil Defense Messenger Corps



Hap was also known for his community involvement, some of it in conjunction with the local motorcycle clubs where he had membership. During World War II, Hap and the San Francisco Motorcycle Club developed the San Francisco chapter of the Civil Defense Messenger Corps that grew to include 70 percent of the club's members.^[9] Led by Hap Jones and Bob Young, the corps' responsibilities included the transportation of blood and other medical supplies to local hospitals. Messengers were also assigned to Air Raid Warden posts, fire stations and police precincts to insure that messages would be delivered in the event of the breakdown of other communication methods.^[9]

Norton West Coast Dealer

In 1955, the Hap Jones dealership became the West Coast dealer for Great Britain's most popular motorcycle, the Norton. Hap first visited the Norton factory in 1948, while attending motorcycle races in England. He visited again in 1955 and known for his charisma, convinced managing director, C. Gilbert Smith, to export all six 1955 Norton models to his dealership for exclusive distribution in Washington, Oregon and California.^[10]

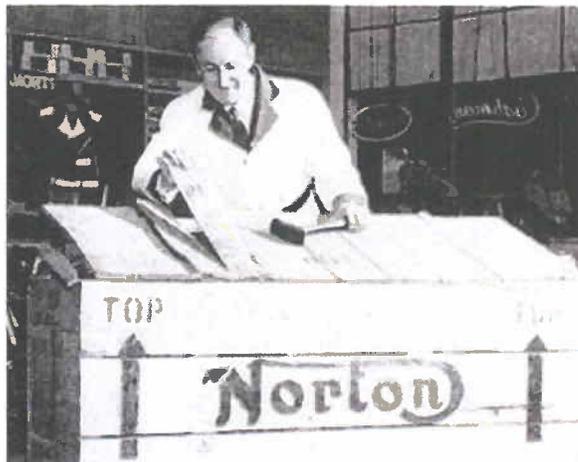
The Hap Jones Distributing Company

Following the end of WWII, Hap purchased huge stocks of government surplus Harley-Davidson and Indian parts. For years to come, Hap Jones was the only source for older parts.

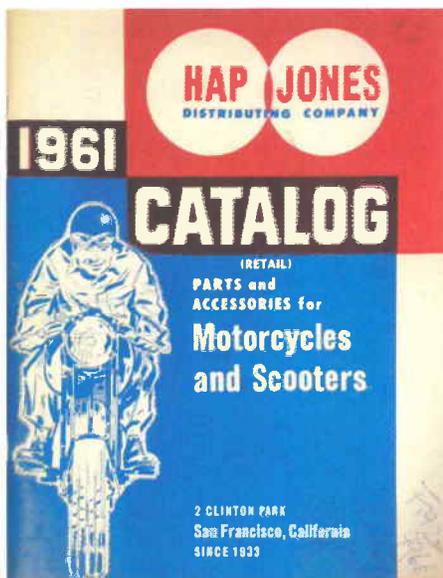
Hap used the acquisition of these stocks to expand his offerings and create an offshoot business, the Hap Jones Distributing Company.

Unlike the dealership, The Hap Jones Distributing Company would carry more than parts for the brands of motorcycles sold. It carried parts, supplies and apparel for all types of motorcycles, scooters, mopeds and motorized cycles.

The distributing company was a great success and began to grow and in 1956, Hap purchased 2 Clinton Park and two buildings at 34 and 42 Woodward Street to dedicate to the Hap Jones Distributing Company.^[11] The 2 Clinton Park address replaced the 235 Valencia Street address on the Blue Book and the Hap Jones Distributing Company began to eclipse the Hap Jones retail dealership. By the following year, 2 Clinton Park was the new Hap Jones Distributing Company headquarters and Hap combined the buildings on Woodward and joined them to 2 Clinton Park.^[12]



Hap Jones takes a first look at a 1955 Norton @ 235 Valencia St.



Hap Jones Distributing Company catalog, 1961



Advertisement, American Motorcyclist, 1961



Hap's Scramble Newsletter, March 1963

⁹ Young, Roger T, 'San Francisco MC. 90 Years and Counting.' *American Motorcyclist* July 1955 : 43-44. Print.

¹⁰ 'Hap Jones New West Coast Norton Distributor.' *American Motorcyclist* Jan.1955 : 33. Print.

¹¹ City and County of San Francisco, Office of the Assessor-Recorder, Block 3532./ Lots 030, 045, 046. 25 June 1956.

¹² City and County of San Francisco, Department of Building Inspections, Building Permit number 0169937. 1958.

1959-1988

In 1959, Hap Jones sold a majority share of the Hap Jones dealership to brother-in-law, Dave Golden. This allowed Hap to focus on the Hap Jones Distributing Company and his other passion of documenting motorcycle history. Hap kept extensive files on the history of motorcycling and the sport of motorcycle racing. Hap later supplied several authors of enthusiast books with important research materials. That same year the Hap Jones Distributing Company began publishing an annual collectable calendar featuring historical racing photos from the Jones collection. Calendars also incorporated non motorcycle images with themes related to the Pacific Rim and San Francisco.

By 1962, Hap Jones had purchased 1441 Stevenson Street and joined it to the 2 Clinton Park address.^[13] The Hap Jones Distribution Company had become the largest distributor of motorcycle parts, supplies and apparel in the United States. Over time they also came to carry parts under their own Hap Jones brand name.

Hap Jones continued to dominate the motorcycle parts industry in North America and he continued to leverage his notoriety to further the popularity of motorcycling and motorcycle racing on a national level. Expansion continued with the opening of distribution centers around the country - Prattville, AL (1966), Cincinnati, OH (1969) and Norwood, NJ (1970).

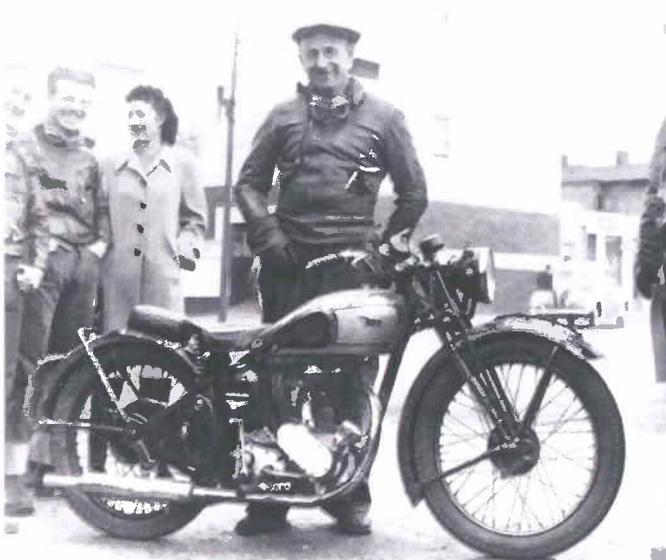
And still it wasn't enough. In 1972, the Hap Jones Distributing Company moved to San Jose, CA. The 2 Clinton Park building remained stocked on the first floor with parts for local distribution. The second floor continued to be offices for many of Hap's longtime employees who were preferred to remain at the original location rather than commute or move to San Jose. This building remained in use by the Hap Jones Distributing Company until the last employees working there retired in the mid 1980s.

The buildings on 34 Woodward and 1441 Stevenson were closed off from 2 Clinton Park and leased primarily to artists of varying disciplines. For a brief time, Hap allowed the Hells Angels to park a trailer inside 1441 Stevenson that was used as a club house. After Hap learned of some dangerous activity taking place there, they were asked to leave. When asked how you go about getting the Hells Angels to move out, a former tenant stated that 'only Hap Jones could tell the Hells Angels they had to move out.'

The Hap Jones - Dave Golden dealership continued to thrive at 235 Valencia, with Dave Golden adding Kawasaki motorcycles to the brands sold. Hap Jones made weekly trips to the dealership to have lunch with Dave, arriving in his Cadillac, as motorcycle injuries over the years made it impossible for him to ride longer distances.

The dealership was closed in 1988, after the death of Dave Golden.

