

1 [Landmark Designation of 557 Ashbury Street/1500-1512 Haight Street (the Richard P.  
2 Doolan/Norman T. Larson Residence and Storefronts).]

3 **Ordinance Designating 557 Ashbury Street/1500-1512 Haight Street, the Richard P.**  
4 **Doolan/Norman T. Larson Residence and Storefronts, as a Landmark under Planning**  
5 **Code Article 10; and adopting General Plan, Planning Code Section 101.1(b) and**  
6 **environmental findings**

7  
8 Note: Additions are single-underline italics Times New Roman;  
9 deletions are ~~strikethrough italics Times New Roman~~.  
10 Board amendment additions are double underlined.  
11 Board amendment deletions are ~~strikethrough normal~~.

12 Be it ordained by the People of the City and County of San Francisco:

13 Section 1. Findings.

14 A. On May 4, 2006, at a duly noticed public hearing, the Planning Commission in  
15 Resolution No. 17241 found that the proposed landmark designation of 557 Ashbury  
16 Street/1500-1512 Haight Street (the Richard P. Doolan/Norman T. Larson Residence and  
17 Storefronts) was consistent with the City's General Plan and with Planning Code Section  
18 101.1(b). In addition, the Planning Commission recommended that the Board of Supervisors  
19 adopt the landmark designation. A copy of said Resolution is on file with the Clerk of the  
20 Board of Supervisors in File No. 060668 and is incorporated herein by reference.  
21 The Board finds that the proposed landmark designation is consistent with the City's General  
22 Plan and with Planning Code Section 101.1(b) for the reasons set forth in said Resolution.

23 B. Pursuant to Planning Code Section 302, the Board finds that the proposed  
24 landmark designation will serve the public necessity, convenience and welfare for the reasons  
25 set forth in Planning Commission Resolution No. 17241, which reasons are incorporated

1 herein by reference as though fully set forth. A copy of said Resolution is on file with the Clerk  
2 of the Board of Supervisors in File No. 060668.

3 C. The Planning Department has determined that the actions contemplated in this  
4 Ordinance are in compliance with the California Environmental Quality Act (California Public  
5 Resources Code section 21000 et seq.). Said determination is on file with the Clerk of the  
6 Board of Supervisors in File No. 060668 and is incorporated herein by reference.

7 D. The Board of Supervisors hereby finds that 557 Ashbury Street/1500-1512  
8 Haight Street (the Richard P. Doolan/Norman T. Larson Residence and Storefronts), Lot No  
9 009 in Assessor's Block No. 1231, has a special character and special historical, architectural,  
10 and aesthetic interest and value, and that its designation as a Landmark will further the  
11 purposes of and conform to the standards set forth in Article 10 of the San Francisco Planning  
12 Code.

13 Section 2: Designation. Pursuant to Section 1004 of the Planning Code, 557 Ashbury  
14 Street/1500-1506 Haight Street and 1508-1512 Haight Street (collectively, the Richard P.  
15 Doolan/Norman T. Larson Residence and Storefronts), Lot No. 009 in Assessor's Block No.  
16 1231, is hereby designated as Landmark No. 253. This designation was initiated by  
17 application of the owner, Resolution No. 600 of the Landmarks Preservation Advisory Board,  
18 and Resolution No. 17241 of the Planning Commission, which Resolutions are on file with the  
19 Clerk of the Board of Supervisors in File No. 060668 and which Resolutions are  
20 incorporated herein by reference as though fully set forth.

21 Section 3. Required Data.

22 (a) The description, location, and boundary of the Landmark site consists of the City  
23 parcel located at the northwest corner of Haight and Ashbury Streets (Lot No. 009 in  
24 Assessor's Block No. 1231), which parcel contains two buildings, 557 Ashbury Street/1500-  
25

1 1506 Haight Street and 1508-1512 Haight Street (collectively, the Richard P. Doolan/Norman  
2 T. Larson Residence and Storefronts).

3 (b) The characteristic of the Landmark that justify its designation are described and  
4 shown in the Landmark Designation Report adopted by the Landmarks Preservation Advisory  
5 Board on March 15, 2006 and other supporting materials contained in Planning Department  
6 Docket No. 2005.1118L. In brief, the National Register of Historic Places characteristics of  
7 the Landmark that justify its designation are as follows:

8 (1) The site: significantly relates to the history and development of the Haight-  
9 Ashbury neighborhood, with a period of significance from 1907-1969; contains seven  
10 storefronts, which, over the period of significance, have contained numerous businesses  
11 ranging from the traditional to the counter-cultural, reflecting the commercial development  
12 pattern of the neighborhood; is located at a corner made famous during the primary years of  
13 the hippie movement, and the first hippie-oriented retail store on Haight Street was located on  
14 the site from 1965 to 1968; and possesses integrity of location, design, setting, feeling,  
15 materials, workmanship, and association (Criterion A); and

16 (2) The building at 557 Ashbury Street / 1500-1506 Haight Street: is an uncommon  
17 surviving example of a mixed-use, Colonial-Revival building in the City, with a period of  
18 significance from 1903-1907; is located on a corner lot at a prominent intersection and makes  
19 an important contribution to the architectural context of the neighborhood; possesses integrity  
20 of location, design, setting, feeling, materials, workmanship, and association (Criterion C).

21 (c) The particular exterior features that shall be preserved, or replaced in-kind as  
22 determined necessary, are those generally shown in photographs and described in the  
23 Landmark Designation Report, which can be found in Planning Department Docket No.  
24 2005.118L and which is incorporated in this designation by reference as though fully set forth.  
25

1 In brief, the description of the particular exterior features that should be preserved are the  
2 elevations of 557 Ashbury/1500-1506 Haight Street and 1508-1512 Haight Street, including all  
3 architectural finishes, features, and fabric on the exterior of the buildings, including: shiplap  
4 siding; cornice with denticulated crown molding; hipped roof; projecting dormers capped with  
5 pediments or rounded eyebrow; palladian windows with projecting shelf moldings; rectangular,  
6 double-hung windows; oval windows with swag trim; saloon windows; conical heater vents on  
7 south-facing wall; recessed residential entrance, with wood-and-glass framed door, transom  
8 window, and marble baseboard; and storefronts, including recessed entrances, display  
9 windows, transom windows, and marble facing.

10 (d) Interior features of the residence at 557 Ashbury/1500-1506 Haight Street  
11 remain intact, and, accordingly, the owner(s) may consult with the Landmarks Board  
12 regarding alterations to the interior in order to solicit information on how to preserve the  
13 following significant interior features:

14 (1) Foyer located on second floor of 557 Ashbury Street, including the following  
15 features: wainscoting; wood staircase; balusters, handrails, and newel post; milk-glass light  
16 shade;

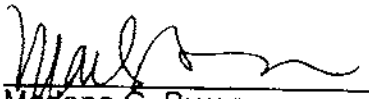
17 (2) Formal parlor located on second floor of 557 Ashbury Street, including the  
18 following features: coved ceiling; moldings; pocket doors, hardware, and door casings; neo-  
19 Georgian mantel; beveled, over-mantel mirror; fireplace with dark green Minton-style tiles and  
20 cast-iron surround; Humphrey Radiantfire No. 20 gas heater;

21 (3) Family parlor located on second floor of 557 Ashbury Street, including the  
22 following features: coved ceiling; moldings; pocket doors, hardware, and door casings;  
23 Colonial-Revival style mantel; beveled, over-mantel mirror; fireplace with cast-iron surround;  
24 Welsbach heater; center lighting fixture; sconces flanking mantel; and  
25

1 (4) Dining room located on second floor of 557 Ashbury Street, including the  
2 following features: boxed beam ceiling; moldings; pocket doors, hardware, and door casings;  
3 built-in cupboard with pass-through to kitchen (now blocked); tongue-and-groove wainscoting;  
4 four milk-glass, electrical lighting fixtures at intersections of boxed beams; Colonial-Revival  
5 style mantel; beveled, over-mantel mirror; fireplace with cast-iron surround; Humphrey  
6 Radiantfire No. 20 gas heater.

7 Section 4. The property shall be subject to further controls and procedures, including  
8 Certificate of Appropriateness requirements, pursuant to Planning Code Article 10.  
9

10 APPROVED AS TO FORM:  
11 DENNIS J. HERRERA, City Attorney

12 By:   
13 Mahena G. Byrne  
14 Deputy City Attorney  
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# City and County of San Francisco

City Hall  
1 Dr. Carlton B. Goodlett Place  
San Francisco, CA 94102-4689

## Tails Ordinance

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**File Number:** 060668

**Date Passed:**

Ordinance Designating 557 Ashbury Street/1500-1512 Haight Street, the Richard P. Doolan/Norman T. Larson Residence and Storefronts, as a Landmark under Planning Code Article 10; and adopting General Plan, Planning Code Section 101.1(b) and *environmental findings*

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June 27, 2006 Board of Supervisors — PASSED ON FIRST READING

Ayes: 11 - Alioto-Pier, Ammiano, Daly, Dufty, Elsbernd, Ma, Maxwell,  
McGoldrick, Mirkarimi, Peskin, Sandoval

July 11, 2006 Board of Supervisors — FINALLY PASSED

Ayes: 10 - Alioto-Pier, Daly, Dufty, Elsbernd, Ma, Maxwell, McGoldrick,  
Mirkarimi, Peskin, Sandoval  
Absent: 1 - Ammiano

File No. 060668

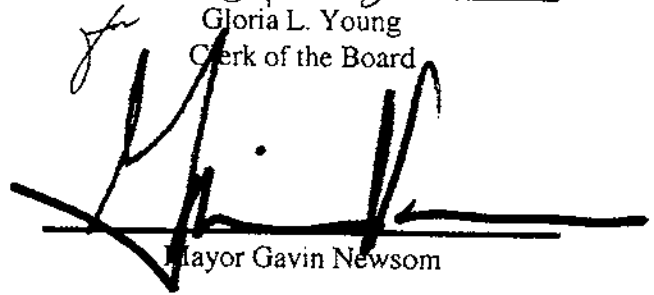
I hereby certify that the foregoing Ordinance  
was FINALLY PASSED on July 11, 2006 by  
the Board of Supervisors of the City and  
County of San Francisco.

