

FILE NO. 011101

ORDINANCE NO. 167-01

1 [Ordinance to Amend Appendix A of Planning Code Article 10 to Designate City Lights
2 Bookstore As a Landmark.]

3 **Ordinance amending Appendix A of Planning Code Article 10 to designate 261-271**
4 **Columbus Avenue, City Lights Bookstore, as Landmark No. 228.**

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

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

10 Section 1. Findings

11 The Board of Supervisors hereby finds that 261-271 Columbus Avenue, City Lights
12 Bookstore, Lot 18 in Assessor's Block 162, has a special character and special historical,
13 architectural and aesthetic interest and value, and that its designation as a Landmark will
14 further the purposes of, and conform to the standards set forth in Article 10 of the City
15 Planning Code

16 (a) This designation has been fully approved by Resolution No. 533 of the
17 Landmarks Preservation Advisory Board and Resolution No. 16156 of the Planning
18 Commission, which Resolutions are on file with the Clerk of the Board of Supervisors under
19 File No. 011101 and which Resolutions are incorporated herein and made part hereof
20 as though fully set forth.

21 (b) Priority Policy Findings.

22 Pursuant to Section 101.1 of the Planning Code, the Board of Supervisors makes the
23 following findings:
24
25

Planning Commission, Supervisor Peskin, Supervisor [unclear], Supervisor [unclear]
BOARD OF SUPERVISORS
[Signatures]

1 (1) The designation is in conformity with the Priority Policies of Planning Code Section
2 101.1 and with the General Plan as set forth in the letter dated June 8, 2001 from the Director
3 of Planning. Such letter is on file with the Clerk of the Board in File No. 011101.

4 (2) The Board of Supervisors finds that this ordinance is in conformity with the Priority
5 Policies of Section 101.1 of the Planning Code and with the General Plan, and hereby adopts
6 the findings set forth in the letter dated June 8, 2001 from the Director of Planning and
7 incorporates such findings by reference as if fully set forth herein.

8 (c) Required Data:

9 (1) The description, location and boundary of the Landmark site is Lot 18, in
10 Assessor's Block 162.

11 (2) The characteristics of the Landmark which justify its designation are described
12 and shown in the Landmark Designation Case Report adopted by the Landmarks
13 Preservation Advisory Board on March 21, 2001 and other supporting materials contained in
14 Planning Department Docket No. 2000.507L. Said Landmark Designation Case Report is
15 hereby incorporated by reference as if fully set forth herein. The characteristics of the
16 landmark which justify its designation are summarized as follows:

17 (A) Association with major developments in post-World War II literature as publisher
18 of Beat Generation writers, the defense of Allen Ginsberg's *Howl and Other Poems* in a
19 landmark test of First Amendment protections, and with the building's early tenants who were
20 important to the Italian community of North Beach.

21 (B) Association with persons important in the literary and cultural development of
22 San Francisco and the nation, including Lawrence Ferlinghetti, co-founder and current owner
23 of City Lights and first Poet Laureate of San Francisco; poets Allen Ginsberg, Gregory Corso,
24 Diane di Prima, Kenneth Patchen, Philip Lamantia, Michael McClure, Gary Snyder; novelists
25 Jack Kerouac, William Burroughs and Herbert Gold; performance artists Lord Buckley and

1 Lenny Bruce; and philosophers/advisors/elder statesmen of the Beats such as Kenneth
2 Rexroth and Alan Watts.

3 (C) Distinctive characteristics typical of small commercial buildings constructed
4 following the 1906 earthquake and fire and is a fairly rare survivor of a once common building
5 type of its period.

6 (3) The particular exterior features that should be preserved, or replaced in-kind as
7 determined necessary, are those generally shown in the photographs and described in the
8 Landmark Designation Case Report, both of which can be found in the case docket
9 2000.507L. The description of the particular features that should be preserved are the
10 exterior storefronts and original entrances, the row of clerestory windows at the mezzanine
11 level, the second story windows, and the upper and belt cornices. The building envelope and
12 the small scale of the building in its location in a compact, low rise streetscape are also
13 defining characteristics that should be preserved.

14 Section 2. Additional Controls and Procedures

15 The property shall be subject to all of the following ~~further~~ controls and procedures,
16 applicable to Landmarks as set forth in ~~pursuant to this Ordinance and Planning Code Article~~
17 10 of the Planning Code. ~~except~~

18 ~~Prior to issuance of any permit for construction, alteration, removal or demolition~~
19 ~~affecting the Landmark beyond ordinary maintenance and repairs, as defined in Article 10 of~~
20 ~~the Planning Code, any property owner of 261-271 Columbus Avenue shall apply for and~~
21 ~~obtain a Certificate of Appropriateness as required by Article 10 of the Planning Code, except~~
22 that the mural located on the ground floor wall on the south elevation of the building (along
23 Jack Kerouac Street/formerly Adler Alley) may be changed from time to time at the discretion
24 of the owners of City Lights Bookstore without applying for and obtaining a Certificate of
25 Appropriateness as required by Article 10 of the Planning Code, provided that any such mural

1 shall be painted on said wall, shall be non-commercial in content and shall not be a business
2 sign, a general advertising sign or an identifying sign as such terms are defined in Article 6 of
3 the Planning Code.

4 Section 3. Amendment of Appendix A of Planning Code Article 10 to add: City Lights
5 Bookstore 261-271 Columbus Avenue 162/18.

6
7 RECOMMENDED:
8 PLANNING COMMISSION

9 By: _____
10 Gerald G. Green
11 Director of Planning

12 APPROVED AS TO FORM:
13 LOUISE H. RENNE, City Attorney

14 By: 
15 Sarah Ellen Owsowitz-Klein
16 Deputy City Attorney



City and County of San Francisco

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

Tails Ordinance

File Number: 011101

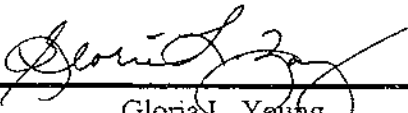
Date Passed:

Ordinance amending Appendix A of Planning Code Article 10 to designate 261-271 Columbus Avenue, City Lights Bookstore, as Landmark No. 228.