Awards, Death and Legacy



Hap Jones with a 1947 ca BSA 350 cc

In 1986, Hap Jones received the American Motorcycle Association Dud Perkins Lifetime Achievement Award. Established in 1970 in the name of Hap's old boss and mentor, Dudley Perkins, the annual award acknowledges the highest level of service to the AMA and motorcycling in the United States.. It's recipients are individuals whose contributions are nationally recognized and include honoree's such as William Harley and Soichiro Honda. It honored Hap's lifetime of outstanding contributions to motorcycling.^[14]

In 1987, Hap was named the Motorcycle Industry Council's 'Man of the Year' and celebrated the 50th anniversary of his ride across the Golden Gate Bridge.

On June 29, 1989, Hap Jones died in San Mateo, CA at the age of 84. At the time of his death, the Hap Jones Distribution Company was still the largest in the United States and the Motorcycle Blue Book was still the standard reference used to value new and used motorcycles. As described by colleagues and friends, his memorial service

held at the First Unitarian Church was a sea of motorcycles of all makes and models. Many owners of the international manufacturers, with whom Hap had forged relationships, travelled to San Francisco to attend.

In 1998, Hap Jones was inducted posthumously into the American Motorcycle Hall of Fame.^[15]

¹³ City and County of San Francisco. Office of the Assessor-Recorder, Block 3532, / Lots 025, 30 November, 1962..

¹⁴ 'AMA Awards Program: AMA Dud Perkins Lifetime Achievement Award,' *AmericanMotorcyclist.com*, n.d. Web.

¹⁵ 'AMA Motorcycle Hall of Fame: Hap Jones,' *MotorcycleMuseum.org*, n.d. Web.

After the death of Hap Jones, the San Francisco Motorcycle Club began the annual Hap Jones Day. Sanctioned by the American Motorcycle Association, the celebrations included a ride through interesting and little known back roads, riding contests, bike judging with trophies, a live band, a picnic or dinner and a commemorative run pin. Celebrations were open to all motorcyclists.^[16,17]

In 2012, the San Francisco Motorcycle Club recreated Hap's historic ride across the Golden Gate Bridge for the 75th Anniversary with Hap's son, Loren, in attendance. Prior to the ride, SFMC club members stopped at the Valencia, Clinton Park and Stevenson locations to talk about the history of the location and share stories of Hap and the Hap Jones businesses.^[18]



SFMC Hap Jones Day commemorative pins, 1990 and 1993



Recreating Hap's Ride, San Francisco Motorcycle Club, Golden Gate Bridge, 75th Anniversary, 2012

¹⁶ 'On the Road: Tire Kickin' - Haps day,' *American Motorcyclist* August 1988 :28. Print.

¹⁷ Dalman, Ross, 'Re: Hap Jones Day,' *ba.motorcycles Message Board*, 11 August 1993. Web.

¹⁸ Hoffman, Kalle. 'Golden Gate Bridge - 75th Anniversary,' Hap Jones,' *Adventure Rider Forums*, 21 July 2014. Web.

Today, the legacy of Hap Jones and his contributions to motorcycling are honored and very much alive in the motorcycling community. On the larger scale, Hap is a legend as a pioneer in motorcycle sports in all capacities - mechanic, rider, historian, dealer, distributor, mentor and sponsor.

But for those in San Francisco and the greater Bay Area, especially those that knew and worked with Hap, he is revered for fostering our motorcycle culture, building community and working to create a space for a great diversity of motorcycles/riders. He dedicated his work and life to growing the motorcycle culture that he wanted to live in and wanted to leave for those that would follow.

As recently as October 2014, Hap Jones was featured in the Bay Area motorcycle magazine, City Bike, as part of their "History Lesson". Owned by 'Red' Fred, the 1933 Ford Hap Jones delivery truck still appears around the Bay Area and in advertising for Alice's restaurant, a world famous stop for motorcyclists. Riders and enthusiasts regularly visit the 235 Valencia and 2 Clinton Park locations to reminisce and talk motorcycle history with the neighboring motorcyclists. Motorcycles, parts and accessories are currently sold next door at successor dealership, Scuderia West.

Summary

With the information about the life, works and legacy of Loren A. 'Hap' Jones and his association with the building at 235 Valencia Street, we request that the status code of the building be reviewed as an individual historic resource. We believe that the building meets criteria 1 and 2 for historical designation under the California Register; Criterion 1 being the association with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States. Criterion 2 being associated with the lives of persons important to local, California or national history.

- 235 Valencia represents an important period in the development of motorcycle culture in San Francisco and the sport of motorcycle racing at a national level. The Hap Jones Birthday Party and racing events associated with the dealership are significant to its status.
- 235 Valencia is associated with Loren A. 'Hap' Jones, a pioneer and legend in the sport of motorcycle racing and San Francisco motorcycle culture.

The overview above has been presented as best we understand it. More detailed information is available, including oral histories from employees and associates of Hap Jones.

Photos

235 Valencia Street - [Google Maps](#)

Hap Jones dealership at 235 Valencia Street, 1945 - [Iron Wigwam](#)

Loren A. 'Hap' Jones, - [AMA Motorcycle Hall of Fame](#)

Hap Jones takes a jump mid race - [Armando Magri](#)

Hap Jones, AMA National TT Champion, 1936 - [Cycle Cult](#)

Hap Jones crosses the Golden Gate Bridge for the 50th Anniversary - [American Motorcyclist, August 1987](#)

Motorcycle Blue Book, 1951 - [factory 1 design](#)

Hap Jones Racing Team - [GeekBobber](#)

Hap Jones Norton Racing Team, Daytona, 1955 - [Matt Spencer, Access Norton](#)

Frank Crane, Sidewinders, Clackamas, Oregon, 1985 - [Hap Jones | Facebook](#)

Hap Jones takes a first look at a 1955 Norton @ 235 Valencia St. - [American Motorcyclist, January 1955](#)

Hap Jones Distributing Company catalog, 1961 - [factory 1 design](#)

Advertisement - [American Motorcyclist, September 1961](#)

Hap's Scramble Newsletter, March 1963 - [factory 1 design](#)

Hap Jones with a 1947 ca BSA 350 cc - [Cycle Cult](#)

SFMC Hap Jones Day commemorative pins, 1990 and 1993 - [factory 1 design](#)

Recreating Hap's Ride, San Francisco Motorcycle Club, Golden Gate Bridge, 75th Anniversary, 2012 - [San Francisco Motorcycle Club | flickr](#)

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

Primary # _____
HRI# _____
Trinomial _____
CHR Status Code _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 3 Resource name(s) or number(assigned by recorder) **235 Valencia Street**

P1. Other Identifier:

Form Number **394**

P2. Location: Not for Publication Unrestricted

*a. County San Francisco

*b. USGS 7.5' Quad San Francisco North Date: 1995

c. Address 235 Valencia ST

City San Francisco Zip 94103

e. Other Locational Data: Assessor's Block and Lot 3532 019B

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

This is a single-story, three-bay, stucco-clad, masonry commercial building at the corner of Valencia and Clinton Park; a third façade faces Stevenson Street. The ground story features an industrial steel window in the first and third building bays. The third building bay also contains a pedestrian door. The window openings are arched. The central bay contains a vehicular entrance with an internal steel overhead door and an arched opening.

The Clinton Park façade in seven bays features an industrial steel window in each bay. The corner bay has an arched opening.

The windows are multi-light steel industrial sash. The parapet is clad in Spanish tile over the first and third building bays and is shaped over the central bay and contains a small false window in the center. The tiled parapet is also found on the Clinton Park façade at the corner of Valencia. The roof is hipped behind the parapet.