7/14/2006

Date Approved



Gloria L. Young  
Clerk of the Board



Mayor Gavin Newsom

SAN FRANCISCO  
PLANNING COMMISSION  
RESOLUTION No. 17241

**ADOPTING FINDINGS RELATED TO THE APPROVAL OF LANDMARK DESIGNATION OF 557 ASHBURY STREET / 1500-1512 HAIGHT STREET, THE RICHARD P. DOOLAN / NORMAN T. LARSON RESIDENCE AND STOREFRONTS, LOT 009 IN ASSESSOR'S BLOCK 1231, AS LANDMARK NO. 253.**

1. **WHEREAS**, on February 27, 2006, Mr. Norman T. Larson, the owner of 557 Ashbury Street / 1500-1512 Haight Street, submitted an Application for Inclusion to Article 10 of the Planning Code and a Landmark Designation Report for 557 Ashbury Street / 1500-1512 Haight Street, the Richard P. Doolan / Norman T. Larson Residence and Storefronts, Lot 009 in Assessor's Block 1231, to the Planning Department; and
2. The Landmarks Board, at its regular meeting of March 15, 2006, adopted Resolution No. 600, initiating designation the Richard P. Doolan / Norman T. Larson Residence and Storefronts, and recommending to the Planning Commission that they approve the designation of the Richard P. Doolan / Norman T. Larson Residence and Storefronts as Landmark No. 253; and
3. The Landmarks Board found that the Richard P. Doolan / Norman T. Larson Residence and Storefronts Landmark Designation Report describes the location and boundaries of the landmark site, describes the characteristics of the landmark that justify its designation, and describes the particular features that should be preserved, and therefore meets the requirements of Planning Code Sections 1004(b) and 1004(c)(1), which Landmark Designation Report is fully incorporated by reference into this resolution; and
4. The Planning Commission reviewed and endorsed the description, location, and boundary of the landmark site as 557 Ashbury Street / 1500-1512 Haight Street, Assessor's Block 1231, Lot 009, encompassing the entire lot, which contains two buildings; and
5. The Planning Commission, in considering the proposed landmark designation, employed the National Register Criteria and found that the Richard P. Doolan / Norman T. Larson Residence and Storefronts are significant under Criterion A (association with events that have made a significant contribution to the broad patterns of our history) and Criterion C (buildings that embody distinctive characteristics of a type, period or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction); and
6. The Planning Commission reviewed and endorsed the following description of the characteristics of the landmark that justify its designation:
  - (a) The site significantly relates to the history and development of the Haight-Ashbury neighborhood, with a period of significance from 1907-1969. The site contains seven storefronts, which, over the period of significance, have contained numerous businesses ranging from the traditional to the counter-cultural, reflecting the commercial development pattern of the neighborhood. The site is located at a corner made famous during the primary years of the hippie movement, and the first hippie-

**Case No. 2005.1118L**

557 Ashbury Street / 1500-1512 Haight Street

Assessor's Block 1231, Lot 009

Richard P. Doolan / Norman T. Larson

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oriented retail store on Haight Street was located on the site from 1965 to 1968. The site possesses integrity of location, design, setting, feeling, materials, workmanship, and association.

- (b) The building at 557 Ashbury Street / 1500-1506 Haight Street is an uncommon surviving example of a mixed-use, Colonial-Revival building in the City, with a period of significance from 1903-1907. The building is located on a corner lot at a prominent intersection and makes an important contribution to the architectural context of the neighborhood. The building possesses integrity of location, design, setting, feeling, materials, workmanship, and association.

7. The Planning Commission reviewed and endorsed the following particular features that shall be preserved:

- (a) All elevations of 557 Ashbury / 1500-1506 Haight Street and 1508-1512 Haight Street, including all architectural finishes, features, and fabric on the exterior of the buildings. Specific features to be preserved include the following:

1. Shiplap siding;
2. Cornice with denticulated crown molding;
3. Hipped roof;
4. Projecting dormers capped with pediments or rounded eyebrow;
5. Palladian windows with projecting shelf moldings;
6. Rectangular, double-hung windows;
7. Oval windows with swag trim;
8. Saloon windows;
9. Conical heater vents on south-facing wall;
10. Recessed residential entrance, with wood-and-glass framed door, transom window, and marble baseboard; and
11. Storefronts, including recessed entrances, display windows, transom windows, and marble facing.

8. The Planning Commission reviewed and endorsed the following significant interior features that remain intact and that the current owner wishes to preserve. The owner(s) may consult with the Landmarks Board regarding alterations to the interior in order to solicit information on how to preserve these significant interior features.

- (a) Foyer located on second floor of 557 Ashbury Street, including the following features:

1. Wainscoting;
2. Wood staircase;
3. Balusters, handrails, and Newel post;
4. Milk-glass light shade; and

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5. Any other features referenced in the Landmark Designation Report.
- (b) Formal parlor located on second floor of 557 Ashbury Street, including the following features:
1. Coved ceiling;
  2. Moldings;
  3. Pocket doors, hardware, and door casings;
  4. Neo-Georgian mantel;
  5. Beveled, over-mantel mirror;
  6. Fireplace with dark green Minton-style tiles and cast-iron surround;
  7. Humphrey Radiantfire No. 20 gas heater; and
  8. Any other features referenced in the Landmark Designation Report.
- (c) Family parlor located on second floor of 557 Ashbury Street, including the following features:
1. Coved ceiling;
  2. Moldings;
  3. Pocket doors, hardware, and door casings;
  4. Colonial-Revival style mantel;
  5. Beveled, over-mantel mirror;
  6. Fireplace with cast-iron surround;
  7. Welsbach heater;
  8. Center lighting fixture;
  9. Sconces flanking mantel; and
  10. Any other features referenced in the Landmark Designation Report.
- (d) Dining room located on second floor of 557 Ashbury Street, including the following features:
1. Boxed beam ceiling;
  2. Moldings;
  3. Pocket doors, hardware, and door casings;
  4. Built-in cupboard with pass-through to kitchen (now blocked);
  5. Tongue-and-groove wainscoting;
  6. Four milk-glass, electrical lighting fixtures at intersections of boxed beams;
  7. Colonial-Revival style mantel;
  8. Beveled, over-mantel mirror;
  9. Fireplace with cast-iron surround;
  10. Humphrey Radiantfire No. 20 gas heater; and
  11. Any other features referenced in the Landmark Designation Report.

**Case No. 2005.1118L**

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Richard P. Doolan / Norman T. Larson  
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9. The designation of the Richard P. Doolan / Norman T. Larson Residence and Storefronts meets the required findings of Planning Code Section 101.1 in the following manner:

- The designation will further Priority Policy Nos. 1, 2, and 7. It will help to preserve the seven retail spaces located on the site, thereby preserving and enhancing neighborhood-serving retail uses and providing employment opportunities for local residents. The designation will also help to conserve and protect existing housing and neighborhood character by ensuring that seven historic storefronts and one residence are preserved. Finally, the designation will help to preserve a site associated with events that have made a significant contribution to broad patterns of history in San Francisco and that possesses architectural significance.
- The designation will not have a significant effect on the remaining five policies. It will not impact the City's supply of affordable housing; adversely impact public transit or place a burden on the existing supply of parking in the neighborhood; involve any commercial office development or displace any industrial or service sector uses; compromise the structural integrity of the existing buildings or trigger any Building Code requirements for a seismic upgrade; or impact any parks or open spaces or their access to sunlight.

10. The designation of the Richard P. Doolan / Norman T. Larson Residence and Storefronts is consistent with the following objectives and policies of the Urban Design Element of the General Plan:

**CONSERVATION**

Richness of Past Development

**OBJECTIVE 2**            **CONSERVATION OF RESOURCES WHICH  
PROVIDE A SENSE OF NATURE, CONTINUITY  
WITH THE PAST, AND FREEDOM FROM  
OVERCROWDING.**

**Policy 4**                Preserve notable landmarks and areas of historic,  
architectural or aesthetic value, and promote the  
preservation of other buildings and features that  
provide continuity with past development.

Landmark designation will help to preserve two significant buildings for the benefit of future generations and will provide continuity with the past development of the Haight-Ashbury neighborhood. Landmark designation will require that any proposed work that might have an impact on the property's character-defining features be reviewed by the Planning Department and the Landmarks Board. Both entities will use the Secretary of

**Case No. 2005.1118L**

557 Ashbury Street / 1500-1512 Haight Street  
Assessor's Block 1231, Lot 009

Richard P. Doolan / Norman T. Larson  
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Interior's Standards for the Treatment of Historic Properties in their review to ensure that only appropriate alterations are made. The proposed landmark designation will not have a significant impact on the other Elements of the General Plan.

11. The Planning Commission has reviewed documents and correspondence and heard oral testimony on matters relevant to the proposed landmark designation at a duly noticed public hearing held on May 4, 2006, and find that the proposal will help to preserve a significant historic resource associated with patterns of social and cultural history in San Francisco and the possesses architectural significance.

**THEREFORE BE IT RESOLVED** that the Planning Commission hereby recommends that the Board of Supervisors approves the landmark designation of 557 Ashbury Street / 1500-1512 Haight Street, the Richard P. Doolan / Norman T. Larson Residence and Storefronts, Lot 009 in Assessor's Block 1231, as City Landmark No. 253, pursuant to Article 10 of the Planning Code; and

**BE IT FURTHER RESOLVED** that the Planning Commission hereby directs its Recording Secretary to transmit this Resolution No. 17241, the 557 Ashbury Street / 1500-1512 Haight Street, Richard P. Doolan / Norman T. Larson Residence and Storefronts Landmark Designation Report, and other pertinent materials in the file for Case No. 2005.1118L to the Board of Supervisors.

I hereby certify that the foregoing Resolution was ADOPTED by the Planning Commission on May 4, 2006.