- July 9, 2001 Board of Supervisors — AMENDED, AN AMENDMENT OF THE WHOLE BEARING SAME TITLE
- July 9, 2001 Board of Supervisors — PASSED ON FIRST READING AS AMENDED
Ayes: 11 - Ammiano, Daly, Gonzalez, Hall, Leno, Maxwell, McGoldrick, Newsom, Peskin, Sandoval, Yee
- July 16, 2001 Board of Supervisors — FINALLY PASSED
Ayes: 11 - Ammiano, Daly, Gonzalez, Hall, Leno, Maxwell, McGoldrick, Newsom, Peskin, Sandoval, Yee

File No. 011101

I hereby certify that the foregoing Ordinance
was FINALLY PASSED on July 16, 2001 by
the Board of Supervisors of the City and
County of San Francisco.



Gloria L. Young
Clerk of the Board

JUL 27 2001

Date Approved



Mayor Willie L. Brown Jr.

Case No. 2000.507L
261-271 Columbus Avenue
City Lights Bookstore
Assessor's Block 162, Lot 18.

SAN FRANCISCO

PLANNING COMMISSION

RESOLUTION NO. 16156

ADOPTING FINDINGS RELATED TO THE APPROVAL OF LANDMARK DESIGNATION AND RECOMMENDATION OF APPROVAL TO THE BOARD OF SUPERVISORS OF SUCH DESIGNATION OF 261-271 COLUMBUS AVENUE, THE CITY LIGHTS BOOKSTORE, ASSESSOR'S BLOCK 162, LOT 18, AS LANDMARK NO. 228.

1. **WHEREAS**, on June 2, 1999 the Landmarks Preservation Advisory Board (Landmarks Board) established its Landmark Designation Work Program for fiscal year 1999-2000. Eight sites were chosen to have Landmark Designation Reports developed and brought to the Landmarks Board for review and comment, and consideration of initiation of landmark designation. Included on that list was 261-271 Columbus Avenue, the City Lights bookstore; and
2. On May 17, 2000, Tim Kelley, member of the Landmarks Board, prepared and submitted a draft Landmark Designation Report for 261-271 Columbus Avenue, the City Lights bookstore, for the Landmarks Board to consider initiation of the landmark designation of the property; and
3. A draft City Lights Bookstore Landmark Designation Report was reviewed by the Landmarks Board at its meeting of June 21, 2000; and
4. At the same June 21, 2000 meeting, the Landmarks Board reviewed the Context Statement, Bohemian Literary Culture in Post-War San Francisco, found the City Lights bookstore literary cultural theme to be supported in the Context Statement, and endorsed the Context Statement, directing that it be placed in the Landmarks Preservation Library; and
5. At the same June 21, 2000 meeting, the Landmarks Board, in considering the proposed landmark designation employed the National Register Criteria and found that the City Lights bookstore is significant under Criterion A (buildings that are associated with events that have made a significant contribution to the broad patterns of our history) and Criterion B (buildings that are associated with the lives of persons significant in our past); and that the period of significance is 1953 through 1965; and
6. At the same June 21, 2000 meeting the Landmarks Board requested that comments made by the property owner and the Telegraph Hill Dwellers Association be taken into consideration in drafting a final Landmark Designation Report; and
7. At the same June 21, 2000 meeting the Landmarks Board voted to initiate landmark designation of 261-271 Columbus Avenue, the City Lights bookstore.

PLANNING COMMISSION

Case No. 2000.507L

261-271 Columbus Avenue
City Lights Bookstore
Assessor's Block 162, Lot 18.
Resolution No. 16156
Page 2

8. At its hearing on September 20, 2001, the Landmarks Board voted to revise the Draft Landmark Designation Report to include references to the bookstore's history prior to the period of significance outlined in the Kelley Draft Landmark Designation Report in deference to requests by the property owner and the Telegraph Hill Dwellers Association, but voted to retain the Period of Significance as indicated in said Report; and;
9. At its hearing on March 21, 2001, the Landmarks Board reviewed a revised Draft Landmark Designation Report that was a product based on the work of Tim Kelley, and produced by the joint efforts of Board Member Daniel Reidy, Nancy Peters, Lawrence Ferlinghetti, Nancy Shanahan, and Mrs. G. Bland Platt and others; and
10. At the same March 21, 2001 hearing voted to accept the revised draft report as a final Landmark Designation Report which, among other items, included a revision in the periods of significance to include 1907-1953 as a secondary period of significance, with 1953-1965 remaining as the primary period of significance, and also listed City Lights under National Register Criterion C (architecture) in addition to Criteria A (association with historic events) and B (association with lives of persons significant in our past) ; and
11. At the same March 21, 2001 hearing, the Landmarks Board reviewed and endorsed the following description of the characteristics of the proposed Landmark (found in more detail within the adopted landmark designation report) which justify its designation:
 - a. Association with major developments in post-World War II literature as publisher of Beat Generation writers, the defense of Allen Ginsberg's *Howl and Other Poems* in a landmark test of First Amendment protections, and with the building's early tenants who were important to the Italian community of North Beach.
 - b. Association with persons important in the literary and cultural development of San Francisco and the nation, including Lawrence Ferlinghetti, co-founder and current owner of City Lights and first Poet Laureate of San Francisco; poets Allen Ginsberg, Gregory Corso, Diane di Prima, Kenneth Patchen, Philip Lamantia, Michael McClure, Gary Snyder; novelists Jack Kerouac, William Burroughs and Herbert Gold; performance artists Lord Buckley and Lenny Bruce; and philosophers/advisors/elder statesmen of the Beats such as Kenneth Rexroth and Alan Watts.
 - c. Distinctive characteristics typical of small commercial buildings constructed following the 1906 earthquake and fire.
12. At the same March 21, 2001 hearing, the Landmarks Board reviewed and endorsed the following particular features of the proposed Landmark that should be preserved:
 - a. The exterior storefronts and original entrances, the row of clerestory

PLANNING COMMISSION

Case No. 2000.507L

261-271 Columbus Avenue
City Lights Bookstore
Assessor's Block 162, Lot 18.
Resolution No. 16156
Page 3

windows at the mezzanine level, the second story windows, and the upper and belt cornices. The building envelope and the small scale of the building in its location in a compact, low rise streetscape are also defining characteristics that should be preserved.