*P3b. Resources Attributes: HP6. 1-3 Story Commercial Building

Style or Period Mission Revival

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



P5b. Photo: (view and date)
View From Valencia Street
looking east
2/4/02

*P6. Date Constructed/Age and Sources

1924 Historic

Assessor's Parcel Info

*P7. Owner and Address:

CHAN & WONG ENTERPRISES INC

235 VALENCIA ST
SAN FRANCISCO CA 94103

*P8. Recorded by:

Planning Department
City & County of San Francisco
1660 Mission, 5th Floor
San Francisco, CA 94103

*P9. Date Recorded 8/29/2002

*P10. Survey Type Intensive

*P11. Report Citation: (Cite survey report and other sources, or enter "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

Page 2 of 3 *Resource name(s) or number **235 Valencia Street**

CHR Status Code **6L**

B1. Historic Name:

B2. Common Name:

B3. Original Use: Auto paint shop and showroom

B4. Present Use: Commercial garage

***B6 Construction History:**

BPA 1924 - Erect a one story reinforced concrete building 50x180, with a trussed wood roof, and galvanized iron skylights, for \$12,500. 1993 - parapet upgrade.

***B5 Architectural Style:** Mission Revival

***B7. Moved?** No

Date: _____ **Original Location** _____

***B8. Related Features:**

Woodward's Gardens site

B9a. Architect: Arthur S. Bugbie (26 Montgomery)

B9b. Builder: unknown

***B10. Significance:** Theme Early Infill Development

Area: San Francisco 1906 fire-zone

Period of Significance 1914-1930 Property Type Commercial

Applicable Criteria (NR): D

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity)

Secondary Theme: Woodward's Gardens site Area: San Francisco 1906 fire-zone

Period of Significance: 1868-1894

Applicable Criteria: D

HISTORY: From 1868 to 1893, this lot was part of Woodward's Gardens, which encompassed the southern 2/3 of the block. The site of Woodward's Gardens is State Historic Landmark #454. This building located at the corner of Valencia and Clinton Park (formerly called Quinn Street on this block) was once the site of the Woodward's Gardens Pavilion, which was destroyed by the earthquake and fire of 1906. That building was one of the last features of the Gardens to survive. After the Gardens closed, this lot was part of a larger parcel owned by Sarah Melone, daughter of RB Woodward, who continued ownership to at least 1909. By 1915 the lot was developed by the J. Charles Green Company for a paste factory, their primary building located on an adjacent parcel at 1409 Stevenson Street. That business became Foster & Kleiser by 1920, a bill posting and print shop, the lot owned by Joseph J. Tobin. This building, constructed in 1924 after the zoning was changed to light industrial. In 1935 it was owned by Adolph Hinkelman. By 1946, the building was owned by Loren A. Jones.

CONTEXT: Commercial buildings in the Inner Mission North survey area cover a broad range of building sizes and uses, but as a rule, do not involve a residential component. In the Inner Mission North survey area: 53% of the commercial buildings were erected in the reconstruction period, 1906-1913; 34% were constructed in the early infill period of development, 1914-1930; and 13% in the late infill period, 1931-1957. Initially used by the California railroads for stations to promote the romantic image of the California missions, the Mission revival style became popular for all types of buildings. This distinctly California style took its inspiration from the primitive adobe, red tile roofed missions of eighteenth century California.

(See Continuation Sheet)

B11. Additional Resources Attributes: AH1 Unknown Historic Archeo.

(Sketch Map with north arrow required)

***B12. References:**

City Directories: 1906, 1911, 1920, 1939. Sanborn maps: 1886, 1899, 1915, 1920 (Planning Dept), 1950, 1998. WPA land use maps 1940-1965 (Planning Dept.). Block Books: 1894, 1901, 1906, 1914, 1920, 1935, 1946, 1965. Water Department Tap Records, Building Permit Applications.

B13. Remarks:

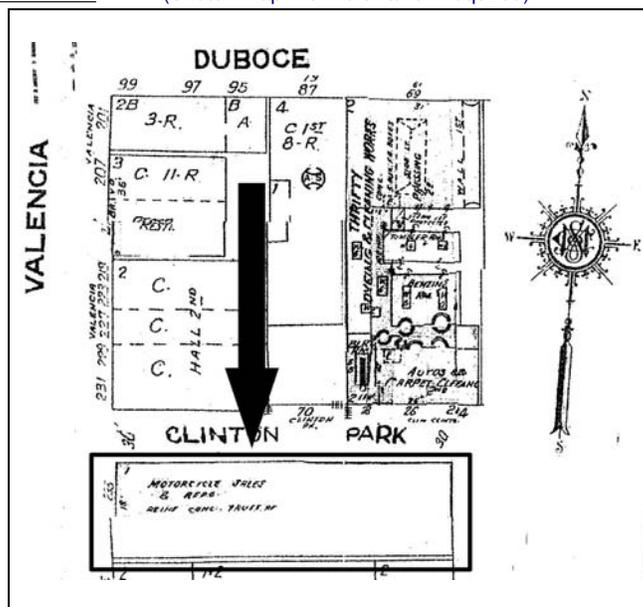
Reviewed by: the San Francisco Survey Advisory Committee: Charles Chase, Neil Hart, Tim Kelley, Bridget Maley, Mark Ryser, Jeffrey Tully, Chris VerPlanck.

***B14 Evaluator:**

N. Moses Corrette, SF Planning Department
1660 Mission Street, 5th Floor San Francisco, CA, 94103

*** Date of Evaluation:** 9/10/2003

(This space reserved for official comments)



B10. Continued

The stylistic elements, derived from mission sources, include red tile roofs, smooth stucco wall surfaces and simple, small windows and door openings, which are usually flat arched. This style represents 9% of the building stock in the Inner Mission North survey area 1850-1957. This building represents the later infill development within the area destroyed by the 1906 earthquake and fire in San Francisco, when 26% of the properties in the Inner Mission North survey were erected. This period was slower, larger, and more studied. Development occurred on larger vacant parcels, or replaced temporary buildings, which were hastily erected after the disaster. Apartment buildings were the dominant building type erected in this period.

ASSESSMENT: This building appears to be ineligible for individual listing in either the National Register, the California Register, or local listing as it lacks the historical or architectural significance for such listing. It also appears not to contribute to any potential districts in the area, as it falls outside the significant period of development identified within the Inner Mission North survey area. This property does not seem to be related to any event or chain of events important in illustrating the historic context, per National Register Criterion A. None of the persons known to have associations with this building appear to have had significant cultural contributions represented by this property, per National Register Criterion B. This property is associated with a number of other properties in the Inner Mission North survey area, and the San Francisco 1906 fire zone, however, the period is not significant, per National Register Criterion C. The site of Woodward's Garden is a State Historic Landmark (#454), but is not listed in the California Register. The remains of the gardens may qualify for such listing as an archeological district, by National Register Criterion D, for local significance. The Gardens opened to the public in 1866, before the establishment of public parks, and were dismantled in 1893, and the last structures from the gardens were destroyed in the fire of 1906. There exists the possibility for historic archeological remains from the gardens at this site. Because the integrity of the archeological district has not been studied, any development that requires sub-surface excavation on this site should be reviewed for the potential effects on sub-surface historical artifacts.

INTEGRITY: The building appears to be in good structural and material condition. Materially unchanged from the time it was erected in a dense urban fabric, this property retains integrity of location, design, setting, workmanship, materials, feeling and association dating back to its date of construction.

FEATURES: This building retains architectural integrity to its date of construction; however, this falls outside an identified period of significance. The building does contribute the character of the neighborhood, and is consistent in use, massing, style and detailing to the surrounding contributory properties. Additionally, as the building retains integrity, it may, at a future date be reexamined under a different context, and be found significant. In that light, features of this building include, but may not be limited to: siting and relationship of the building to the street; the size and location of the automobile garage entry; masonry exterior; roof configuration; building plan; windows and doors including transoms, surrounds and glazing; and architectural elements such as the tiled parapet.