Linda Avery  
Recording Secretary

AYES: Commissioners Sue Lee, Dwight S. Alexander, Michael J. Antonini, Shelley Bradford Bell, William L. Lee, & Christina Olague

NOES: None

ABSENT: Kevin Hughes

ADOPTED: May 4, 2006

## LANDMARK / HISTORIC DISTRICT DESIGNATION REPORT

Fill in all blanks in the **Landmark / Historic District Designation Report Template** presented below. The template is annotated with the notes in *Italic print* to guide responses. Write responses with caps and lower case Letters do not use bold font. Repeat box header and appropriate page

<b>LANDMARK DESIGNATION REPORT</b>	<b>LANDMARKS BOARD VOTE: 6-0</b>
<b>DATE:</b> March 15, 2006 (final)	
<b>CASE NO:</b> 2005.1118L	<b>APPROVED:</b> March 15, 2006
<b>PAGE</b> 1 of 61	<b>PROPOSED LANDMARK NO.:</b> 255

**HISTORIC NAME** Richard P. Doolan Residence  
**POPULAR NAME** Norman T. Larson Residence and Storefronts  
**ADDRESS** 557 Ashbury Street/1500-1512 Haight Street  
**BLOCK & LOT** The Assessor's Block/Lot: 1231/09  
**OWNER** Norman Tyler Larson  
**ORIGINAL USE** Residence  
**CURRENT USE** Residence and Storefronts  
**ZONING** The property is located in a Haight-Ashbury Neighborhood Commercial District and a 40-X Height and Bulk District

### NATIONAL REGISTER CRITERIA

Check all National Register criteria applicable to the significance of the property that are Then documented in the report. The criteria checked is (are) the basic justification for *why* The resource is important.

- |   |   |
|---|---|
| (A) <input checked="" type="checkbox"/> | Association with events that have made a significant contribution to the broad patterns of our history.   |
| (B) <input type="checkbox"/>            | Association with the lives of persons significant in our past.  |
| (C) <input checked="" type="checkbox"/> | Embody distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction. |
| (D) <input type="checkbox"/>            | Has yielded, or may be likely to yield information important in history or prehistory.  |

Prepared by: Vincent Marsh, Historic Preservation Consultant  
Address: 2134 Green Street, Apt. No 3  
San Francisco, CA 94123-4761  
(415) 921-8316, [vincentmarsh@aol.com](mailto:vincentmarsh@aol.com)

## **Executive Summary**

Periods of significance: 1903-1907, domestic architecture; 1907-1969, history and evolution of the Haight-Ashbury storefronts and neighborhood; and 1965-1969, the primary years of the hippie movement.

## **Integrity**

This Colonial Revival residence with its storefronts is located on the northwest corner of Haight and Ashbury Streets, in the heart of a famous neighborhood. The structure retains a high degree of integrity of location, materials, design, workmanship, setting, feeling, and association.

## **Article 10 Requirements-Section 1004(b), Boundaries of the Landmark Site**

The proposed landmark site includes two buildings and the land contained within Lot 09 in Assessor's Block 1231. The landmark nomination also includes an owner consent of the designation of "four public rooms and a staircase on the first level of occupancy" or the second level of the building. (For further information, see the interior designation of Interior Features to be Preserved Section of the Case Report.)

## **Boundary Justification**

The boundary includes the whole city parcel occupied by the residence and the storefronts which are all located on Lot 09 in Assessor's Block 1231. There are two separate buildings contained on Lot 09. Both buildings, the entirety of the parcel, and interior rooms within the residence are proposed for designation.

## **Characteristics of the landmark, which justify its designation**

### **National Register Criterion A and C.**

#### **Criterion A: Chain of Events:**

The site significantly relates to the history and development of the Haight-Ashbury area of the City. Additionally, the subject property contains more storefronts than most of the other mixed-used buildings in the Haight-Ashbury district. Secondly, the Holcombe Jewelers (traditional) and Mnasidika (hippie) storefronts, among numerous other small commercial tenants associated with this corner property located in the heart of the Haight-Ashbury district, provide significance under the events criterion.

### **Criterion C: Design/Construction:**

The property is a rare surviving mixed-use type of the Colonial Revival style in the City. The contractor for the residence was Charles J.U. Koenig, a prolific and well-known contractor who practiced in San Francisco from 1894 to approximately 1930.

### **California Register Criterion 1: Event or Chain of Events**

#### **Statement of Significance**

The property at 557 Ashbury Street/1500-1512 Haight Street possesses significance in three different ways:

#### **Under Criterion 1 of the California Register**

- The six storefronts at 1500-1512 Haight Street have been restored to the appearance they had during 1907-1969. During these 62 years they housed a wide variety of shops including services, offices, retail sales, light manufacturing, and a saloon. These shops were entirely typical of the commercial district along Haight Street between Masonic and Stanyan Streets during this period. What makes the property at 1500-1512 Haight Street distinctive among the dozens of buildings along this stretch is that it has more storefronts than does any other property, and these storefronts possess high integrity. Thus, no other property on Haight Street represents the rich commercial history of that street as well as this one does. The period of significance is 1907-1969.
- From April 1965 to 1968 the storefront at 1510 Haight Street was the location of Mnasidika, a mod clothing boutique. It was one of the first hippie shops in San Francisco, and was almost certainly the first hippie shop on Haight Street. The building is also associated with Janis Joplin, one of the great rock music performers of the 1960s. The period of significance is 1965-1968, the years this shop was open.
- Holcombe Jewelers was located in the corner storefront at Haight and Ashbury Street for fifty-one years.

### **Under Criterion 3 of the California Register**

- The structure at 557 Ashbury Street/1500-1506 Haight Street is a fine Colonial Revival style mixed-use building that displays a high degree of integrity. Several other buildings on Haight Street from Masonic to Stanyan Street also possess architectural distinction, but this one is nevertheless of high quality and is important in the way it contributes to the streetscape. It occupies a corner at the intersection of Haight and Ashbury Streets, the intersection that gives the neighborhood its name. It is a rare example of a mixed-used adaption of the Colonial Revival style in the City. The period of significance is 1903 and 1907, when the building was constructed (1903) and lifted to insert storefronts (1907).

### **Survey Ratings**

Students of San Francisco State University under the leadership of Judith Waldhorn Lynch first identified the building as being architecturally significant in a Haight-Ashbury Victorian Survey conducted in 1974.

In 1976, the San Francisco Planning Department's Architectural Survey rated the building in the top two percent of the City's architecturally significant buildings. The subject property was rated a "1". Buildings were numerically rated from a "-2" to a "+5". The inventory rating system included design features, the urban design context, and overall environmental significance. The 1976 Survey was believed to represent the top ten percent of the architecture of the City when it was completed.

### **Prehistory—The Baird Estate**

At one time, the Baird land holdings included the land from Masonic to Shrader, and from Page to Waller Streets. By 1903, a corner lot of 32.5 feet by 100 feet at Haight and Ashbury Streets was sold to Richard P. Doolan. In the same year he constructed a residence at 557 Ashbury Street. John H. Baird had acquired the land in the early days of San Francisco, and the Baird family was a colorful part of San Francisco history. (See Appendix A.)

### **Brief Historical Context**

The property historically known as the Richard P. Doolan Residence and currently known as the Norman Tyler Larson Residence with its associated storefronts is located at 557 Ashbury Street/1500-1512 Haight Street in San Francisco is a significant resource at the local and state levels. The property is associated with a chain of events important to the social, cultural, ethnic, and political history of San Francisco. In addition, the property is a significant example of Colonial Revival architecture. The residence dates from 1903 and the storefronts date from 1907. It is distinguished in its

architectural form and style. Significant persons and events are associated with the site. The property is therefore considered significant under National Register Criteria A and C. The neighborhood takes its name from the intersection of Haight Street and Ashbury Street. Haight Street is the main commercial street of the neighborhood and the top of Ashbury Street contains prestigious housing.

Today, the historic Doolan residence and storefronts property iconographically symbolizes the history of the development of the Haight-Ashbury neighborhood. In particular, the building represents and embodies the hippie movement of the 1960s. Located on the northwest corner of Haight and Ashbury Streets, the building is essentially the neighborhood's "ground zero", signified by the Haight and Ashbury street names lettered on its façade. The property has served as a backdrop for countless photographs and as a location for many documentaries about this famous San Francisco neighborhood. The hippie movement had its genesis in the Haight-Ashbury district, resulting in a social and cultural revolution that significantly impacted youth throughout the nation and the world. (See the photo documentation of the subject property and the Haight-Ashbury, especially the images of the Grateful Dead from 1966 and 1967 and Harry Reasoner reporting from the Haight-Ashbury district in 1978.)

From the 1930s to the 1960s the neighborhood declined somewhat, as other areas of the City located west of the Haight-Ashbury developed. This decline can partially be attributed to the massive demolition of the Western Addition during the 1950s and the 1960s. This area formerly contained block after block of significant 19<sup>th</sup>-century architecture. Fortunately, the Haight-Ashbury was spared this wholesale approach to redevelopment, in part, due to the fact that the neighborhood organized a citizen revolt which succeeded in blocking a proposal that would have extended the Central Freeway into the Panhandle and Golden Gate Park. From 1965 through 1968, the neighborhood achieved international significance as the center for the hippie movement. This was followed by some decline from 1969 until the mid-1970s, and again it was followed by the revitalization efforts of new property owners and neighborhood associations. City policies and changes in zoning resulted in the creation of the Haight-Ashbury Neighborhood Commercial District (NCD) as one of many significant NCDs in the City.

### **Criterion C: Design / Construction**

Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values.

### **Architectural Context**

"It was not until the centennial of American independence in 1876 that the country began looking back with nostalgia to the era when the Atlantic states were a part of England. Thus was born American Colonial Revival architecture—varying reinterpretations of the building styles exported to the colonies during the century and a

half of British rule.”<sup>1</sup> (It should be noted in this context that in the 18<sup>th</sup> century, California was a colony of Spain. Thus, the Mission Revival is a more literal colonial revival style for California.) Largely influenced by the published works of Andrea Palladio, adaptations of Italian Renaissance-derived classicism had developed in British architecture since the Baroque period of the 17<sup>th</sup> century. By the later 18<sup>th</sup> century, a more refined neoclassical sensibility had emerged, connected with a period of rapid economic development and growing cultural sophistication. American colonial-era buildings mirrored British taste of these same periods, but tended to be simpler in style and more modest in scale.