- b. The ground floor wall on the south elevation of the building (along Jack Kerouac Street/formerly Adler Alley) currently serves as a place for murals of a political nature. Because such murals are changed from time to time at the discretion of the owners of City Lights bookstore, they should not be subject to a Certificate of Appropriateness, provided that all future murals be non-commercial in content and non-advertising in nature, and be compatible with the landmark's cultural significance as an icon of bohemian literary culture, free intellectual inquiry and alternative politics.
13. The Landmarks Board reviewed documents, correspondence and oral testimony on matters relevant to the proposed landmark designation, at the duly noticed public hearing held on March 21, 2001; and
14. At the same March 21, 2001 hearing, the Landmarks Board recommended that the Planning Commission approve the landmark designation of 261-271 Columbus Avenue, the City Lights bookstore, Assessor's Block 162, Lot 18 as Landmark No. 228, pursuant to Article 10 of the Planning Code; and
15. At the same March 21, 2001 hearing, the Landmarks Board directed its Recording Secretary to transmit Landmarks Board Resolution No. 533, The City Lights Bookstore Landmark Designation Report and other pertinent materials in the case file 2000.507L to the Planning Commission; and
16. The Planning Commission reviewed the case file (No. 2000.507L) and considered the findings and recommendation of the Landmarks Board set forth in the Landmarks Board Resolution No. 533, and held a duly noticed public hearing on the matter on May 10, 2001;

THEREFORE BE IT RESOLVED, First, That the Planning Commission does hereby concur with the findings and recommendation of the Landmarks Board and **APPROVES** the landmark designation of the property at 261-271 Columbus Avenue, known as City Lights, in Assessor's Block 162, Lot 18, as Landmark No. 228;

AND BE IT FURTHER RESOLVED, that the special character and special historical, architectural and aesthetic interest and value of the landmark is set forth in the adopted City Lights Bookstore Landmark Designation Report, Landmarks Board Resolution No. 533 and other materials on file in the Planning Department Docket No. 2000.507L, which is incorporated

PLANNING COMMISSION

Case No. 2000.507L
261-271 Columbus Avenue
City Lights Bookstore
Assessor's Block 162, Lot 18.
Resolution No. 16156
Page 4

herein and made a part of thereof as though fully set forth;

AND BE IT FURTHER RESOLVED, That the Planning Commission hereby directs its Secretary to transmit the adopted City Lights Bookstore Designation Report, the photographs and other pertinent materials in the Case File No. 2000.507L, and a copy of this Resolution of Approval to the Board of Supervisors for appropriate action.

I hereby certify that the foregoing Resolution was Adopted by the Planning Commission on May 10, 2001.

Linda D. Avery
Commission Secretary

AYES: Baltimore, Chinchilla, Fay, Joe, Salinas, Theoharis

NOES: None

ABSENT: None

ADOPTED: May 10, 2001

CITY LIGHTS BOOKSELLERS & PUBLISHERS

*angleheaded hipsters burning for the
ancient heavenly connection to the starry
dynamo in the machinery of night
from Howl by Allen Ginsberg*



**261-271 Columbus Avenue
Block 162, Lot 18
San Francisco**

**Landmark Designation Case Report
Case No. 2000.507L**

March 21, 2001

LANDMARK DESIGNATION CASE REPORT

DATE: March 21, 2001

CASE NO: 2000.507L

PAGE 1

LANDMARKS BOARD VOTE: 7-0, 1 Abstention

APPROVED: March 21, 2001

PLANNING COMMISSION VOTE:

APPROVED:

PROPOSED LANDMARK NO.: 228

HISTORIC NAME: Artigues Building
CURRENT NAME: City Lights Booksellers & Publishers
POPULAR NAME: City Lights or City Lights Bookstore

ADDRESS: 261-271 Columbus Avenue
BLOCK & LOT: Block 162, Lot 18

OWNER: Lawrence Ferlinghetti & Nancy Peters
261 Columbus Avenue, San Francisco, CA 94133

ORIGINAL USE: commercial/residential
CURRENT USE: commercial
ZONING: Broadway NCD

NATIONAL REGISTER CRITERIA:

- Association with events that have made a significant contribution to the broad patterns of our history.
- Association with the lives of persons significant in our past.
- Embodies distinctive characteristics of a type, period, or method of construction, or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- Has yielded, or may be likely to yield information important in history or prehistory.

- **Periods of Significance:** Primary: 1953-1965; Secondary: 1907-1953
- **Integrity:** The building retains substantial integrity of location, design, setting, materials, workmanship, feeling and association.

ARTICLE 10 REQUIREMENTS-SECTION 1004(b):

- **Boundaries of the Landmark Site**

Encompassing all of Lot 18 in Assessor's Block 162. Frontages: 85 ft. on Columbus Avenue, 54 ft. on Jack Kerouac Street. Northwest corner of Columbus Avenue and Jack Kerouac Street (formerly Adler Alley) between Broadway and Pacific Avenue.

- **Characteristics of the Landmark which justify its designation**

NATIONAL REGISTER CRITERION A (historic events and patterns)

Primary Period of Significance (1953-1965): City Lights is significant for its contribution to major developments in post-World War II literature as publisher of Beat Generation writers, whose work is characterized by candid personal narrative, radical romanticism, penetrating social critique, and a re-awakening of spiritual values. From its beginnings in

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 2

1953, City Lights Bookstore has been a world-famous gathering place for intellectuals and literati, and since 1955, City Lights Publishers has presented influential vanguard works of literature, alternative politics, and cultural studies.

City Lights is further significant for its close association with the defense of Allen Ginsberg's *Howl and Other Poems* in a landmark test of First Amendment protections. In 1957, Lawrence Ferlinghetti and his business partner, Shigeyoshi Murao, were tried on charges of obscenity for publishing and selling this work, now considered by many the seminal text of the period. Their acquittal, which determined that "Howl" was not obscene because it was "not without socially redeeming importance," established an important legal precedent that had a manifest influence on more inclusive standards in American literature and culture.

Secondary Period of Significance (1907-1953): City Lights is also significant for its association with the building's early tenants who were important to the Italian community of North Beach, including its first tenant, A. Cavalli & Co. (1907-1919), an Italian bookstore which began as a business in North Beach in 1880 and is still in existence in North Beach today. Also among the first tenants to occupy a space in the building was Vitalini Fotografia Italiana, an Italian photographer who documented many of the Italian residents of North Beach just after the earthquake, and James Fugazi-Bulotti Co. associated with John F. Fugazi, the man who in 1893 opened North Beach's first bank, the Banca Colombia, aka Banca Fugazi, and in 1912 built Fugazi Hall (at 678 Green Street) which he donated to the Italian community for cultural, philanthropic and fraternal purposes.