Site Photos



Consideration for Inclusion on the
Landmark Designation Work Program
Case Number 2015-003877DES
Frescoes at 45 Onondaga Avenue

Parcel Map



SUBJECT PROPERTY



Zoning Map



Consideration for Inclusion on the
Landmark Designation Work Program
Case Number 2015-003877DES
Frescoes at 45 Onondaga Avenue

Aerial Photo



SUBJECT PROPERTY



Historic Landmark Designation Application

1. Current Owner / Applicant Information

Date: March 25, 2015

PROPERTY OWNER'S NAME: City and County of San Francisco	
PROPERTY OWNER'S ADDRESS: City and County of San Francisco Real Estate Division 25 Van Ness Ave Suite 400	TELEPHONE: 415 554-9873
	EMAIL: Jason.hinson@sfgov.org

APPLICANT'S NAME: Richard Rothman <input type="checkbox"/> SAME AS ABOVE	
APPLICANT'S ADDRESS: 824 38 th Ave. San Francisco, CA	TELEPHONE: 415 350 7629
	EMAIL: rrothma@pacbell.net

CONTACT FOR PROJECT INFORMATION: N/A <input checked="" type="checkbox"/> SAME AS ABOVE	
ADDRESS: Click here to enter address.	TELEPHONE: Click here to enter telephone.
	EMAIL: Click here to enter email.

2. Location of the Proposed Landmark

STREET ADDRESS OF PROJECT: 45 Onondaga Street (formerly a public health clinic)	ZIP CODE: 94112.
CROSS STREETS: Alemany Blvd	

ASSESSORS BLOCKLOT: 6959/016	LOT DIMENSIONS: Click here to	LOT AREA (SQ FT): 3,110 sq. ft.	ZONING DISTRICT: P-40X	HEIGHT/BULK DISTRICT: 40-X
---------------------------------	----------------------------------	------------------------------------	---------------------------	-------------------------------

OTHER ADDRESS/HISTORIC ADDRESS: (if applicable) Click here to enter other address/historic address.	ZIP CODE: Click here to enter zipcode.
--	---

3. Property Information

HISTORIC NAME OF PROPERTY (IF APPLICABLE) Health at Home Murals	SOURCE FOR DATE OF CONSTRUCTION: 1934
--	--

ARCHITECT OR BUILDER: Bernard Zakleim	ARCHITECTURAL STYLE: Social Realism	
SOURCE OF INFORMATION FOR ARCHITECT OR BUILDER: See attached information	HISTORIC USE: City Public Health	PRESENT USE: Vacant

PROPERTY INCLUDED IN A PRIOR HISTORIC SURVEY? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	SURVEY NAME: Click here to enter survey name.	SURVEY RATING: Click here to enter survey rating.
--	--	--

4. Statement of Significance

The proposed landmark is significant for the following reason(s). Please check all that apply:

- It is associated with significant events or patterns, or reflects important aspects of social or cultural history
- It is associated with a person or persons important to our history
- It is significant for its architecture or design, or is a notable work of a master builder, designer or architect
- It is valued as a visual landmark, or has special character or meaning to the city and its residents
- It contains archaeological deposits that have the potential to yield important information about history or prehistory

Please summarize why the property or district should be designated a San Francisco Landmark. Whenever possible, include footnotes or a list of references that support the statement of significance. Copies of historic photographs, articles or other sources that directly relate to the property should also be attached.

Please see the attached information

5. Property / Architecture Description

Please provide a detailed description of the exterior of the building and any associated buildings on the property. This includes the building's shape, number of stories, architectural style and materials. For example, is the building clad with wood, brick or stucco? What materials are the windows and exterior doors made of? Please be sure to include descriptions of the non-publicly visible portions of the building. Attach photographs of the property, including the rear facade.

N/A

6. Neighborhood or District Description

Please provide a narrative describing the buildings both adjacent to, and across the street from, the subject property. This includes describing their architectural styles, number of stories, exterior materials (e.g., wood or stucco cladding) and landscape features, if any. Attach representative photographs.

If the application is for a landmark district, please provide similar information describing the architectural character of the district. Also be sure to include a map outlining the boundaries of the district, as well as a list of all properties including their addresses, block and lot numbers, and dates of construction. This information may be gathered using the San Francisco Property Information Map, available here: <http://ec2-50-17-237-182.compute-1.amazonaws.com/PIM/>

N/A

7. Building Permits and History of Alterations

Please list all building permits from the date of construction to present. Be sure to include any alterations or additions to the building. These include changes such as window replacement, construction of a new garage, or installation of roof dormers. Also attach photocopies of building permits. Copies of building permits are available from the Department of Building Inspection, 1660 Mission Street, 4th Floor (<http://sfdbi.org/record-request-form>).

****Note: Do not complete this section if the application is for a landmark district**

PERMIT:	DATE:	DESCRIPTION OF WORK:
1.	None	Click here to enter text.
2.	Click here to enter a date.	Click here to enter text.
3.	Click here to enter a date.	Click here to enter text.
4.	Click here to enter a date.	Click here to enter text.
5.	Click here to enter a date.	Click here to enter text.
6.	Click here to enter a date.	Click here to enter text.
7.	Click here to enter a date.	Click here to enter text.
8.	Click here to enter a date.	Click here to enter text.

Please describe any additional alterations that are not included in this table. For example, have any obvious changes been made to the property for which no building permit record is available?

Click here to enter text.

8. Ownership History Table

Please list all owners of the property from the date of construction to present. Building ownership may be researched at the San Francisco Assessor-Recorder's Office, located at City Hall, Room 190.

***Note: Do not complete this section if the application is for a landmark district**

OWNER:	DATES (FROM – TO):	NAME(S):	OCCUPATION:
1.	1930's to present	City of San Francisco	Vacant
2.	Click here to enter text.	Click here to enter text.	Click here to enter text.
3.	Click here to enter text.	Click here to enter text.	Click here to enter text.
4.	Click here to enter text.	Click here to enter text.	Click here to enter text.
5.	Click here to enter text.	Click here to enter text.	Click here to enter text.
6.	Click here to enter text.	Click here to enter text.	Click here to enter text.
7.	Click here to enter text.	Click here to enter text.	Click here to enter text.
8.	Click here to enter text.	Click here to enter text.	Click here to enter text.

If the property is significant for its association with a person important to history, please be sure to expand on this information in Section 9.

Murals in the building done by Bernard Zakheim. Title of the two murals are: "Health at Home." Mr. Zakheim was one the WPA muralists who played and important part in following in the footsteps of Diego Rivera.

See attached information to learn more about Bernard Zakheim.

9. Occupant History Table

Please list occupants of the property (if different from the owners) from the date of construction to present. It is not necessary to list the occupants for each year. A sample of every five to seven years (e.g, 1910, 1917, 1923, etc.) is sufficient. For multi-unit buildings, please use a representative sampling of occupants. A chronological list of San Francisco city directories from 1850 – 1982 is available online. Choosing the “IA” link will take you to a scan of the original document:

<http://www.sfgenealogy.com/sf/sfdatadir.htm>

Beginning with the year 1953, a “reverse directory” is available at the back of each volume, allowing you to look up a specific address to see the occupants.

**Note: Do not complete this section if the application is for a landmark district*

OCCUP:	DATES (FROM – TO):	NAME(S):	OCCUPATION:
1.	1930's to present.	City of San Francisco	Public Health
2.	Click here to enter text.	Click here to enter text.	Click here to enter text.
3.	Click here to enter text.	Click here to enter text.	Click here to enter text.
4.	Click here to enter text.	Click here to enter text.	Click here to enter text.
5.	Click here to enter text.	Click here to enter text.	Click here to enter text.
6.	Click here to enter text.	Click here to enter text.	Click here to enter text.
7.	Click here to enter text.	Click here to enter text.	Click here to enter text.
8.	Click here to enter text.	Click here to enter text.	Click here to enter text.

If the property is significant for having been used by an occupant, group or tenant important to history, please expand on this information below.

Click here to enter text.

10. Public Information Release

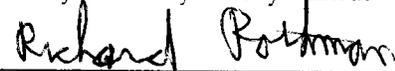
Please read the following statements and check each to indicate that you agree with the statement. Then sign below in the space provided.

- I understand that submitted documents will become public records under the California Public Records Act, and that these documents will be made available upon request to members of the public for inspection and copying.
- I acknowledge that all photographs and images submitted as part of the application may be used by the City without compensation.