Characteristics of colonial domestic architecture included symmetrical massing with prominent entry porticoes, use of classical columns, moldings, and detailing, with hipped or side-gabled roofs. Fenestration was most commonly single, double-hung windows used in repetition. Palladian windows were frequently used, as homage to the master architect. Such windows consisted of a single arch-topped central opening, flanked by two smaller rectangular openings. “The style often had a rectangular plan, strictly symmetrical facades, hipped roofs with dormer windows, classical ornament, and Palladian windows and [the buildings] were painted in light colors. [The architects] sought a sense of quiet and restraint.”<sup>2</sup>

“The Colonial Revival is the United States’ most popular and characteristic expression. Neither a formal style nor a movement, Colonial Revival embodies an attitude that looks to the American past for inspiration and selects forms, motifs, and symbols for replication and reuse. Under the Colonial Revival umbrella is buildings and architecture, furniture and decorative arts, landscape and gardens, novels and literature, illustration and painting, sculpture and music.”<sup>3</sup> Colonial Revival, in all of its manifestations, acts as an instructive tool, informing people how to live—what their house and furnishings should look like—while providing models of behavior, community, and religious worship. “Between 1910 and 1940, the colonial aesthetic could be seen in a majority of America’s houses, irrespective of household income. Especially on the east coast, it persists into the 21<sup>st</sup> century in new construction.”<sup>4</sup>

The early Colonial Revival borrowed significantly from 18<sup>th</sup>-century details, initially applying them to Queen Anne buildings in the 1880s. By the 1890s, architects began to produce houses that reflected a more academically correct interpretation of the Colonial style. The scale of the elements is generally much larger than those found in the Colonial house, and great liberties were taken with scale and proportion. The form of building is wood-framed construction, comprised of precise, machine-made wood structural members and detailing. This contrasts with authentic colonial building practices, where everything was hand-crafted.

Architectural historian Paul Duchscherer’s analysis of the Bay Area Colonial Revival describes 557 Ashbury Street to a striking degree. “While fairly well represented here [in San Francisco], Colonial Revival is not a common Bay Area style; it is far more

prevalent in the East and Midwest. Most local examples feature balanced, but asymmetrical compositions, routinely embellished with decorative friezes or other ornaments in Classical forms of delicate cast plaster. A hipped roof with dormers is one of the most usual features of local examples. Colonial Revival interiors generally have details that repeat some of the Classical motifs on the exteriors, such as columns, turned balusters, spindles, and dentil and other moldings. Often used in two tiers, columns were used on fireplace mantels to support the main shelf and an over mantel with a beveled mirror and upper display shelf. Ceilings were frequently coved and box beams were also a common feature.”<sup>5</sup>

### **Typical San Francisco Town House Plans**

Additionally, the residence at 557 Ashbury Street largely conforms to the typical San Francisco town house ground plan and floor plan. As a Colonial Revival variant designed for a corner parcel, the building is representative of the predominant building patterns evident in the City at the turn of the 20<sup>th</sup> century described below:

“San Francisco settled on a general pattern of closely spaced freestanding houses separated from the adjacent structures by a few feet on one side and only a few inches on the other. The side windows in the principal rooms faced the more open side. San Francisco’s cool summers made the one-sided window placement, and resulting lack of cross ventilation in some interior rooms, quite bearable. The common two-story row house plan [in San Francisco] consisted of a long hall with no windows on one side of the house from which branch three interconnected principal rooms; a rarely used formal front parlor, a second, or family parlor, and a dining room with a projecting bay window. Behind the dining room were the kitchen and pantry. Ten-foot high sliding doors connecting the ornamented front rooms rendered the lower floor of such a house admirably suited for receptions. The second, or bedroom floor, repeated the plan of the first floor without the interconnecting sliding doors. The master bedroom was usually in the front and had a bay window. The children’s bedrooms were in the middle, and servants were housed in the rear rooms or in the attic. The bathroom was placed over the kitchen to minimize plumbing.”<sup>6</sup>

### **The Haight-Ashbury District**

The Haight-Ashbury district is largely an intact streetcar suburb dating from the 1890s through the 1920s. Much development and increased density occurred after the 1906 earthquake and fire. This is because the neighborhood had developable land, the infrastructure was intact, and there was enormous pressure for development. Many of those post-quake buildings have classical detailing, which they share with 557 Ashbury Street. Various buildings on and near Haight Street show the historic changes in the neighborhood. The four corners of the famous intersection of Haight and Ashbury all have mixed-use buildings with two stories of residence above ground floor retail. All but 557 Ashbury Street were originally designed as mixed-use buildings, and all have

classical detailing. 557 Ashbury Street is quite spare by comparison, and the residential part of the building is atypical. However, the building's memorable eccentricity has undoubtedly contributed to the fame of this historic intersection. All four of the corner buildings do have similar height and use. 557 Ashbury Street is not the only building on Haight Street to have undergone adaptive reuse. There are a number of mixed-use buildings on Haight Street where the ground floor commercial space was carved out of a first floor flat in an all-residential building. There are, as well, original mixed-use buildings and all-commercial one-story buildings. The residential part of the neighborhood, off Haight Street, has much architectural harmony.

There are three local Colonial Revival buildings situated on corner lots, also single-family residences, that are relevant when discussing 557 Ashbury Street. Two of them, 701 Scott (located in the Alamo Square Historic District) and 1390 Waller Street (at Ashbury Street), were built in 1902. 701 Scott Street is larger and more symmetrical than 557 Ashbury Street, but bears the stronger resemblance to it. The physical proximity of 1390 Waller Street allows the viewer to imagine 557 Ashbury Street as it was originally built. 1901 Page Street, at Shrader Street, is an elaborate local Colonial Revival with street-side gardens that dates from 1896. There are many three-flat buildings extant from circa 1907 within a block of Haight Street. Their classical detailing connects them with 557 Ashbury Street. There are earlier residential buildings in the Haight-Ashbury district developed between 1880s and 1910 in a variety of architectural styles, including Queen Anne, Stick/Eastlake, Italianate, Shingle Style, and Classical Revival, as well as the Colonial Revival styles. Major development and build-out in this area continued into the 1920s. (See Appendix B).

### **Architectural Description of 557 Ashbury Street**

The residence and storefronts at the northwest corner of Ashbury and Haight Streets are an atypical and unique version of the Colonial Revival in San Francisco and the Bay Area, in part because it is a mixed-use property, with a single-family residence at Haight and Ashbury Street situated over a series of storefronts. The first floor of the residence was positioned about 6 feet above ground level when it was built, in 1903. In 1907, it was raised up a further 6 feet, and moved 22 inches east, to the property line, in order to allow shops to be built at ground level. In the same year, a separate, solely commercial, building was built on the western part of the property, down Haight Street. The raising up of the residence necessitated other changes. Originally, there had been a recessed main entry on Ashbury Street. The entry was flanked by oval windows, with festoons above, facing the street. In 1907, after the building was raised up, the gap where the recess was eliminated was filled in with new siding, and a large window. However, the oval windows and festoons remain. The lines joining the infilled siding to the existing are still visible between the oval windows and the large added window.

Another change from the original residence is that the original had cornice line brackets, evident in the circa 1908 photo of the building. (See the Westerfield photo on page 40.)

They were eliminated at some unknown time. On the south elevation of the building there are three small windows that were most likely added to light closets put in at the time that the building served as a rooming house—from the 1930s until the 1960s. Despite these changes, much of the old house remains intact. The façade is plain, with shiplap siding. Some of the distinctive features of the residence include: a dentillated crown molding at the top of the façade; also, a hipped roof with centralized projecting dormers—a semicircular one on the south elevation, and pedimented ones on the east and west elevations. Major architectural features are Palladian windows on the first level of residence on both the Haight and Ashbury Street elevations. They have projecting shelf moldings. There is architectural tension created by both symmetrical and asymmetrical placement of the original windows on both the Haight and Ashbury Street elevations. Symmetry on the Ashbury Street elevation comes from four equally sized and spaced rectangular windows on the second floor. These have a Georgian reference.

On the Haight Street, south elevation, the first-floor Palladian window is centered, with a rectangular window centered above it on the second floor, and a dormer with a semicircular roof directly above that—all comfortably neo-Georgian in style. However, on the same elevation the asymmetry is powerful. To the west of the Palladian window, there is a pyramidal composition of two rectangular windows on the first floor with a single rectangular window on the second floor, centered above them. To the east of the Palladian window, there is just a single rectangular window on the first floor near the corner, with another single window on the second floor, directly above it. The south facade also has two original conical vents to ventilate the original (though no longer functioning) gas heaters within the residence, which were disguised as fireplaces and set within classical mantelpieces. When raising the residence in 1907 required the removal of the recessed entry, since the recess was too far above the street, a new entryway had to be created for the residence. The entrance is now at the north end of Ashbury Street elevation. It has a narrow stairway up to the first floor, undoubtedly designed that way as a space saver. At the street level entry, a decorative iron gate for the residence, designed by J. David Modell, was installed in 1985. A large wood and glass framed door located behind the gate—oversized for the small entry area—provides access to the dwelling unit. It may be the same door that was used as the front door in the recessed entry to the residence in the 1903 version—before the building was raised in 1907. Above the door, in the transom window, “The Evelyn”—once the name of a rooming house that occupied the residence, is announced in gold letters (this is a restoration—not original). Marble is used as baseboard in the entryway to the residence. This, too, may have been recycled from the 1903-recessed entryway after it was eliminated in 1907.