NATIONAL REGISTER CRITERION B (important persons)

City Lights is also significant due to its association with persons important in the literary and cultural development of San Francisco and the nation. Most notable among these persons is Lawrence Ferlinghetti, co-founder and still owner, an internationally renowned poet, first Poet Laureate of San Francisco, and publisher of many works of literature and social commentary associated with the "San Francisco Renaissance" and the "Beat Generation." Other significant literary figures closely linked with City Lights include poets Allen Ginsberg, Gregory Corso, Diane di Prima, Kenneth Patchen, Philip Lamantia, Michael McClure and Gary Snyder; novelists Jack Kerouac, William Burroughs and Herbert Gold; performance artists Lord Buckley and Lenny Bruce; and philosophers/advisors/models/elder statesmen of the Beats such as Kenneth Rexroth and Alan Watts. City Lights continues to serve as a literary and cultural center, hosting literary events and publishing and offering for sale high quality works of literature and social commentary.

NATIONAL REGISTER CRITERION C (architecture)

Built in 1907, the Artigues-City Lights Building embodies distinctive characteristics typical of small commercial buildings constructed following the 1906 earthquake and fire, including its triangular plan in a prominent location on Columbus Avenue, ground floor stores and display windows, original storefront entrances, distinguishing row of clerestory windows, basement area, mezzanine and upstairs offices, and should be considered a fairly rare survivor of a once common building type of its period.

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 3

The building is also significant as the only known extant and substantially unaltered commercial building designed by noted early San Francisco architect, Oliver Everett, who studied under the very important pioneer architect and engineer Prosper Huerné, became Huerné's partner, and "succeeded to the firm's principality" in 1890. Everett distinguished himself by his body of work in the City without formal academic training, including his 1912 Presidio Heights residence (3340 Washington Street) for John Andrew Bergerot which is prominently featured in *Here Today*...as one of San Francisco's most important architectural treasures.

DESCRIPTION OF THE BUILDING:

Built in 1907 (per Building Contract and *Edwards Abstracts from Title*, 2/27/07), the building is a small stucco clad brick commercial block of two stories with a mezzanine level and basement [Photo No. 1]. It has a triangular plan built to the lot lines. The ground floor originally contained four stores, now all joined internally, although three of the original storefront entrances remain intact. The second story (originally residential and offices) is now commercial and offices. Several of the original second story offices and doorways remain intact.

Designed by Oliver Everett for Emile and Jean Artigues, the style of its ornament is vernacular Classical Revival, featuring a molded cornice and segmental relieving arches over the second floor windows, with a belt cornice defining the second story and forming the window sills on the Columbus Avenue elevation. Upper floor windows are double hung wood and deep set, except the next-to-north bay on the Columbus Avenue elevation, which is double width with a flat lintel. On the south (Jack Kerouac Street/formerly Adler Alley) elevation, the eastern-most of the three ground floor windows has been blocked from the interior by a bookshelf (although the window is still intact) and the ground floor door now only serves as an emergency exit. An undistinguished exterior metal fire escape located at the next-to west window at the second floor is a 1977 addition (according to a San Francisco building permit). The entire ground floor of the south elevation serves as a place for changing murals of a political nature. At this time, a mural entitled "Vida y Sueños de la Cañada Perla" is a re-creation of a mural first painted in 1998 in the village of Taniperla, Chiapas, Mexico by Mayan peasants supporting the Zapatista struggle for indigenous rights [Photo No. 2].

The original storefront clerestory windows, a distinguishing row of some seventy narrow vertical windows at the mezzanine level, still exist with their wooden X-muntins between verticals (one set, located below the next-to-north bay, was missing the Xs, but has been restored), giving the building a Craftsman touch. Most of the storefronts appear to be original; a few were appropriately altered in 1914 and 1921 per building permits. The original bookstore entrance is at 261 Columbus at the southern end, next to a small display window [Photo No. 3]. At the northern end, the original double-doored entrance at 271 Columbus leads to the stairway to the second floor; along this stairway is Lyncresta wainscot. In the entry floor just inside the double-door is "Vitalini Fotografia Italiana" (one of the building's first tenants) created out of mosaic tiles in shades of gray with black letters [Photo No. 4]. The first floor of the interior has high ceilings and a mezzanine balcony. The original ground floor stores are now joined internally by doorways and two rounded arches through the walls. The rounded arches at the northern end of the bookstore lead to the above-mentioned stairway to the second floor. At the southern end of the bookstore, a narrow (2-1/2 ft.) stairway located on the right just inside the present bookstore entrance at 261 Columbus leads to the mezzanine.

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 4

In the basement along the eastern wall, beneath the sidewalk, are eleven brick arches (all but one are exposed brick) which were a part of the original structure built on this site between 1884-90 that was substantially destroyed in the fire following the 1906 earthquake. Ecclesiastical verses are painted in various places on the walls and on the columns supporting the arches, signifying the basement's use (pre-1953) as a meeting place for religious purposes. These include "I am the Door" painted on an internal door on the north wall [Photo No. 5].

The only significant alteration to the building was the removal in 1989 of a glass structure on the roof originally used for a photographic studio darkroom. According to a San Francisco building permit, this structure, which was removed in 1989, was built in 1910 to replace a pre-existing structure ordered by the City to be taken down and rebuilt [Photos Nos. 6 & 7]. The City Lights Bookstore rehabilitation project that began in 1999 has been determined eligible for federal tax credits. As a part of the final phase of the rehabilitation work, the owners plan to reconstruct the penthouse studio (which existed from 1910 to 1989) following the *Secretary of Interior's Standards for the Treatment of Historic Properties*.

Because the building embodies distinctive characteristics typical of small commercial buildings constructed following the 1906 earthquake and fire, including its triangular plan, still-evident pattern of original ground floor stores, original storefront entrances, distinguishing row of clerestory windows, mostly original storefront display windows, basement area, mezzanine level and upstairs offices, it should be considered a fairly rare survivor of a once common building type of its period.

- **Description of the particular features that should be preserved**

The particular architectural features that should be preserved are the exterior storefronts and original entrances, the row of clerestory windows at the mezzanine level, the second story windows, and the upper and belt cornices. The building envelope and the small scale of the building in its location in a compact, low rise streetscape are also defining characteristics that should be preserved.