Richard Rothman 3/25/2015

Name (Print):

Date:



Signature:

Lewis Hobart was a very active participant in the social and charitable life of San Francisco's business and social elite. Throughout much of his professional life Hobart was a member of the Bohemian and Pacific Union Clubs, the Society of Beaux Arts Architects, and the American Academy in Rome. He was also appointed Art Commissioner for the City and County of San Francisco in 1932. Following the death of his wife in 1945, Hobart retired and led a very private life until his death in 1954.

*An Abbreviated List of Architectural Works of Lewis Hobart*³¹

The following is an abbreviated list of major architectural works designed by Lewis P. Hobart in San Francisco:

- Commercial Building, 825-933 Market Street (1908)
- Jewelers Building, 150 Post Street (1908)
- Postal Telegraph Building, 22 Battery Street (1908)
- White Investment Co. Building, 280 Battery Street (1908)
- William H. Crocker Mansion, New Place Road (1911)
- California Academy of Sciences, Golden Gate Park (1915-1931; demolished)
- Newhall Building, 260 California Street (1910, enlarged 1917)
- YWCA Building, 620 Sutter Street (1916)
- Firemen's Fund Insurance Company Building, 401 California Street (1914)
- University of California (UC) Hospital (1917)
- Alexander Building, 149-157 Montgomery Street (1921)
- Fleishhacker Zoo, Sloat Boulevard and 45th Avenue (1925)
- Grace Cathedral, California and Taylor Streets (begun 1928)
- O'Conner-Moffat Department Store, 101 Stockton Street (1928, enlarged 1948)
- Selback & Dine Building, 340-344 Pine Street (1928)
- William Taylor Hotel and Methodist Church, 100-120 McAllister Street (1929) (with Miller & Pflueger)
- Mills Tower, 220 Bush Street (1931)
- Union Oil Company Building, 425 1st Street (1940; demolished)

Bernard Zakheim

Bernard Baruch Zakheim (1896 – 1985) was born in Warsaw, Poland to a family of wealthy Hasidic Jews.³² Trained as a furniture designer and upholster, Zakheim was introduced to the arts through private art lessons and a scholarship to the Warsaw Academy. In 1918, he joined the Polish Army and became involved in the Polish independence movement, where he developed some of the political views that would be expressed in his later work. After being a prisoner of war in a German army camp, Zakheim sought political asylum in the United States. Arriving in San Francisco in 1920, Zakheim opened a successful furniture shop, characterized as "one of the few businesses in San Francisco with a forty-four-hour work week and a self-imposed closed shop."³³

By the 1930s, Zakheim had pursued his earlier love of art by briefly enrolling at the Mark Hopkins Institute of Art (later the California School of Fine Arts and then the San Francisco

³¹ Phelps Hobart, *Encyclopedia of San Francisco – Lewis Parson Hobart Commissions*, <<http://www.sfhistoryencyclopedia.com/articles/h/hobart-work.html>> accessed October 17, 2005.

³² M. Elizabeth Boone, "Something of his Own Soil": Jewish history, mural painting, and Bernard Zakheim in San Francisco," *American Jewish History*, v. 90, no. 2 (June 2002).

³³ *Ibid.*

Art Institute).³⁴ While there, he met Mexican mural painter and political activist Diego Rivera. In 1930, Rivera invited Zakheim to Mexico City, where he praised Zakheim's sketches of Jewish life in San Francisco. Zakheim's interest in traditional Jewish folk life and Yiddish culture was noted in an article on July 25, 1930 in the *San Francisco News*:

Zakheim is a leader in the Yiddish movement in San Francisco. Stimulated by the same experiences which have brought about the present revival in literature, the Yiddish writers of the United States have produced a notable literature. On the assumption that the Jew can most contribute to world culture if he possess himself of a culture, which exactly interprets his artistic will (as other cultures would not), the Yiddish movement is attempting to maintain the Jews as the unassimilated minority in the U.S.

In 1933, Zakheim won his first major commission: a fresco in San Francisco's newly built Jewish Community Center, located at the corner of California and Presidio Streets. This mural depicted a customary Jewish marriage and was recognized by the press as a traditional portrayal of Jewish life.³⁵ After this commission, under the aegis of the Federal Art Project, Zakheim worked with artist Ralph Stackpole to organize the group of twenty-six artists that would complete the interior murals of San Francisco's newly completed Coit Tower. This group of artists included John Langley Howard, Robert B. Howard, Frederick E. Olmsted, and Lucien Labaudt, among others. After completing the library scene within Coit Tower, Zakheim undertook commissions for murals in the Alemany Health Center (1934) and the University of California Medical Center (1935-1938). Working for four years, Zakheim painted the history of medicine in California on the walls of UC Hospital's Toland Hall. Zakheim also completed two murals entitled "Modern Medicine" and "Ancient Medicine: Superstition in Medicine" at the University of California on the walls of Cole Hall in the Old Medical School Building. After the demolition of the Old Medical School Building in 1966, these murals were transferred to a lecture hall in the newly constructed Health Science West Building in 1967.³⁶ Zakheim's next major mural commission was for a series of post offices in Texas in 1938. In Poland in 1961, he completed a fresco entitled "The History of Jews Through Song," which was highly acclaimed by local artists.

During the 1940s, Zakheim moved away from mural painting and focused upon a series of easel paintings. Toward the end of his career, he began sculpting in wood and granite at his orchard in Sebastopol, California.³⁷ In 1966, he carved six large figures in wood, entitled "Genocide," which depicted the horrors of the Holocaust. In the early 1970s, Zakheim contributed one of his large wood sculptures entitled "The Genius of Healing" to the University of California, San Francisco. This piece was dedicated to the nurses and housed in the newly built School of Nursing (1975).³⁸

Bernard Zakheim came to be known in San Francisco as a politically charged artist, who strove to introduce Jewish life into the mainstream of culture. His work, particularly his early murals, endures as a legacy to his ideals and views.

³⁴ "Artists: Biographies," *Coit Tower: Its History and Art*, < <http://www.coittower.org/artists/bios.html#bernard> > accessed June 2, 2005.

³⁵ M. Elizabeth Boone, "Something of his Own Soil": Jewish history, mural painting, and Bernard Zakheim in San Francisco," *American Jewish History*, v. 90, no. 2 (June 2002).

³⁶ *Ibid.*

³⁷ "Artists: Biographies," *Coit Tower: Its History and Art*, < <http://www.coittower.org/artists/bios.html#bernard> > accessed June 2, 2005.

³⁸ Currently, this sculpture is located in UC Hall on the first floor in the main public lobby.

INTRODUCTION

Garavaglia Architecture, Inc. was contracted by Jason Hinson, of the Real Estate Division of the City and County of San Francisco, in July 2012 to provide preservation consulting services for murals found on the interior of the former Alemany Health Center located at 45 Onondaga Street, San Francisco, California. This report was requested in connection with the proposed sale of the property by the City and County of San Francisco. As requested, the scope of this report is focused only on the murals, and does not include analysis of the larger building (45 Onondaga Street), its older, connected neighbor (35 Onondaga Street), or any determinations of eligibility of the site for listing on the National, State, or local historic registers. This HRER will evaluate the murals' eligibility for listing as a historic resource on the California Register of Historical Resources (CRHR) and as a local (City of San Francisco) historic resource. It will also provide an evaluation of historical integrity, an assessment of conditions, and recommendations on appropriate treatment and handling of the murals as related to the sale of the property.



Figure 1. 35 Onondaga Street, blue dot marks subject property location (Bing Maps aerial view, map amended by author).

DESCRIPTION OF RESOURCE

In 1937, The Works Progress Administration (WPA) issued a series of artist biographies as part of WPA project 2874: California Art Research. The biography and works of Bernard Zakheim are well documented in this publication. Miss Phyllis Wrightson, Zakheim's assistant, provided the following description of the Alemany Health Center murals as part of this biography:

These Frescoes were painted as decorations in the waiting room of San Francisco's Health Center. It is a small building in Mission style, of a homelike, rather cozy character, informally furnished and cheered with a large fireplace whose wide chimney extends in sloping lines up to the high ceiling. This chimney area is broken by the mezzanine balcony that crosses one side of the room, dividing this large chimney shape horizontally. In this space the frescoes have been painted.