The ground level of the corner building, now used for shops, has historic features as well. Original saloon windows are located on the Ashbury Street elevation of the corner storefront at 1500 Haight Street even though there has not been a saloon at the location since the beginning of Prohibition. Today through the transom windows of the corner

shop one can see the corner post which supports the southeast corner of the building and which allowed swinging doors for the saloon to be placed inside the post, on the diagonal. Later, the corner space served as a jewelry store. Marble facing from the jewelry store days is intact. All the storefronts on the property have projecting signs designed by Ron Jehu in 1984. Coincidentally, the signs are strikingly like the sign for the Hippie shop Mnasidika at 1510 Haight Street, memorialized in a 1967 photo of the Grateful Dead standing under the sign. 1504 Haight Street, once a shoeshine shop, is remarkable for its narrowness: it is only 7 1/2 feet wide. The 1506 Haight Street shop façade, including its fenestration and the parquet floor for the display window, is original to 1907.

The second, western, building on the property, with the shops at 1508, 10, and 12 Haight Street, was built in 1907 in what had been the rear yard of 557 Ashbury Street. In 1984, the property owner restored the building to the original three shops, using a 1952 photo from the San Francisco Assessor's Office as a model. A feature is the use of brass posts at the corners where two plates of glass join together. The posts were restored to the building following the discovery of a single remaining brass post intact at the building in 1984. (The anodized metal transom windows are not in the original style. The original transom windows were fixed, with wooden sash. Metal was used instead of wood in 1985 in order to allow the windows to open. Operable wooden window sash windows would have had too little glass to be functional.)

### **The First Owner, Richard P. Doolan**

The Colonial Revival residence at 557 Ashbury Street was constructed in 1903 for Richard P. Doolan as his personal residence. When it became clear that Haight Street would become strictly commercial in nature, from Masonic to Stanyan, he had the building raised and storefronts built beneath it. The building belonged to Doolan until his death in 1947 and remained in his family until 1973.

Doolan first appears in San Francisco City directories in 1881. For many years he lived at 1424 Mission Street with his family, which included Thomas Doolan (most likely his father), who worked as a brick mason, and Frank T. Doolan (probably his brother), who worked as a draftsman.

Richard Doolan had a variety of clerical and professional jobs over the 25 years he worked in San Francisco. From 1881 through the early 1890s he worked as a clerk and bookkeeper, first for the H. T. Holmes Lime Company, and then for Nolan Brothers, which sold boots and shoes. In the mid-1890s he worked at the U. S. Custom House, first as an assistant cashier and then as an assistant appraiser. For a few years at the turn of the century he was an attorney, and from 1903 to 1905 he was a financial agent, with an office in the Hayward-Kohl Building, at the northeast corner of California and Montgomery Streets. After converting this building to a residence over storefronts in

1907, Doolan and his family departed from San Francisco for parts unknown. In 1911 he, his wife Mary, his father Thomas, and brother Frank returned to the city and lived on Hayes Street. Richard resumed working as an attorney and later listed his occupation in directories as a "capitalist." Mr. Doolan retained ownership of 557 Ashbury Street/1500-1512 Haight Street for the rest of his life. He died in September of 1947 in San Francisco, CA. In 1948, title was transferred to Mary, R. Marion and Jerome K. Doolan, his widow, daughter, and son.

### **Frank T. Doolan, the Designer**

The Colonial Revival residence at 557 Ashbury Street was designed in 1903 by Frank T. Doolan, presumably the brother of owner Richard P. Doolan. Frank also designed the storefronts that were added to the property in 1907.

Frank Doolan worked as an architectural draftsman for most of his working life in San Francisco. In the late 1880s he worked for architect William H. Armitage; thereafter his place of employment is unknown. For a brief period during the first half of 1891, he worked as an architect and designed four buildings, two of which were for himself or for his father Thomas. After his return to San Francisco in the 1910s he worked again as a draftsman, and then was unemployed. His career was undistinguished, but the excellence of the design of 557 Ashbury/1500-1512 Haight illustrates the ability that many draftsmen possessed a hundred years ago in San Francisco.

### **Charles Koenig, the Builder of 557 Ashbury Street**

Charles J. U. Koenig was the contractor who built 557 Ashbury in 1903. He had a long career as a carpenter, builder, and building contractor in San Francisco. He came to this city in 1890 and initially worked as a carpenter and builder with two relatives, first with Ludwig Koenig, then with brother William. After William left his partnership in 1894 to become an architect, Charles worked alone as a building contractor at least through 1929. In his forty-year career he was prolific, building houses and flats for his clients in many neighborhoods. In 1896 he also built an attractive, wood-framed Gothic Revival church that still stands at 3728 Cesar Chavez Street.

### **Subsequent Residents of 557 Ashbury Street**

The building has gone through several changes over the years, from a single-family residence to a living unit over stores, to apartments over stores, and back to a single-family dwelling unit over storefronts. At all times, from 1903 to the present, the entrance to the residence or living units has had the address of 557 Ashbury Street. As first constructed, this building was the two-story single-family residence occupied by its owner, Richard P. Doolan, a financial agent with an office in the Hayward-Kohl Building at California and Montgomery Streets.

In 1907 the house was raised, and three storefronts were built beneath it. The two upper stories continued to be a single-family residence occupied by renters. In 1910 the residents were Simon R. Ames, a former restaurant owner, his wife Amy, and her father, Emil Bettenhausen. Ames was listed in the census as having his "own income." In 1912 the residence became the Lansdorff Apartments, taking its name from Max Lansdorff, who occupied one of the apartments, worked as a salesman, and presumably managed the apartments as well. He remained through 1914. In 1918, the building became the Evelyn Apartments, with three units. The proprietor in 1920 was Evaline Allen, after whom the apartments may have been named. She lived in one of the units with six other family members and a boarder. Another unit was occupied by Julia Barry, for whom no occupation was listed. George Melo, owner of a cigar store, and his wife Annie occupied the third unit.

No further information is available about residents until 1953, when 557 Ashbury Street consisted of eight living units. The increase in units most likely occurred during World War II, when there was a severe housing shortage in San Francisco.

There were still eight units in 1966 and 1967. In 1966 seven single people and one married couple occupied the units. One resident was a shop owner, one was a student, and the rest had no known occupation. In 1967 most of the residents were the same as in 1966. One was a janitor, and the others had no known occupation. The high percentage of unemployed residents may be an indication that some were young hippies, but this is speculative.

### **Norman Tyler Larson**

Norman Tyler Larson has owned the property since 1980, and has resided at the property since 1985. He has passionately restored the two buildings.

### **The History of the Shops**

The history of the use of 1500-12 Haight Street reveals a treasure trove of neighborhood-serving shops that evoke a bygone era. The list includes: saloon, jewelry store, optometrist, cigar store, shoeshine shop, dry cleaner, plumber, realtor, accountant, barber, women's clothing store, beauty shop, insurance agent, hatter, and magazine shop. The first establishment at the corner was a saloon—the Gold Bar. It closed when Prohibition went into effect. Occupying the same corner space at a later time was the property's longest-term commercial user—Holcombe Jewelers. M.D. Holcombe and his son ran it for 51 years. The son, Alex Holcombe, was a crewmember on the flight in World War II that was a decoy of the *Enola Gay*, the plane that carried the atomic bomb that was dropped on Hiroshima. Another long-term shopkeeper was James Lombardi. He ran Jimmy Shoe Shine Shop at 1504 Haight St. for 45 years. 1508 Haight was a barbershop in 1907, and in 2006 it is still a barbershop (although it had other uses from 1967 to 1984). There were other long-term uses and users, as well.

One of the shops at the property does have a 1960s connection. Mnasidika was a mod clothing boutique at 1510 Haight Street. The shop opened in April 1965, and closed just three years later. This clothing store was probably the first hippie shop on Haight Street. The proprietress was Peggy Caserta. The shop name was a covert reference to a lesbian lover in "The Songs of Bilitis," a 19th-century lesbian poem. The shop name is thus a reference to the first lesbian social and political action group in the United States, the Daughters of Bilitis, a group founded in 1955 by homophile activists Del Martin and Phyllis Lyon. In 1973, Peggy Caserta wrote *Going Down with Janis*, which chronicles her affair with Janis Joplin and their mutual drug addiction. (For further information see Appendix D—Storefront History.)

### **Criterion C: Design / Construction**

*Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values.*

557 Ashbury Street is an atypical and unique version of the Colonial Revival in San Francisco and the Bay Area, in part because it is a mixed-use property with a single-family residence situated over a series of storefronts. Some of the distinctive features of the building include both the symmetrical and asymmetrical placement of windows on the Haight and Ashbury Street elevations, the centralized dormers with rounded eyebrows projecting from the hipped roof, and the Palladian arched windows with their projecting shelf moldings on the first level of residence on both the Haight and Ashbury Street elevations. Other features include the original saloon windows located in the corner storefront, which served as a jewelry store for over fifty years. Additionally, marble is evident in the corner storefront and in the entryway to the residence. The storefronts contain transom windows and projecting flat signage. A decorative iron gate designed by J. David Modell was installed in 1985. Behind the gate, a wood and glass framed door provides access to the dwelling unit. In 1907, when the building was raised, its recessed west entry was filled in and the large window added, flanked by the oriel windows that originally flanked the entry stair. The three small windows on the south elevation were probably added to light closets when the building was later converted into a rooming house. The cornice line brackets seen in the circa 1908 photograph of the building no longer exist (see the Westerfield photo in Appendix E).

### **Characteristics of the landmark site**

*It embodies distinctive characteristics of a type, period, or method of construction.*

A property can be significant not only for the way it was originally constructed or crafted, but also for the way it was adapted at a later period, or for the way it illustrates changing tastes, attitudes, and uses over a period of time.

The subject property is a rare surviving Colonial Revival residence over storefronts located in the Haight Street commercial corridor of San Francisco. It is significant under Criterion C, Design/Construction. The building contains original building materials and design features found in the Colonial Revival style of the early 20<sup>th</sup> century. It is a rare style in San Francisco, found mostly in major residences in the Pacific Heights neighborhood. This building is particularly significant because of its unusual integration of residential and commercial uses on one site.

### **It represents the work of a master**

*"The work of a master" refers to the technical or aesthetic achievements of an architect or craftsman.*

The subject property is associated with the well known San Francisco builder, Charles Koenig, and with the designer Frank Doolan.