The ground floor wall on the south elevation of the building (along Jack Kerouac Street/formerly Adler Alley) currently serves as a place for murals of a political nature. Because such murals are changed from time to time at the discretion of the owners of City Lights Bookstore, they should not be subject to a Certificate of Appropriateness, provided that all future murals be non-commercial in content and non-advertising in nature, and be compatible with the landmark's cultural significance as an icon of bohemian literary culture, free intellectual inquiry and alternative politics.

SIGNIFICANCE OF CITY LIGHTS TO THE HISTORY AND DEVELOPMENT OF POST-WORLD WAR II LITERATURE AND THE BEAT GENERATION:

Early Cultural Setting: Bohemian Activity and Literary Life in San Francisco

San Francisco has for many years provided a welcoming ambiance for writers and artists, no matter how startling or revolutionary their work. This cosmopolitan and tolerant City has been a haven for bohemian activity from the Gold Rush to the present: in various literary magazines of

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 5

the 1850s and 1860s, again at the turn of the of the century in the congregations of artists and writers in and near the Montgomery Block building at Montgomery and Columbus (now the site of the Transamerica Pyramid); at the City Lights Bookstore in North Beach in the 1950s and 1960s; in the Haight-Ashbury district later in the 1960s; and now in the Mission District around Valencia and 16th Streets.

In the 1860s, literary life in San Francisco centered slightly south and east of North Beach in Jackson Square (a National Register Historic District and the City's first locally designated Historic District) at the offices of the *Golden Era* (San Francisco Landmark No. 19, located at 732 Montgomery Street), the State's first important literary magazine. Another, later bohemian community developed in the 1880s and 1890s around the intersections of Pacific, Washington, Jackson and Montgomery Streets in or near the Montgomery Block building (also known as the "Monkey Block"), where food was cheap and low-rent artists' studios were abundant. Over the years, more than 2,000 artists and writers are reputed to have had spaces in the Monkey Block, including, among the most notable, Ambrose Bierce, Joaquin Miller, George Sterling, Jack London, Kenneth Rexroth, Robert Louis Stevenson, Frida Kahlo and Diego Rivera. The writing community dispersed following the 1906 earthquake and fire when the studio space in the Montgomery Block building (which survived the earthquake and fire) was taken over by business offices. The Montgomery Block was demolished in 1959 to make way for the Transamerica Pyramid.

Post-World War II Literary and Cultural Development in San Francisco

Despite these early creative communities, San Francisco was considered a cultural backwater until World War II. After World War II, a number of writers and artists migrated to San Francisco. Returning GIs brought home with them a new interest in foreign cultures, San Francisco stepped up its commercial contacts with Asia, and the City was then open to many outside cultural influences offering a receptive environment for radicals, anarchists, communists, populists, Wobblies, abstract expressionist painters, and experimental theater. Jazz and bebop began revolutionizing music. Writers who were conscientious objectors (CO) and interned at the Waldport, Oregon CO camp came down on furlough to meet with Bay Area writers. Kenneth Rexroth arrived and set out to turn San Francisco into a literary center with his salons and other activities. The anarchist Liberation Circle met for big parties at Fugazi Hall at 678 Green Street in North Beach, where the writers and artists of the Rexroth group were joined by a wider social spectrum -- old Italian anarchists, longshoremen, doctors, cab drivers and professors. The San Francisco School of Fine Arts, now the Art Institute (San Francisco Landmark No. 85) at 800 Chestnut in North Beach, together with San Francisco State College Poetry Center (now San Francisco State University), launched public poetry events and literary discussions.

Examples of the post-war 1940s proliferation of literary and artistic activity in the Bay area are the birth of KPFA/Pacifica and a number of new literary and cultural magazines, as well as fine small presses. One of these important cultural magazines was *City Lights*, edited by Peter D. Martin, the son of the prominent anarchist, Carlo Tresca, at 261 Columbus Avenue on the mezzanine above the front entrance of the present bookstore. *City Lights* magazine featured the early work of Robert Duncan, Pauline Kael, Philip Lamantia, Lawrence Ferlinghetti and Jack Spicer.

By the late 1940s, this constellation of political engagement and literary expression became known as the San Francisco Renaissance, attracting national attention and setting the stage for

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 6

uniting the San Francisco Renaissance and a group of young writers from Columbia University who were the nucleus of the Beat Generation. Due to a 1947 *Harper's Magazine* article "The New Cult of Sex & Anarchy," Ferlinghetti and Ginsberg, and many lesser-known writers, became interested in San Francisco for the first time. Ferlinghetti attended Columbia University at the same time as Kerouac and Ginsberg, but was not then associated with them. Ferlinghetti had been commander of a sub-chaser in the U.S. Navy during World War II. He had been at the Normandy invasion and had debarked in Nagasaki just weeks after the atomic bomb had devastated the city. After the war, he studied in Paris, where he wrote his doctoral dissertation at the Sorbonne on the city as a symbol in modern poetry, before moving to San Francisco from Paris in 1950.

The Birth of City Lights and the Beats

In June 1953, Ferlinghetti and Peter D. Martin, publisher of the *City Lights* magazine, co-founded City Lights Bookstore at 261 Columbus Avenue. The nation's first all-paperback bookstore was conceived as a way to provide income for the struggling magazine whose editorial offices occupied the mezzanine above. Two years later, Ferlinghetti bought out Martin and expanded the business into publication of writers associated with the new movement. "From the beginning," he wrote in the introduction to *The City Lights Pocket Poets Anthology*, "the aim was to publish across the board, avoiding the provincial and the academic, and not publishing (that pitfall of the little press) just 'our gang.' I had in mind rather an international, dissident, insurgent ferment. What has proved most fascinating are the continuing cross-currents and cross-fertilizations between poets widely separated by language or geography, from France to Germany to Italy to American North or South, East and West, coalescing in a truly supranational poetic voice."

The earliest books set the direction of City Lights Publications, with its advocacy of broad democratic, pacifist and civil libertarian ideals. These included:

- Kenneth Rexroth's translations of poems from the Spanish Civil War: *Thirty Spanish Poems of Love & Exile* (1956)
- Marie Ponsot: *True Minds* (1956)
- Kenneth Patchen: *Poems of Humor and Protest* (1956)
- Lawrence Ferlinghetti: *Pictures of the Gone World* (1955)
- Alan Watts: *Beat Zen, Square Zen, and Zen* (1956) (1959)
- Allen Ginsberg: *Howl and other Poems* (1956)
- Denise Levertov: *Here and Now* (1957)
- Norman Mailer: *The White Negro* (1957)
- William Carlos Williams: *Kora in Hell* (1957)
- Jacques Prévert: *Paroles* (France) (1958)

City Lights Bookstore quickly became a gathering place for Bay area writers, small publishers, poets, painters and performers in neighborhood clubs and a hub for those who would eventually be known as the Beats. When the young East Coast writers, including Allen Ginsberg, Jack Kerouac and Gregory Corso, arrived in San Francisco, they immediately congregated at City Lights Bookstore, which as early as 1954 was regarded as the vital center of the vanguard creative community.