The portion below the balcony is adapted in color and literary content to the room and its uses. It is entitled 'Birth' and is an arrangement of symbolic figures in an elliptical pattern against a background of the slender silvery trunks of young fig trees, an ancient symbol of fertility.¹

At the right two lovers kneel side by side, a golden skinned young man and a girl draped in blue. The central figure is that of a woman with uplifted arms symbolizing the agony of birth. Before her a figure in white representing the functions of the nurse helps a young plant part its way out of the womb of the earth. Another couple at the left represent parenthood. The woman holds a little blossoming plant at which both look with concern and pride.

The golden color of some of the flesh, the red of the earth and the green of the foliage all repeat the coloring of the tile, the wicker furniture and the green metal railings of the room. The upper section of the fresco continues the trees seen below, their crown of leaves showing between bars of the balcony rail. Above the trees is a composite scene of the neighborhood, zigzagging up to Mount Davidson and its cross against the sky. Below is a group of old shacks, then a block of the old houses so characteristic of San Francisco. Next to them is a row of the newer 'pastry like' contractor's bungalows.

From the bottom of the scene Alemany Boulevard sweeps up past the little Health Center and its adjoining houses, and the massive Balboa High School

At the lower right is a series of backyards animated with likes of washing and a vacant lot used by schoolboys as a baseball field. The latter was introduced by the artist to point out the dire need for a children's playground in this district.²

CURRENT HISTORICAL STATUS

¹ It is important to note that the mural in question is known as "Growth" and not as "Birth" as is stated by Miss Wrightson in this account.

² Gene Hailey, Ed. *California Art Research*, Volume 22, Part 2. Abstract from WPA Project 2874 O.P. 65-3-3632, San Francisco, California, 1937.

Neither the murals nor the building at 45 Onondaga Street have not been previously evaluated for historical significance. However, 45 Onondaga Street is noted on the 1976 San Francisco Survey.

METHODOLOGY

Garavaglia Architecture, Inc. staff conducted a site visit and survey of the property's interior and exterior on 26 July 2012 and on March 21, 2013. During the first visit, staff documented the murals and the building's overall configuration and architectural elements with photographs and field notes. The client provided a brief history of the building dated February 28, 1997, and other recent correspondence regarding knowledge of the murals by the San Francisco Arts Commission. No original drawings or historical photographs were provided.

Garavaglia Architecture Inc. also conducted additional archival research on the artist with limited focus on the building and development of the surrounding neighborhood. The following repositories/collections were used to complete the research process. (See References section for complete list of resources.)

- SF History Room, San Francisco Public Library (SFPL)
- Sanborn Fire Insurance Maps
- SF Historical Photograph Collection (including the Assessor's Office Negative Collection), SFPL
- The California Digital Newspaper Collection, the Internet Archive, and the online Archive of California (online)

In addition, attempts were also made to contact historian Fred Rosenbaum at the Lehrhaus Judaica in Berkeley, Bernard Zakheim's Grandson, Adam Gottstein, and Bernard Zakheim's son, Nathan Zakheim, in Los Angeles for more information on the artist's work at the Alemany Health Clinic. Mr. Gottstein provided a limited amount of information including. The other contacts did not respond or chose not to participate in this assessment.

HISTORICAL CONTEXT

35-45 ONONDAGA STREET - ALEMANY HEALTH CENTER

According to the San Francisco Property Information Map on the Planning Department's website, the building at 35-45 Onondaga Avenue was constructed in 1900. However, the 1913-1915 Sanborn maps do not show any buildings at the subject property location and stylistically the building appears to have been built in the late 1920s or early 1930s. According to City-provided documents, the land was acquired by the City in 1932 and the building was constructed in 1932-33 for use as a health clinic. At the time San Francisco operated a hospital next door at 35 Onondaga. To save money, 45 Onondaga was constructed with no heating system, instead sharing a system with the hospital next door.³

The former clinic is a 3,595 square foot, two-story Spanish Eclectic style building topped by a Spanish clay tiled roof. The primary entrance to the building is accessed through an arched entry point at the base of the two-story corner turret. One-over-one wood double-hung windows light the building and exterior walls are clad with stucco. The building has minimal exterior ornament, but retains some interior features that are characteristic of the style. These features include the prominent battered chimney (on which the murals are painted) set above the glazed tile fireplace, arched doorways, beamed ceilings, and a cantilevered wood balcony with wrought iron railings.

One source indicated that the subject building originally housed the Alemany Day Treatment Center.⁴ The 1950 Sanborn map shows the building as the Alemany Municipal Health Center, which was immediately adjacent to the Alemany Emergency Hospital. The Emergency Hospital building is extant and is currently vacant. Alemany Emergency Hospital opened in the 1930s as an extension of the City's emergency services in the southwest portion of the city. It was one of only five emergency care facilities operated by the City and County of San Francisco before 1966.⁵ Research provided little substantive information on the origins and evolution of the Alemany Health Center, its relationship to the adjacent Emergency Hospital, or the exact services provided over time.

Bernard Zakheim won the Alemany Health Center commission after his work on the Coit Tower Works Progress Administration (WPA) project. Zakheim's work on the Health Center murals were funded by the State Emergency Relief Administration (SERA), which was created in 1933 as a provision of the Unemployment Bond Relief Act. The agency was created to "help alleviate certain conditions caused by the Great Depression, and their responsibilities included the distribution of state and federal funds for unemployment relief." SERA's activities frequently overlapped those of other local, federal, and state agencies created for similar purposes.⁶

³ DeLucchi, A.J., memo to Ken Chopping, Real Property Officer, City and County of San Francisco, February 28, 1997.

⁴ *The Living New Deal* website at <http://livingnewdeal.berkeley.edu/projects/health-at-home-center-mural-community-spirit-san-francisco-ca/> (accessed October 2012).

⁵ William Schechter, Robert Lim, and others. *The History of the Surgical Service at San Francisco General Hospital* (2007), downloadable at <http://sfghlibrary.ucsf.edu/files/sfghlibrary/downloads/HistorySurgicalServiceSFGH.pdf>.

⁶ Inventory of the State Relief Administration Records, accessed via the Online Archive of California at: <http://www.oac.cdlib.org/view?docId=tf4489n6b0&developer=local&style=oac4&s=1&query=zakheim&x=0&y=0&servlet=view> (accessed October 2012).

BERNARD BARUCH ZAKHEIM

Bernard Baruch Zakheim was born in Warsaw, Poland in 1896, to a family of Hasidic Jews. He was training to become a rabbi, when at age thirteen, he defied family and religious traditions by announcing his intention of becoming an artist. His mother's fierce objections led to a compromise; Zakheim attended a school of applied art and trained to become a furniture designer and upholsterer. His desire to become an artist persisted so he studied privately and then was awarded a scholarship to the National Academy of Fine Art, where he studied drawing, painting and sculpture.⁷

As a young man Zakheim closely followed the Russian Revolution, and became active in the drive for Polish independence. While still underage, he joined the Polish Army, was captured, and spent nine months as a prisoner of war before escaping to Munich.⁸ Seeking political asylum, he and his wife immigrated to the United States in 1920. According to narrative provided by his son, Nathan Zakheim, they first settled in New York, then moved to Los Angeles, and ultimately ended up in San Francisco.⁹ Once here, Zakheim supported his family as an upholsterer, growing a successful furniture company. Art became a hobby during this period, a situation that was increasingly frustrating to the young artist.¹⁰ According to some accounts he enrolled in the Mark Hopkins Art Institute (now the San Francisco Art Institute) during his first years in San Francisco.¹¹

The next phase in his artistic career connects Zakheim to Diego Rivera, however the accounts of this connection vary. According to his son, Zakheim met Rivera during a sojourn to Paris where his father went to become more in touch with his personal style and artistic purpose.¹² Other accounts state that he sent a sampling of his work to the artist and was then invited to join him in Mexico.¹³ In either account, Zakheim appears to have spent up to six months in Mexico with Rivera learning the art of fresco. This education continued throughout the early 1930s as he traveled throughout Europe. In 1932, he painted his first fresco, *Jews in Poland*, in Hungary.¹⁴ The themes of Jewish life and history continued to be prominent in his work throughout his career. Rivera remained a friend throughout the rest of his life, and visited the Zakheim home in San Francisco with Frida Kahlo on at least one occasion.¹⁵

⁷ "The Jewish Wedding, 1933, reinstalled and rededicated in new facility, 2004," Jewish Community Center of San Francisco website at: <https://www.jccsf.org/arts-ideas/gallery-collections-current-exhibits/permanent-installations/the-jewish-wedding/> (accessed August 2012).