### **It possesses high artistic value**

*"High artistic values" concerns the expression of aesthetic ideals or preferences and applies to aesthetic achievement.*

### **Integrity**

*"The seven aspects of integrity are: **location, design, setting, materials, workmanship, feeling and association.**"*

557 Ashbury Street/1500-1512 Haight Street retains integrity of location, as it has not been moved since it was erected in 1903. It was however, lifted in 1907, to insert a series of commercial storefronts to serve the emerging Haight-Ashbury neighborhood. The storefront rehabilitation, which occurred in 1985, is consistent with the Secretary of the Interior's Standards. All of the rehabilitation and restoration work over the course of time both on the interior and the exterior of the building attests to the owner's commitment to the property and the surrounding neighborhood. Therefore, the building retains integrity of **location, design, materials, and workmanship.**

The integrity of **setting** is essentially intact, although the Haight-Ashbury neighborhood has undergone periods of decline and revitalization. Today, the Haight-Ashbury remains a lively place that is known throughout the world. The subject property was lifted in 1907 to accommodate a series of storefronts primarily located on the Haight Street elevation of the structure. It continues to serve as a mixed-use building and maintains a high degree of integrity under setting.

Additionally, the features and spaces of the property that remain from the periods of significance identify integrity of both **feeling and association.** Under **feeling**, this property, because of its rarity as a mixed-use Colonial Revival building, particularly

evokes the aesthetic and historic sense of the Haight-Ashbury neighborhood commercial district and its surrounding residential area. Under **association**, the property is linked to persons of historical and artistic significance and to the Haight-Ashbury's role as the epicenter of the counterculture in the late 1960s.

### **Features to be Preserved**

The Doolan/Larson Residence and Storefronts is a significant and rare example of the Colonial Revival style in San Francisco. It is associated with two distinct chains of events, both important to the religious, ethnic, social, political, and cultural history of San Francisco. It is also important for its association with significant persons important to San Francisco history.

Features to be preserved that convey the architectural significance of the building include, but are not limited to, all elevations of the building, including all architectural finishes, features, and fabric on the exterior of the building. Additionally, all intact and restored public spaces on the first residential level of occupancy shall also be preserved and protected in perpetuity. A detailed description of these spaces follows directly below.

### **Interior Features to be Preserved –(See also Drawings and Photos in Appendix F)**

The first level of residential occupancy consists of a series of four public rooms. These restored spaces include a foyer, a formal parlor, a family parlor, and a dining room. The latter three are in enfilade, and each of them contains a fireplace, which provides a visual focus for the room. All three mantels are dissimilar in decorative style. However, all have moldings and appliquéd designs with Classic motifs, and all have beveled over mantel mirrors. Each fireplace was served by a gas heater in the hearth—all three of which are in place, but disconnected. The three original fireplace cast iron surrounds, of two different designs, are also intact. All of the door casings in the four rooms (except the non-original front door in the foyer) have crown moldings that echo the dentillation on the cornice of the exterior of the building.

All four rooms open to one another by pocket doors. Pocket doors separating the rooms, arranged enfilade, are original. Their replacement hardware matches the doors in size and is of the period. The pocket doors between the foyer and the formal parlor are non-original, but period, five-panel doors, with appropriate period hardware. The entire pocket door casing is replacement, copied from fragments of the original. All of the rooms contain softwood floors of Douglas fir. The surfaces of the foyer have been treated differently from the other three rooms. The original wood in the foyer has been stripped of paint, and the woodwork is dark. In the three rooms in the enfilade, all the walls and woodwork except the mantels are painted off-white. The floors in those rooms are painted a light brown. The moldings would seem to be stock moldings, and are simple and straightforward in design and execution. Three of the rooms contain non-

original baseboard heating. All the woodwork in the foyer is dark and stained, including the floor. The residence provided both gas pipes and electric wires for the center light fixtures. The lampshades in both the family parlor and dining room have non-original, but period, white glass shades, which were chosen by the present owner after he determined that the white glass shades at the intersections of the box beams in the dining room appeared to be original.

The foyer/entry hall was reconstructed after the building was lifted in 1907 to accommodate the existing storefronts. At that point, the deep 1903 entry recess (which had stairs leading down to the street) was eliminated, and the space in the foyer was squared off so that it is now substantially larger than originally. New flooring was installed, and the place where it joins the original floor is still visible where the 1903 front door used to be. The foyer contains wainscoting with vertical panels up to the chair rail. Some of the original applied graining on the woodwork remains, although it is in deteriorated condition because of the paint stripping that uncovered it. An unpainted wooden staircase leads to a series of private rooms on the dwelling unit's second level of residential occupancy. The balusters are builder's Colonial style. The foyer also contains an unusual art nouveau fixture and a milk glass fixture that lights the stairway hanging from long chains attached to the second floor ceiling. Its milk glass shade may be original to the 1903 residence. However, under the canopy of the fixture is a capped-off gas pipe, which suggests that there might originally have been a gasolier there. The staircase originally contained a gas and electric torchère on the newel post. The proposed landmark designation would include the staircase to the landing of the second level of residential occupancy. The ceiling crown molding in the foyer is not original. The bottom of the supporting post at the top of the stairs reveals an outline of a bit of the coffered ceiling that was in the 1903 foyer. A fragment of the oak flooring that was in the 1903 foyer emerges from under the present front door sill to the space.

The formal parlor has an elongated shape, which suggests it is pretending to be a grand hall. This parlor has a coved ceiling. It also has a Palladian window at the end of the room. The center lighting fixture and sconces are not original, but they all have period-etched glass lampshades. The mantel is mahogany veneered, with a bombe front, in the neo-Georgian style. It is refinished. It does not have columns or shelves, as a typical Colonial Revival mantel would, but rather a single projection where those elements would occur. It does have a beveled overmantel mirror. The room's fireplace has dark green Minton-style tiles. The gas heater is a Humphrey Radiantfire No. 20.

The family parlor, a square room suggesting a colonial space, also contains a coved ceiling and an asymmetrically placed Palladian window. The mantel of this room has Colonial Revival elements: a lower shelf supported by three brackets and a mirrored overmantel with columns supporting the upper shelf. The beveled overmantel mirror is very horizontal, suggesting the Prairie style. The mantel has been refinished. The mantel's tiles imitate rusticated bricks, giving a Richardsonian touch. The heater is Welsbach, with cabriole legs—also a Neo-Georgian touch. The center lighting fixture is

a gasolier in the Colonial Revival style (it has both electric lights and gas jets, as did the original residence, although this fixture is not original to the building). Its main feature is a brass ball, with curved pipes for the gas, suggesting a Colonial oil lamp. There are raised acanthus motifs in both the fixture and the lampshades. A pair of sconces flanks the mantel. On the south wall, west of the Palladian window, there are faint tile-shaped rectangles—vestiges of the time when most rooms in the rooming house at 557 Ashbury Street had washbasins and plaster splashboards incised with a tile design.

The dining room—another square room—has boxed beams, a built-in cupboard with a now-blocked-off pass through to the kitchen, and tongue-and-groove wainscoting. The room contains four milk glass electrical lighting fixtures at the intersection of the boxed beams, which the owner believes are original to the 1903 residence since there are no capped-off gas pipes under the flanges. The center fixture is not original, but has milk glass shades and is sympathetic to the room. The mantel has Colonial Revival elements. Columns support the lower shelf. A second set of columns resting on the lower shelf supports the upper shelf, which has a beveled overmantel mirror. This is the only one of the three mantels on the first floor that has its original very dark finish, although the finish is rather deteriorated. The fireplace tiles are powder blue. The heater is a Humphrey Radiantfire No. 20. Except for one drawer pull in the cupboard, hardware in the room is original.

The owner has been actively involved in the restoration of the dwelling unit from 1985 to the present. Most of the partitions that were added to make the rooming house functional have been removed. However, both the first floor bathroom and the second floor kitchen, which were added for the rooming house, have been retained. In 2003, a bookcase occupying the space of the pocket doors between the foyer and the original formal parlor was removed and the pocket doors were restored; and the two flats, although having legally comprised only one unit since 1968, were now physically rejoined into a single dwelling, 100 years after having been built as such. Norm Larson, the owner of the subject property, has consented to an interior designation of the aforementioned spaces. (See also Drawings and Photos in Appendix F regarding the Interior Designation of the first level of residential occupancy of the subject property).

### **Acknowledgements**

I especially want to thank historian Bill Kostura for his expert research on the history of the storefronts and evolution of the building over time. Additional substantial contributors to this Landmark Case Report include Norman Tyler Larson, owner of the subject property, and the distinguished architectural historian Paul Duchscherer, who contributed significantly to the architectural context and history sections of the landmark nomination.

In addition, I wish to thank the librarians at the History Room of the Main Public Library and at the Sutro Library at San Francisco State, the staff of San Francisco Heritage, and Joseph Evans at the California Historical Society for their assistance in the research and documentation of this landmark site.

### **Photo identification**

By Vincent Marsh, Marsh and Associates, Historic Preservation Consultants.  
All negatives are filed in Vincent Marsh's office.

### **Appendix A—The Baird Estate**

The early history of Haight-Ashbury is linked to the holdings of John H. Baird, who arrived in San Francisco via New Orleans and New York. In 1849, he had joined a band of gold-hunters who sailed on the Niantic and arrived in San Francisco on July 5, 1849. Mr. Baird realized quickly that the emerging city would ultimately be an important urban west coast settlement. He became a deputy sheriff, engaged in steamboating for a brief period of time, and in 1852 was elected to the State Senate, serving for only one term. He established a permanent residence in San Francisco and owned and operated a business known as the California Powder Works in the 1870's in the City of Santa Cruz and in Santa Cruz County. As a successful and enterprising businessman, he began to acquire hundreds of acres of land, primarily in the Cole Valley, Lone Mountain, and Haight-Ashbury areas of the City.

Early biographies of John H. Baird indicate that he was an eligible bachelor for a long period of time. San Francisco Directories indicate that he resided at the Pacific Club and later, at the Palace Hotel during the 1870s. It appears that he married late in life. His wife, Veronica, cut her sons out of her will as the heirs to the Baird Estate. Veronica Baird left all of her property to her daughter Marie Veronica Baird Sproule, who, like her mother, was widowed for a long period of time. The Baird children (Marie Sproule, Miles, Benjamin, and David) ultimately sued each other and their mother over the estate in a scandalous court case in 1926. This court case occurred long after the site of 557 Ashbury Street was sold to Richard P. Doolan in 1901.