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 7

Significant Literary Figures Associated with City Lights

The principal writers of the Beat Generation -- Allen Ginsberg, William Burroughs and Jack Kerouac [Photos Nos. 10 & 11] -- had met in New York City in the early 1940s while Kerouac and Ginsberg were students at Columbia University. They were experimenting with new writing based on uncensored self-expression and altered states of consciousness induced by trance or drugs. These Easterners were disaffected and more urban in orientation, while the poets of the Bay Area branch of the Beat Generation, including Gary Snyder, Philip Lamantia, Michael McClure, Bob Kaufman, Lawrence Ferlinghetti and Philip Whalen, were more politically and ecologically oriented. While the writers on both coasts were influenced by the African American culture, those in the West were also drawn to Asian and Native American traditions. Out of this, a national intellectual community was questioning American values of militarism, consumerism and conformity. The thrust of the anti-establishment literary movement, at which City Lights was the West Coast center, was to restore Walt Whitman's democratic voice and expand the audience for literature and poetry. This early performance work invited debate, exchange of ideas, cross-fertilizations among other artists and thinkers--painters, jazz musicians and political activists. It marked the beginnings of the multicultural, ecological, antiwar, gay-lesbian and women's movements that were to follow in the later 1960s and beyond.

The "Howl" Trial

Ginsberg, who arrived in San Francisco in 1954, wrote "Howl," a fierce jeremiad against middle-class complacency and consumerism, while living at 1010 Montgomery Street in North Beach. Ginsberg finished "Howl" in 1955 and read it for the first time at the Six Gallery, at 3119 Fillmore Street. This gathering, which also featured several other poets, is considered to be the initiating event of the Beat era. Ferlinghetti was present, and immediately offered to publish the poem.

Due to prevailing legal restrictions on publishing sexual language, City Lights first had the book, *Howl and Other Poems*, printed in England. However, in March 1957, U.S. Customs seized the second edition as it entered the country, on charges of obscenity. The American Civil Liberties Union (ACLU) contested the seizure, while City Lights quickly published another edition in this country. When the new edition was placed on sale at City Lights, Ferlinghetti and the bookstore manager, Shigeyoshi Murao, were arrested on charges of selling obscene material when an undercover San Francisco policeman purchased a copy. The trial, which was conducted in San Francisco, resulted in their acquittal and a legal determination that "Howl" was not obscene because it was "not without socially redeeming importance" [Photo No. 12]. The establishment of this important legal precedent allowed for the publication, in the next decade, of such classics as Lawrence's *Lady Chatterly's Lover*, Miller's *Tropic of Cancer*, and other notable literary works.

The Impact of the Beats on American Literature and Culture

The City's Beat writers, during the late 1950s and early 1960s, had a monumental effect on American literature and culture in their impassioned challenge of established styles and forms. One thinks of the Impressionists in Paris and their "Salon des Refusés," or the public outcry against Stravinsky's *Rite of Spring* in the context of Allen Ginsberg's "Howl." The impact of the Beat movement went beyond the boundaries of literature and into a larger political and social arena. Richard A. Walker, professor of urban geography at University of California Berkeley, writes: "Rexroth, Ginsberg, and the rest showed a ferocious independence and spiritual refusal

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 8

to follow the orthodox parties, preferring a left anarchism that is a touchstone of San Francisco's political culture. The New Bohemianism was absolutely critical in forming the political consciousness and urbane outlook of the Bay Area." ("An Appetite for the City," Walker. *Reclaiming San Francisco*, p. 15)

The term "Beat" has an uncertain origin. It may have derived from the argot of black jazzmen, or from the blissful illumination of religious beatitude, or from a sense of weariness with the emerging military-industrial complex against which these young artists were rebelling. The Beat Generation has been widely presented and analyzed in standard literary histories of the U.S. as well as in such reference works as Hart's *Companion to California* and in *The Concise Columbia Encyclopedia*. There are many extant biographies of the major figures and a growing number of anthologies of their work. Extensive documentation of the movement can be found in Steven Watson's *The Birth of the Beat Generation* and in Lisa Phillips' *Beat Culture and the New America 1950-1965*, the book that accompanied a retrospective of Beat movement art and literature shown at the Whitney Museum of Modern Art in New York, the Walker Center in Minneapolis, and the DeYoung Museum in San Francisco.

Although opinions vary as to when the Beat era ended, most literary scholars set the date at around 1965, when many of the writers that had gathered regularly at the City Lights Bookstore and other bohemian haunts abandoned North Beach, which they saw as having become commercialized by trading on the "Beat/bohemian" culture. However, one of the defining habits of the Beat writers had been that of traveling from coast to coast, as recorded in Jack Kerouac's *On the Road*, and City Lights continued its role as an essential meeting place and touchstone with the international literary scene. While other more conventional literary figures faded from prominence, the Beat writers produced a prodigious quantity of work over the years, and as they began to be better understood by the larger culture, their reputations grew. Now they are recognized as an accepted and indisputable force in American literature.

The Beat writers associated with City Lights, who were considered by the old-guard during the 1950s and 1960s to be a group of rebellious and disreputable bohemians destined to be soon forgotten, have now entered the established literary canon. Virtually all of the poetry and fiction by these writers is published today by venerable New York literary houses. Their work is taught in most major universities in this country, and it is translated into scores of foreign languages. Books of poetry by Allen Ginsberg and Lawrence Ferlinghetti number more than 1,000,000 copies in print. As for City Lights Booksellers and Publishers, it has come to represent to the world the American spirit of free intellectual inquiry, making the building a destination point for travelers to San Francisco. For these reasons, City Lights was designated a "Literary Landmark" by Friends of Libraries, U.S.A. in 1992.