⁸ Peter O'Driscoll and John Angelico, "Treat for Coit Tower Guides," *Guidelines Newsletter*, website at: http://www.sfcityguides.org/public_guidelines.html?article=289&submitted=TRUE&srch_text=&submitted2=&topic=The%20Arts (accessed August 2012).

⁹ Margot Smith, "Bernard Zakheim's Art," video as presented at: <http://www.bernardzakheim.com/index.asp> (accessed August 2012).

¹⁰ "The Jewish Wedding, 1933, reinstalled and rededicated in new facility, 2004," Jewish Community Center of San Francisco website (accessed August 2012).

¹¹ Obituary, *San Francisco Chronicle*, November 30, 1985.

¹² "Bernard Zakheim's Art."

¹³ "The Jewish Wedding, 1933, reinstalled and rededicated in new facility, 2004," Jewish Community Center of San Francisco website, (accessed August 2012).

¹⁴ Ibid.

¹⁵ Personal recollections of Zakheim's daughter Ruth, as relayed through Adam Gottstein to the author.

Also prominent in his work was his support of Communism and his identification with the struggles of the common man. He returned to San Francisco in 1932 and won a commission to paint a mural for the new Jewish Community Center at the corner of California Street and Presidio. It was titled, *The Jewish Wedding*.¹⁶ In 1934, federal money from the Public Works of Art Project was set aside for a mural inside the recently constructed Coit Tower monument on Telegraph Hill. Herbert Fleishhacker, who headed the Coit Advisory Committee, hired Zakheim to co-organize the project.¹⁷ This was partially an attempt to keep the increasing number of protesting, far left wing artists, busy and off the streets so they couldn't cause trouble.¹⁸ Zakheim was responsible for the library scene on the southwest wall of Coit Tower. The fresco was instantly a target for scorn, as the artist depicted a number of controversial items, people, and themes showing his strong political leanings. This included a version of his fellow artist John Langley Howard reaching for *Das Kapital* by Karl Marx.¹⁹

In 1935, Zakheim painted *Community Spirit and Growth* in the Alemany Health Center at the corner of Alemany Boulevard and Onondaga Street. This was followed by the two-year project (1937-39) of illustrating the history of medicine in Toland Hall at the University of California at San Francisco. This was one of his largest works, with ten frescos spanning the entire room.²⁰ Zakheim was apparently "outraged" when the murals were covered with wallpaper in 1948 because "the students were distracted by the murals."²¹ A similar fate followed for the *Growth* mural at the Alemany Health Center. This mural was painted over supposedly because the image of a bare-breasted woman was troubling to the mentally disturbed patients being treated. The Toland Hall murals were later uncovered in 1963 and restored. Today, *Growth* remains mostly covered.

The socially conscious subjects of his 1930s work evolved into images of the Holocaust and Jewish struggle during the 1940s. Starting in 1940, the artist turned his attention from mural commissions to a series of easel paintings that documented Jewish contributions to the American Revolution.²² His Holocaust related works completed in the early- and mid-1940s showed the artist's astute observations of the suffering of his family in Warsaw. He is noted as pleading with his family to leave in both 1939 and again in 1941. They stayed and over 300 members of his immediate and extended family perished at the hands of the Nazis.²³ His pain was expressed repeatedly in his art and included a wooden sculpture, *Genocide* (1960). Composed of six wooden figures, it was one of the earliest Holocaust memorials in the United States. Today it is permanently installed at Sinai Memorial Park in Los Angeles.

¹⁶Peter O'Driscoll and John Angelico, "Treat for Coit Tower Guides," *Guidelines Newsletter*, website, (accessed August 2012).

¹⁷ Dan Pine, "Tribute to a Muralist: Exhibit to Reveal the Genius of Late Bay Area Artist Bernard Zakheim" *J Weekly* (20 October 2010), website at: <http://www.jweekly.com/article/full/59545/tribute-to-a-muralist-exhibit-to-reveal-the-genius-of-late-bay-area-artist/> (accessed August 2012).

¹⁸ "Bernard Zakheim's Art."

¹⁹ Obituary, *San Francisco Chronicle*, November 30, 1985.

²⁰ *Ibid.*

²¹ *Ibid.*

²² M. Elizabeth Boone, "Something of His Own Soil: Jewish history, mural painting, and Bernard Zakheim in San Francisco," in *American Jewish History*, Vol. 90, June 2002, p. 123.

²³ "Bernard Zakheim's Art."

In 1941 Zakheim left San Francisco and established a utopian arts community in Sebastopol. He built a studio there and resumed his former trade as an upholsterer and furniture maker.²⁴ According to author M. Elizabeth Boone, Zakheim worked primarily in sculpture for the last forty years of his artistic life.²⁵ Another account states that he also completed a number of canvas paintings in the 1950s and 1960s that "centered on biblical themes, with figures such as Eve, Moses, Salome and Isaiah the subjects...[and] painted scenes from American Jewish history, such as 17th century Jewish immigrants arriving in New Amsterdam."²⁶

Zakheim is well remembered for his strong political messaging, both overt and subtle in his art. A life-long Communist and atheist, he was known by his close family as a highly mystical man who lived by the motto, "worship through work."²⁷

²⁴ Dan Pine, Tribute to a Muralist: Exhibit to Reveal the Genius of Late Bay Area Artist Bernard Zakheim, *J Weekly* (accessed August 2012).

²⁵ M. Elizabeth Boone, "Something of His Own Soil." *American Jewish History* (June 2002).

²⁶ Dan Pine, Tribute to a Muralist: Exhibit to Reveal the Genius of Late Bay Area Artist Bernard Zakheim, *J Weekly* (accessed August 2012).

²⁷ "Bernard Zakheim's Art."

EVALUATION FRAMEWORK

THE CALIFORNIA REGISTER CRITERIA FOR EVALUATION

The California Register of Historical Resources (CRHR) is the official list of properties, structures, districts, and objects significant at the local, state, or national level. California Register properties must have significance under one of the four following criteria and must retain enough of their historic character or appearance to be recognizable as historical resources and convey the reasons for their significance (i.e. retain integrity). The California Register utilizes the same seven aspects of integrity as the National Register. Properties that are eligible for the National Register are automatically eligible for the California Register. Properties that do not meet the threshold for the National Register may meet the California Register criteria.

1. Associated with events that have made a significant contribution to broad patterns of local or regional history, or cultural heritage of California or the United States;
2. Associated with the lives of persons important to the local, California or national history
3. Embodies the distinctive characteristics of a design-type, period, region, or method of construction, or represents the work of a master, or possesses high artistic value; or
4. Yields important information about prehistory or history of the local area, California or the nation.

CRHR criteria are similar to National Register of Historic Places criteria, and are tied to CEQA, so any resource that meets the above criteria, and retains a sufficient level of historic integrity, is considered an historical resource under CEQA.

Integrity

When evaluating a resource for listing, one must evaluate and clearly state the significance of that resource to American history, architecture, archaeology, engineering, or culture. A resource may be considered individually eligible for listing in the CRHR if it meets one or more of the above listed criteria for significance and it possesses historic integrity. Historic properties must retain sufficient historic integrity to convey their significance. The following seven aspects 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.