In the late nineteenth century, the Baird family owned an amusement park known as "The Chutes," one block to the west of the subject property on Haight Street. The park existed from 1895 until 1902 and occupied the entire block bounded by Clayton, Haight, Cole, and Waller Streets. The Chutes featured a major water slide, which drew patrons to the site. Later, a camera obscura, a scenic railroad around the park's perimeter, a vaudeville house, and a zoo were added to the site. Development pressures led to the closure of the park at this location in 1902, and The Chutes moved to Fillmore Street in the Western Addition, where it continued to operate as an amusement park until 1911.

The Baird Estate is first described in an 1894 plot book. Land holdings at that time included most of the property from Masonic to Schrader Streets and from Page to Waller Streets. This area began to be developed in the early 1880s as the Haight Street cable car line was introduced and the Panhandle and Golden Gate Park were laid out. Baird's will established a trust, which held some of John H. Baird's property. Part of the property associated with 557 Ashbury Street was held by the trust and part of it was owned directly by Baird's widow, Veronica Baird. The Baird Trust agreement indicated that the land held in the trust could not be sold until the eldest son, Joseph, turned 21 years of age. The sale of the subject property to Mr. Doolan and of surrounding Haight Street parcels occurred in 1901. Much of Haight-Ashbury was developed in the early years of the twentieth century.

### **Appendix B—Architectural Context**

The commercial development of Haight Street involved a major conversion of buildings that were not originally commercial. Several buildings on Haight Street, nearly all with 25 feet of street frontage, started out as three flat buildings, and became mixed-use later. In the conversion, the bottom flat, which stood about 6 feet above ground, was largely gutted, and a floor installed at ground level. Since the flat itself would have had a 9 or 10 foot high ceiling, this means that the converted shop spaces have a rather high ceiling—approximately 16 feet. In a number of examples on Haight Street, however, the ground floor was not completely gutted. The back area of the ground floor flat, which would have had the kitchen and dining room, was retained, with stairs added to make the connection to the street level space. 1630 Haight Street, a shop in a double width (50 feet) building, has an elevated space at the rear. The flat's original dining room details remain intact. 1632 and 1654 Haight Street also have some original details and the original rear rooms are evident. The only Art Nouveau style building in the Haight is located at 1677-81 Haight Street. It has a small shop at the front and a first floor apartment at the rear, which was likely part of the original first floor plan for the dwelling unit. At 1458, 1524, 1552, and 1560 Haight Street, the elevated floor at the rear of the shop is the only element remaining from the point of construction circa 1910. All other details have been eliminated. (See the Westerfield photo.)

Many mixed-use buildings now on Haight Street were built that way. Among these are several corner buildings on Haight Street. Their facades have not been altered over time. 1601 Haight Street, located on the southwest corner of Haight and Cole Streets is a handsome example of this type of development. It contains the initials MR (for Maurice Rosenthal) on the façade. The building at southeast corner of Haight and Ashbury Streets is another example. It once had a corner cupola, which is also evident in the Westerfield photo. There are also a number of mixed-use buildings on 25-foot lots on Haight Street that were built that way, and have not been altered. Also, Haight Street has many one-story commercial buildings. Many residential buildings in the Haight-Ashbury share adaptive reuse development along with 557 Ashbury Street.

In the neighborhood one can see flats that have been divided into front and rear apartments. One nearby building built as a single-family residence, 545 Ashbury Street (1902), is now a five-unit building. However, 533 Ashbury Street, also built in 1902, has remained a single-family home for more than a hundred years. There are several Colonial Revival corner homes in the Haight-Ashbury district that complement 557 Ashbury Street. One, 1390 Waller Street, at the corner of Ashbury Street, is contemporaneous. There is also a slightly earlier one (1896) at 1901 Page Street, at the corner of Shrader Street.

A third building, not in the neighborhood, needs to be mentioned. That is the Little House at 701 Scott Street (facing Alamo Square at the corner of Grove Street), which was designed by architect Julius Krafft. It is also a Colonial Revival building located on the corner and a single-family residence with similar design characteristics. It has a recessed entry, as did the original 1903 design of 557 Ashbury, and although the fenestration is more symmetrical, it is similarly Neo-Georgian. One difference from 557 Ashbury Street is that the home is larger. Still, of the three buildings mentioned, it most resembles 557 Ashbury Street.

### **Appendix C—Norman Tyler Larson**

In 1980 Norman Larson bought 557 Ashbury Street and began a two-and-a-half-decade rehabilitation and restoration of the subject property. Old paint was removed from the exterior of the corner building in 1983. In 1984, Norm had the western part of the property (the 1508-1512 Haight Street storefronts) restored from a substantially deteriorated condition into a series of traditional wood-framed shops. Norm (in the words of San Francisco Chronicle columnist Leah Garchik, “a majestically white-bearded gent”<sup>7</sup>) has lovingly restored the interior of the residence and continues to reside at this address. He feels that Colonial Revival buildings such as this are surprisingly livable and highly underappreciated.

“A Berkeley native and Stanford University [and Harvard Law School] graduate, Norm spent most of the 1970s living in the Middle East, where he studied Arabic in Cairo, and taught English in Saudi Arabia and Iran. While abroad, his Bay Area property investments flourished, allowing him to take full advantage of San Francisco’s rich musical offerings upon his return. Back in San Francisco, Norm attended the symphony and opera, as well as Philharmonia Baroque Orchestra’s first concerts at Herbst Theater under the direction of founder Laurette Goldberg. Later, he joined the Philharmonia Board of Directors, chairing the Nominating Committee and supporting the growth of the organization.”<sup>8</sup> Norm has also served as President of the Haight-Ashbury Improvement Association, and on the boards of partisan, alumni, and business groups in San Francisco.

Norm has a number of connections with San Francisco and California history. His earliest family connection with San Francisco is through his great-grandmother Annie

Carroll, who was born in the City in 1861. She was the daughter of dairy farmers William and Mary Carroll, who worked near Washerwoman's Lagoon (the site of Blackstone Court Historic District). She married William Abrams, Jr., a saloon keeper of Welsh extraction in Pittsburg, CA. His father, William Abrams, Sr., had been a gold miner in the mother lode. (Coincidentally, the saloon that existed at 1500 Haight Street until Prohibition was named The Gold Bar.)

Nora Carroll, the sister of Norman's great-grandmother, Annie Carroll Abrams, was the wife of William ("Billy") Buchanan in Pittsburg, CA. "He became a powerful local politician, and was a member and the long time Chairman of the Board of Supervisors for a period of 42 years. The Contra Costa County Airport was re-named for William Buchanan on August 4, 1946, with an open-air breakfast for 300 members of the Aircraft Owners and Pilots Association. Ironically, [he] was the only "nay" vote. He had long opposed the funding of an airport for the county."<sup>9</sup>

Another of Norm's family connections with San Francisco is through his paternal grandfather, Louis Peter Larson. Louis was a decorative artist, working in traditional European styles. He had a shop at 567 Sutter, in the late '20s, which then moved to 1366 Sutter in 1933. He closed business in 1935.<sup>10</sup> He and his wife, Norman's grandmother Ellen, retired to the West Portal district the same year. They participated in San Francisco's Swedish community.

A further San Francisco connection is through his uncle Nathan Larson. Nathan was the longtime chief draftsman of the Timothy Pflueger architectural firm, which designed many local masterpieces.

## **Appendix D—History of the Storefronts**

### **1500-1512 Haight Street and 557 Ashbury Street, List of Retail Tenants**

#### **1500 Haight Street**

1907-1918: liquor/saloons

1907-1910: George D. Bunker

1911-1918: Albert J. Van Loon and Charles Edward Mogren

1931-1936: Simpson Zwerling, optometrist

1937-1988: Holcombe Jewelers

1937-1957: Max D. Holcombe

1961-1988: Alex Holcombe

Note: Saloon proprietors Albert Van Loon and Charles Edward Mogren had each lived and worked, sometimes as bartenders, at the Hotel Golden Gate, now known as the

Stanyan Park Hotel, at 700 Stanyan Street, before becoming partners in the saloon at 1500 Haight.

### **1502 Haight Street**

1915-1942: Charles E. Horan, cigar manufacturing  
Note: At other times this storefront was part of 1500 Haight Street

### **1504 Haight Street**

1930-1975: James Lombardi, Jimmy's Shoe Shine Parlor  
Note: Paul Koser ran this shoeshine shop in 1937 and perhaps in other years.  
1976-1978: Wizard Tattoo  
1982: Wheel of Fortune Jewelry

### **1506 Haight Street**

1910-1925: clothes dyers and cleaners  
1910-1914: Daniel Rygel  
1915: Huffman and Rudebeck  
1916-1925: Louis Galtie  
1927-1933: Manuel J. Marsh, plumber  
1930-1972: real estate and accounting offices  
1930-1950: Walter E. McGuire, real estate  
1951-1957: Walter E. McGuire, real estate and James H. Duane, real estate  
1961: Mc Guire and Duane, real estate and Mabel M. Anderson, accountant  
1964: James H. Duane, real estate, and Mabel M. Anderson, accountant  
1966-1967: Mabel M. Anderson, accountant  
1968: Michael Vacheron, accountant  
1969-1972: Park Realty  
  
1975-1982: women's clothing  
1975-1976: Sonia's Boutique  
1978-1982: Lost Horizon

Note: During 1930-1933 the storefront at 1506 Haight Street was shared by Manuel Marsh's plumbing shop and Walter McGuire's real estate office, in what seems like a highly unlikely pairing. During the 1950s and early 1960s two real estate agents, McGuire and James Duane, who were not partners, shared the storefront. In the early 1960s accountant Mabel Anderson also shared the space.