The Neighborhood and Properties Associated with the Beats

San Francisco's North Beach, an area that begins downtown near Montgomery Street, climbs the slopes of Telegraph Hill and spreads down Columbus Avenue toward the waterfront, has long been a haven for revolutionary writers and artists. It has (or had) cheap rents, ample and cheap dinners (often spaghetti) with jug wine, bookstores, bars/cafes/coffee houses where one could hold long discussions with fellow writers and artists. City Lights attracted the Beats to North Beach where writers and artists resided for various periods of time and frequented its hangouts, including two nearby bars: Vesuvio (across the alley from City Lights at 255

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 9

Columbus Avenue) and 12 Adler Place, now Specs (across Columbus Avenue from City Lights at 12 Adler Place). The Beats performed at The Cellar on Green Street, the Coffee Gallery and The Place on Upper Grant Avenue, Fugazi Hall on Green Street (now Beach Blanket Babylon Boulevard), as well as in private homes. They ate at the Hotel du Midi on Romolo Place, the Pisa on Upper Grant, the Iron Pot and the Black Cat on Montgomery, and other North Beach family style, all-you-can-eat places. They also met at the Bread and Wine Mission at Grant and Greenwich, Caffè Trieste at Grant and Vallejo, and the Co-Existence Bagel Shop on Upper Grant. Of these properties, several, most notably Vesuvio, 12 Adler Place (now Specs), Caffè Trieste and Fugazi Hall, retain their historic integrity and are still occupied by their original types of uses. Another important North Beach property is the San Francisco School of Fine Arts at 800 Chestnut (now the San Francisco Art Institute and City Landmark No. 85), significant as a location for public poetry events and literary discussions following World War II (discussed above).

SITE HISTORY

Owners: Artigues Family

The lot upon which City Lights is now located was a subdivision of former Lot No. 67 of the 50-Vara Lot Survey and was acquired in 1876 by Emile Artigues and his brother Jean Artigues (according to an Abstract of Title and Certificate of Search, Search Nos. 9933/9963, dated December 31, 1875, prepared for E. Artigues by C. V. Gillespie, continued by Simpson and Miller, Examiners of Deeds). Emile Artigues was born in France in 1846 and came to San Francisco in 1852. He married in San Francisco in 1877 and resided with his wife, Odile, at 1248 McAllister Street, which was destroyed in the 1906 earthquake and fire. He was the owner of the E. Artigues & Company Stall 40 in the San Francisco Market (at 530 Clay Street) with a branch Stall 18 in the Bay City Market (at 1140 Market Street). According to San Francisco Water Department records, Emile Artigues first applied for water service for a building at 275 Montgomery Avenue, now Columbus Avenue, in 1876. According to the Abstract of Title and Certificate of Search, a building was built on the site between May 1884 and December 1890. A photo taken by J. B. Monaco during the fire following the 1906 earthquake shows a three-story over basement brick building with storefronts at the ground floor (Dillion, *North Beach*, Novato, 1985, Presidio Press: pp. 153-154) [Photo No. 8]. This building was substantially destroyed in the 1906 fire. In 1907, Emile and Jean Artigues rebuilt using the footprint of the previous building. It is important to note that the property remained in the possession of the Artigues family and their descendants for 123 years, from 1876 until it was sold in 1999 to Lawrence Ferlinghetti and Nancy J. Peters.

Architect: Oliver Everett

The Artigues-City Lights Building was designed in 1907 by architect Oliver Everett, using the same footprint as the Artigues' late 1880's three-story building [see Photo No. 8] that was destroyed in the 1906 earthquake and fire, and incorporating the earlier sub-surface basement with its brick piers (structural columns). Vernacular in the Classical Revival idiom, and consistent in style, scale, massing and uses with other North Beach buildings constructed in the 1906-1910 post-earthquake recovery, the Artigues-City Lights Building, with its 85-foot frontage on Columbus Avenue, allowed Everett the opportunity to design the finest of his commercial buildings of the period; one of only three that survive, it is essentially intact, whereas the other two have been significantly altered over time.

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 10

Everett, the grandson of a noted Boston publisher for whom he was named, was born in Roxbury, Massachusetts, on February 1, 1860. In 1874, he moved to San Francisco with his parents, completing elementary and high school at the Lincoln School. In 1875, at the age of 15 and while a high school student, he began his architectural training under the supervision of the very important pioneer architect and engineer Prosper Huerné, a Frenchman, who had arrived in San Francisco in 1850. In their *Biographical Dictionary of American Architects (Deceased)*, the Witheys note that Huerné was born near Chartres, "and started Civil Engineering at the École des Beaux Arts et Metiers at Chalons." Soon after his arrival in San Francisco, he "was appointed Engineer on the North Point Docks, completed in 1854. Later, the Market Street Railway line, the first in the City to run to the Mission Dolores, was equipped and operated under his direction as Chief Engineer and Assistant Superintendent." It is important to remember that San Francisco was in its infancy in the early 1850s, and had few residents with Huerné's formal training and credentials. It is also important to note that there were no architectural schools in California at that time, nor was there a licensing board for architects until 1901, so those interested in becoming architects apprenticed to the pioneer architects to learn the profession.

Huerné was actively involved with San Francisco's French community and received numerous commissions from members of that community. The Witheys note that Huerné "planned and built the first Sugar Factory...for Claude (sic) Spreckles, the French Hospital on Bryant Street, and began the new church at the Mission...In addition, other business and private buildings, churches and schools were evidence that his ability as an architect was not less than his skill in engineering."

In 1883, Oliver Everett became Huerné's partner under the firm name Huerné and Everett, an association that continued until Huerné's retirement in 1890, followed by his death in 1892 according to Architectural Historian John Snyder, who has researched Huerné's work extensively, and who authored "The Building Index of San Francisco - April 1, 1879 to June 20, 1900 - as listed in the *California Architect and Building News* and its predecessor publications." In the latter publication, Snyder devotes a page to Huerné's work and four pages to Huerné and Everett's commissions, many of which came to the firm from the French community. Of particular interest is a September 1884 entry showing that the firm was designing a residence on Webster Street between California and Pine Streets for Everett's father, Alexander H. Everett, a chemist, according to City Directories. Originally known as 1912 Webster, it was re-numbered over time, later being known as 1940 or 1942 Webster Street. Oliver Everett lived with his parents in the house following its completion, and continued living there for most, if not all, of his adult life, together with his wife Katherine; this residence served as his office following the 1906 disaster and again later in his life. Because the present building at the site does not reflect the styling or characteristics of the mid-1880's, it is not possible without additional research to ascertain who was responsible for the alterations or when they were carried out. An outstanding example of the firm's residential work from the same period can be seen at 2527 Washington Street, near Filmore, a Stick-Eastlake Victorian duplex constructed in 1887; a less important example from 1890 is located at 3021 Washington Street between Broderick and Baker Streets.