CITY OF SAN FRANCISCO CRITERIA FOR EVALUATION

The City of San Francisco maintains a list of locally designated City Landmarks and Historic Districts, similar to the National Register of Historic Places but at the local level. Landmarks can be buildings, sites, or landscape features. Districts are defined generally as an area of multiple historic resources that are contextually united. The regulations governing Landmarks, as well as the list of individual Landmarks and descriptions of each Historic District, are found in Article 10 of the Planning Code.

The following information is quoted from *San Francisco Preservation Bulletin #5: Landmark and Historic District Designation Procedures*:²⁸

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.

According to San Francisco Preservation Bulletin #5, the San Francisco Landmarks Advisory Board and the Planning Commission use the National Register Criteria for evaluating potential historic properties (National Register criteria are the same as the California Register criteria outlined above).²⁹

²⁹ This bulletin is available on the SF Planning Department website: 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.

FINDINGS

CALIFORNIA REGISTER OF HISTORICAL RESOURCES

This section uses the historic information discussed above to evaluate the murals at 35 Onondaga Street for historic significance. As directed by the Client, this evaluation focuses on the murals specifically, and not the building as a whole resource. The CRHR uses generally the same guidelines as the NRHP (developed by the National Park Service); as such, selected language from those guidelines will be quoted below to help clarify the evaluation discussion.

To be potentially eligible for *individual* listing on the CRHR, a potential resource must usually be more than 50 years old, must have historic significance, and must retain its physical integrity. The murals at 35 Onondaga Street were painted in 1935, and therefore meet the age requirement. In terms of historic significance, the CRHR evaluates potential resources based on the following four criteria:

Criterion 1 (event)

As stated by the National Park Service (NPS), this criterion “recognizes properties associated with single events, such as the founding of a town, or with a pattern of events, repeated activities, or historic trends, such as the gradual rise of a port city’s prominence in trade and commerce.”³⁰ When considering a property for significance under this criterion, the associated event or trends “must clearly be important within the associated context: settlement, in the case of the town, or development of a maritime economy, in the case of the port city...Moreover, the property must have an important association with the event or historic trends”³¹

Very little information was found about the origins and historical development of the Alemany Health Center. Thematically, the murals are directly connected to the neighborhood as it existed in 1935 (*Community Spirit*) and to the purpose of the building (*Growth*). They do not depict specific events but rather capture a point in time that relates to the date of construction of the building. No other murals of the neighborhood in the mid-1930s are known. Other murals by Zakheim also used medicine and traditional notions of healing (Toland Hall murals.) However, the thematic associations of these murals with broader events or trends, or with specific historically significant events or trends, do not appear to be applicable to these works of art. As such, the murals do not appear eligible for listing on the CRHR as a historic resource under this criterion.

Criterion 2 (person)

This criterion applies to properties associated with individuals whose specific contributions to history can be identified and documented. The NPS defines significant persons as “individuals whose activities are demonstrably important within a local, State, or national historic context. The persons associated with the property must be individually significant within a historic context.” The NPS also specifies that these properties “are usually those associated with a person’s productive life, reflecting the time period when he or she achieved significance.”³²

³⁰ National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation, online at http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_6.htm (accessed April 2013). Because the CRHR follows the same general criteria and format as the NRHP, Bulletin 15 is applied to the interpretation of CRHR criteria as it would be to NRHP criteria.

³¹ Ibid.

³² Ibid.

According to the NPS, "Architects, artisans, artists, and engineers are often represented by their works, which are eligible under Criterion C. Their homes and studios, however, can be eligible for consideration under Criterion B, because these usually are the properties with which they are most personally associated."³³ As such, the murals will be evaluated under Criterion 3 below, for their association with artist Bernard Zakheim. Research did not indicate the murals were notably associated with any other individual or group, so no further evaluation is necessary under this criterion.

Criterion 3 (design/construction)

Under this criterion, properties may be eligible if they "embody the distinctive characteristics of a type, period, or method of construction, ...represent the work of a master, ...possess high artistic values, or...represent a significant and distinguishable entity whose components may lack individual distinction."³⁴

Following a period of study with Diego Rivera in the 1920s, Zakheim won several mural commissions in San Francisco during the 1930s and this decade for the artist was dominated by mural painting. Zakheim received the Alemany Health Center commission after his work on the Coit Tower Works Progress Administration (WPA) project. He completed his last major mural commission, the ten-panel History of Medicine mural at the University of California at San Francisco in 1939. The close of Zakheim's mural phase coincided with the close of the Depression era, as public funds for murals and other public art works dried up.

The murals at Alemany Health Center appear to be significant as the works of master artist Bernard Zakheim. They are associated with his relatively brief mural period and are representative of the socially conscious nature of his work during that time. Though smaller in scale, the murals Zakheim completed at the Alemany Clinic most certainly led to his commission for the History of Medicine mural. The Alemany Clinic murals serve as bridges between his better known work at Coit Tower and Toland Hall. Thematically, they also bridge this space between the other works; *Community Growth* builds on the socially responsive subjects in his Coit Tower work and *Growth* is a precursor to the medical murals in his next commission. The Alemany Health Center Murals are significant as two of the limited number of murals Zakheim completed in San Francisco during the 1930s and are representative of his larger and better known works that were completed just before, and just after the Alemany commission. As such, they appear eligible at the local level as historic resources under this criterion.

Criterion 4 (information potential)

Archival research and physical investigation of the site focused on the above ground resource only. Therefore, no informed determination could be made regarding the property's eligibility for the NRHP under Criterion D/4.

SAN FRANCISCO LANDMARKS AND HISTORIC DISTRICTS

As historic artifacts, the murals at 35 Onondaga appear to be eligible for listing on the California Register of Historical Resources for as works of a master under Criterion 3. They are directly

³³ Ibid.

³⁴ Ibid.

related to the history of San Francisco and represent the high quality of work found in public facilities during the Great Depression. The skilled representation of Alemany Boulevard and surrounding community during the 1930s capture a moment in history that changed the way much of this working-class neighborhood lived and made a living.

Within Bernard Zakheim's larger body of work, the two murals at 35 Onondaga are direct ties between two of his seminal fresco paintings: Coit Tower's Library scene and the 10-panel Toland Hall, *The Story of California Medicine*. *Community Spirit* builds upon themes presented in Coit Tower regarding the plight of the average citizen. *Growth* shows early notions of rebirth and healing, themes that repeat in the Toland Hall murals.

The murals are important works by a master artist who is directly connected with San Francisco, with the WPA work during the Great Depression, and with the artistic community in Northern California in the middle of the 20th century. As such, the murals appear to be eligible for consideration as San Francisco Landmarks.

CONDITIONS ASSESSMENT

Community Spirit

- no masonry chimney, void appears to be architectural, hollow, and containing only a flue
- Cracks through the surface
- minor surface damage from impacts
- painted onto relatively thin plaster system on wire lath
- wire lath is rather wide but surfaces appear to be well keyed and stable

Growth

- largely covered by paint
- reveal is clear and mural below appears to have good color and adhesion to the substrate
- no masonry chimney, void appears to be architectural, hollow, and containing only a flue
- minor cracking is noticeable through the paint
- some detail of the mural is noticeable through the paint
- based on prior work, mural appears to be restorable under standard conditions

RECOMMENDATIONS AND TREATMENT

1. Repair murals in place - subject is directly tied to the neighborhood and the building
2. If can't be left in place - remove for offsite restoration and reinstall after the building has been upgraded, should be reinstalled in the original locations because the murals are integrally designed into the architecture of the building
3. If the building is threatened with demolition or loss of interior features including the chimney, remove the murals for restoration offsite and reinstall within a public building

in the neighborhood. The subject matter is directly tied to the neighborhood and it should be kept within the neighborhood to retain a direct connection to the historical context.

4. Additional documentation - not much has been included about these murals in the larger body of knowledge concerning Zakheim. This may be because the building, while public, was not necessarily open for public viewing of the murals. Educational materials, interpretive materials, and other outreach should be considered to provide greater access, or awareness of the artwork, the artist, and his contributions to San Francisco public art and institutions.