### **1508 Haight Street**

1907-1967: Barbershops

1907-1923: Hugo Scheunert

1924-1925: Niels M. Jensen

1927-1931: Demos T. Gazulis

1932-1935: Abraham G. Ottkin

1936-1967: Fred F. Williams, Haight Family Barber Shop

1968-1970: Robert Boles, The Boot Hook, manufacturers

1973-1974: vacant

### **1510 Haight Street**

1911-1915: Sine Green, plumber

1916-1924: shoemaking and shoe repair

1916-1923: John Maroevich, shoemaker

1924: Charles Aliverti, shoe repair

1925-1935: Alta Gifford, aka Alta B. Marrack, Miladi Beauty Shop

1940: Original Cleaners and Hatters

1945-1956: cleaners and tailors

1945-1951: Vahran Haroutunian

1953-1956: Art Tailors and Cleaners

1957, 1961, and 1964: vacant

1965-1968: Peggy Caserta, Mnasidika clothing boutique

1969-1970: Lo-Ast Homely House, clothing

1971-1974: vacant

1975-1982: Silmi Market

### **1512 Haight Street**

1908-1910: opticians

1908: Frank E. Callisch

1910: Robert F. Abraham

1909-1918: real estate and insurance

1909-1914: Alvin B. Harrison and Milton D. Eisner

1918: Alvin B. Harrison

1919-1932: George B. Dewey, hatter and hat cleaner

1953: Haight Street Magazine Shop

1954: vacant

1955-1967: Veta's Gift Shop

1968: Park Realty

1969-1974: vacant

Note: The saloon at 1500 Haight Street had a cigar stand incorporated into its space under both of the operators of the saloon from 1907 through 1918. From 1907 until

1910, the saloon at 1500 Haight Street was known as The Gold Bar, and George D. Bunker was the owner. In 1909, a narrow storage space 7.5 feet wide by 15 feet deep next to the saloon was converted into a bootblack stand under the proprietorship of a Mr. De Lucca. (This was most likely located at 1504 Haight Street.) The small storefront continued to serve as a shoeshine shop for a number of years.

The three storefronts at 1508-1512 Haight were vacant for several years in the early 1970s. In 1974 or 1975 they were merged as one storefront, with a new facade, for the Silmi Market, numbered 1510 Haight Street. This building has since been restored as three storefronts.

### **Longest-Lived Businesses at 1500-1512 Haight Street**

Several businesses in these seven storefronts enjoyed extraordinary longevity. Holcombe Jewelers, a traditional jewelry store, began in the Depression and made it through the hippie years into the 1980s. Jimmy's Shoe Shine Parlor occupied a tiny sliver of a storefront and lasted through the entire Depression and hippie period. Fred Williams's barbershop began in the Depression but, unsurprisingly, could not make it through the hippie years. Walter McGuire opened a real estate office at the beginning of the Depression and remained until the early 1960s.

- Holcombe Jewelers, 1500 Haight, 51 years (1937-1988)
- James Lombardi, Jimmy's Shoe Shine Parlor, 1504 Haight, 45 years (1930-1975)
- Walter E. McGuire, real estate and insurance, 1506 Haight, 31+ years (1930-1961+)
- Fred Williams, Haight Family Barber Shop, 1508 Haight, 31 years (1936-1967)
- Charles E. Horan, cigar manufacturing, 1502 Haight, 27 years (1915-1942)
- Hugo Scheunert, barber, 1508 Haight, 16 years (1907-1923)
- George B. Dewey, hatter, 1512 Haight, 13 years (1919-1932)
- James H. Duane, real estate, 1506 Haight, 13 years (1951-1964)
- Veta's Gift Shop, 1512 Haight, 12 years (1955-1967)
- Alta B. Gifford (aka Alta B. Marrack), Miladi Beauty Shop, 1510 Haight, 10 years (1925-1935)
- Alvin B. Henderson, real estate, 1512 Haight, 9 years (1909-1918)
- Louis Galtie, clothes dyer and cleaner, 1506 Haight Street, 9 years (1916-1925)

If one considers all of the barbershops at 1508 Haight Street to be one business under five successive owners, that business lasted for 60 years (1907-1967). The three clothes dyers and cleaners at 1506 Haight Street ran for a total of twelve years (1913-1925). The saloon at 1500 Haight Street ran for eleven years under two owners (1907-1918). The two cleaners and tailors at 1510 Haight Street were in business for eleven

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years (1945-1946). A long series of realtors and accountants were located at 1506 Haight, sometimes sharing the space, for at least 42 years (1930-1972).

M.D. Holcombe and his son Alex Holcombe owned and operated the jewelry store at 1500 Haight Street for a period of 51 years, from 1931 until 1988. Prior to taking over the family business, Alex Holcombe was a crew member on the plane that was the decoy for the *Enola Gay*, the plane that dropped the nuclear bomb on Hiroshima. This traditional, neighborhood-serving jewelry store had a loyal customer base and somehow managed to survive during a period of great transition in the Haight-Ashbury district. During that period many traditional shops closed for a period of time and later reopened to meet the retail and commercial needs of a younger and hipper population base. (See photo documentation on the jewelry store and its proprietors.)

### **Summary of Types of Storefront Businesses at 1500-1512 Haight Street (Listed in chronological order)**

The seven storefronts in these two buildings held a wide variety of businesses from the 1900s to the 1980s, in a mix of services, offices, retail sales, light manufacturing, and a saloon. The business types include:

Saloons: 1907-1918  
Barber shops: 1907-1967  
Opticians: 1908-1910  
Real estate, insurance, and accounting offices: 1909-1918, 1930-1972  
Clothing dyers and cleaners, cleaners and tailors: 1910-1925, 1940, 1945-1956  
Plumbers: 1911-1915, 1927-1933  
Cigar manufacturing: 1915-1942  
Shoe making and repairing: 1916-1924  
Hatter: 1919-1932  
Beauty shop: 1925-1935  
Shoe-shine shop: 1930-1975

Optometrist: 1931-1936  
Jeweler: 1937-1988  
Gift shop: 1955-1967  
Clothing boutiques: 1965-1970, 1975-1982  
Groceries: 1975-1982

### **Traditional versus Hippie Shops on Haight Street**

In the first year of the hippie phenomenon, 1965, traditional shopkeepers on Haight Street were generally tolerant of hippies because they were filling up empty storefronts. The traditional element thought the hippies would revitalize the commercial strip along Haight Street and then move on when they could no longer afford the rents. For a year or so business on Haight Street did indeed increase. In spite of this, the merchants' association would not allow hippie proprietors to join.

Things changed in 1967-1968, when national publicity about hippies brought a tremendous influx of youth to the Haight-Ashbury, followed by dealers in hard drugs. There was then a rapid turnover among both traditional and hippie shops, and many vacant storefronts.

At 1500-1512 Haight Street two traditional shops, Jimmy's Shoe Shine Parlor and Holcombe Jewelers, successfully made it through the hippie and drug-dealing years into the mid-1970s and 1980s, respectively. Two other long-established businesses, the Haight Family Barber Shop and Veta's Gift Shop, each succumbed in 1967. The storefront at 1506 Haight Street went through a rapid succession of realtors and accountants. The one hippie shop, Mnasidika, prospered at first, but then also went out of business in 1968.

### **Early Shops (1965-1966) in and Near the Haight-Ashbury provide a Context for the Hippie Movement in San Francisco**

Mnasidika, clothing boutique. 1510 Haight Street. Opened April 1965, closed c. 1968. Proprietor: Peggy Caserta. Mentioned in the *S.F. Examiner* in September 1965. This clothing store was probably the first hippie shop on Haight Street. The only hippie shop that is known to have preceded it was the Blue Unicorn, across the Panhandle on Hayes Street. The House of Richard probably began about the same time as Mnasidika, and moved from Shrader to Haight Street in 1966.

"Mnasidika is an obscure literary reference (Mnasidika and her lover, Bilitis, were thought to be the first known lesbians in history) that a friend told [Peggy Caserta] would be immediately recognizable to Bay Area lesbians. About the time Peggy figured out that it wasn't, she realized that the vaguely Eastern, cool-sounding name might appeal to the growing hippie market right under her nose."<sup>11</sup> The literary reference is to *Les Chansons de Bilitis* ("the songs of Bilitis"), an 1894 collection of prose poems by Pierre Louys presented as translations from a recently rediscovered ancient Greek original. "Despite its campy excesses, [this faux-antique] book has always had a powerful cachet in literate lesbian circles: as late as 1955, when the homophile activists Del Martin and Phyllis Lyon founded the first lesbian social and political action group in the United States, they called it (without irony) the Daughters of Bilitis."<sup>12</sup>

Janis Joplin began to frequent the store. In 1973, Peggy Caserta wrote *Going Down with Janis*, which chronicled her affair with Janis Joplin and their mutual drug addiction. On October 4, 1970, Janis Joplin died of a heroin overdose at age 27.

Blue Unicorn, coffee shop. Located at 1927 Hayes Street, in the North Panhandle neighborhood. Opened in early 1963. Profiled in the *S.F. Examiner* in September 1965. Robert Stubbs, proprietor.

Jazz Club/Bar. At 350 Divisadero Street, in the Western Addition. Leonard Sheftman and Delano F. Dean, proprietors. Mentioned in the *S.F. Examiner* in September 1965. This may have been more beat than hippie in character at the beginning.

House of Richard, art gallery. Opened in 1965 or earlier at 405 Shrader, and moved in spring of 1966 to 1541 Haight Street. Richard O'Cherney, proprietor.

Psychedelic Shop, head shop, books, records, posters, concert tickets. 1535 Haight Street. Opened January 3, 1966, and closed October 4, 1967. Ron and Jay Thelin, proprietors.

I-Thou Coffee Shop. 1736 Haight Street. Opened in 1966.

In Gear, a mod clothing store. Opened in June 1966 on Haight Street, a few doors west of Mnasidika. Tsvi Strauch was the proprietor.

Blushing Peony, boutique. Opened in 1966 on the 1600 block of Haight Street.

Note: A gay bar for men and women, Romeo's, was at 1601-1603 Haight Street in at least 1965 and 1966. It was not a hippie place, but could be considered associated with the emerging counterculture scene in the Haight-Ashbury district during this period.

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**Appendix E—Photographic Documentation**



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