Because of the devastation visited upon the eastern portions of San Francisco in 1906, none of Huerné's or Huerné and Everett's downtown commercial buildings survive, nor do those attributed to Everett after he "succeeded to the firm's principality" (Snyder), following Huerné's retirement in 1890. Everett's single family residence (1898) at 2535 Vallejo Street, a brown

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 11

shingle building in the First Bay Area Tradition is listed in Olmsted and Watkins' *Here Today – San Francisco's Architectural Heritage*; well maintained, it provides insight into Everett's ability to adapt to changing architectural styles. Snyder's "Index to the...*California Architect and Building News*..." lists more than two pages of additional citations of Everett's work from 1890 through 1899. It is interesting to note that the 1898 City Directory states that, in addition to his architectural practice, Everett was also Secretary of the California Architectural Publishing Company, publishers of the monthly *California Architect and Building News*.

In 1901, the State of California began licensing architects. Those in practice prior to that time were not required to have academic training, but could obtain a license based upon experience, and were asked to list previous commissions that each considered important. Each was sponsored by other architects who could attest to his work, and each was probably known by members of the licensing board who were highly respected members of the profession. Everett was admitted "without examination" on August 30, 1901, receiving License Number 19. That same year he designed a large residence at 1045 Divisadero that still stands between Turk and Golden Gate.

As was the case with all architects, Everett was extremely active following the 1906 earthquake as the City attempted to re-build as quickly as possible. San Francisco Architectural Heritage's survey and architect files, augmented by architectural researcher Gary A. Goss, list six commercial commissions for Everett in 1906. Of these, 669-675 and 751-753 Howard were demolished to make way for Moscone Center, and 583-585 Mission Street was demolished in the 1990s to make way for a large office complex. Two others, 758-762 Commercial Street, built for B. P. Bosq, and 512 Mission Street, built for Marchand or Boesch, have been stripped or altered beyond recognition. The integrity of the sixth, 545-547 Clement, cannot be determined because it is completely hidden behind a sign larger than the building.

In 1907, in addition to the Artigues-City Lights Building, Everett designed a large Classical Revival apartment building on the Northeast corner of Clay and Leavenworth Streets, and a three-story building, five bays in width for Bretonnel and Labadie at 724-28 Jackson Street that received a "C" rating from Heritage (although its storefronts and windows have been significantly altered). In 1908, Everett designed another large classically ornamented apartment building on the Northwest corner of California and Larkin Streets; today, there is a pizza establishment in the ground floor commercial space. In 1910, Everett was commissioned to design another large apartment building at the Southeast corner of Polk and Union Streets; the ground floor commercial spaces accessed from Polk Street detract from the classically ornamented, otherwise intact building.

As the Artigues-City Lights Building must be considered Everett's most important extant commercial design, his 1912 Presidio Heights residence for John Andrew Bergerot, a prominent member of the French community, is his most significant residential work. Clearly drawing on his early training from Huerné, and encouraged by the desires of his client for a residence that would reflect his French origins, Everett created 3340 Washington Street, which Olmsted and Watkins' *Here Today*...classifies as "Period Baroque" in style. In truth, it is a 1912 adaptation of a variety of styles ranging from the 1860's through the 1880's, and even includes turn of the century features: the Mansard roof echoes the 1860's to the 1880's; narrow round-arched windows are reminiscent of the 1870's; numerous medium to large ornate brackets, along with other applied ornament, are from the 1880's Stick-Eastlake style; and quoins are used to imply the

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L

PAGE 12

strength of stone at the ground floor, even though the residence is wood above a brick foundation. Prominently featured in *Here Today...* (pages 150-151), the Bergerot residence is one of San Francisco's most important architectural treasures.

Early Tenants: A. Cavalli & Co., Vitalini Fotografia Italiana, and Others

The Italian bookstore-stationer owned by A. Cavalli & Co. (then called Cavalli Scrapbook) was one of the first tenants in the building, occupying a storefront (at 263 Columbus) from 1907 to 1919, when it moved across Adler Alley (now Jack Kerouac) to 253 Columbus Avenue (known as the Cavalli Building) which it occupied from 1920-1934. A. Cavalli & Co., which began as a business in 1880 (now located at 1437 Stockton), has been the only bookstore consistently serving the Italian community of North Beach.

Also among the first tenants to occupy a space in the building (at 271 Columbus) was Vitalini Fotografia Italiana, an Italian photographer who documented many of the Italian residents of North Beach just after the earthquake. In 1910, according to a building permit, Vitalini rebuilt a pre-existing small penthouse studio which he used for his photographic work. Later used as a greenhouse and an artist's studio, this rooftop studio remained until 1989 when it was removed for safety reasons (according to a building permit). Many of Vitalini's original glass plates were discovered during the 1999 seismic upgrade and rehabilitation of the City Lights building.

According to building permits, other businesses that occupied the storefronts included a barber shop at 265 (by at least 1914), a saw filing and cutlery shop at 275 (by at least 1917), and the James Fugazi-Bulotti Co. at 265 (by at least 1956), a travel agency that originally specialized in transportation to and from Italy and France by steamship [Photo No. 9]. This steamship agency was founded circa 1870 by James Fugazi's father, John F. Fugazi, the man who in 1893 opened North Beach's first bank, the Banca Colombia, aka Banca Fugazi, and in 1912 built Fugazi Hall (at 678 Green Street) which he donated to the Italian community for cultural, philanthropic and fraternal purposes. As discussed below, Fugazi Hall became an important post-World War II gathering place for writers and artists joined by old Italian anarchists, longshoremen, doctors, cab drivers and professors.

During the 1940s and until 1955, the mezzanine above the front entrance of the present bookstore at 261 was occupied by Peter D. Martin, editor of *City Lights*, one of the cultural magazines important to the development of post-war literature in the Bay area. As discussed above, Martin and Ferlinghetti co-founded City Lights Bookstore (at 261 Columbus) in 1953.

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RATINGS: NRHP States Code 2S3 (determined eligible for separate listing on the National Register of Historic Places by other than the Keeper of the National Register); Heritage B; UMB Y; HRI #4101-0572-0000.

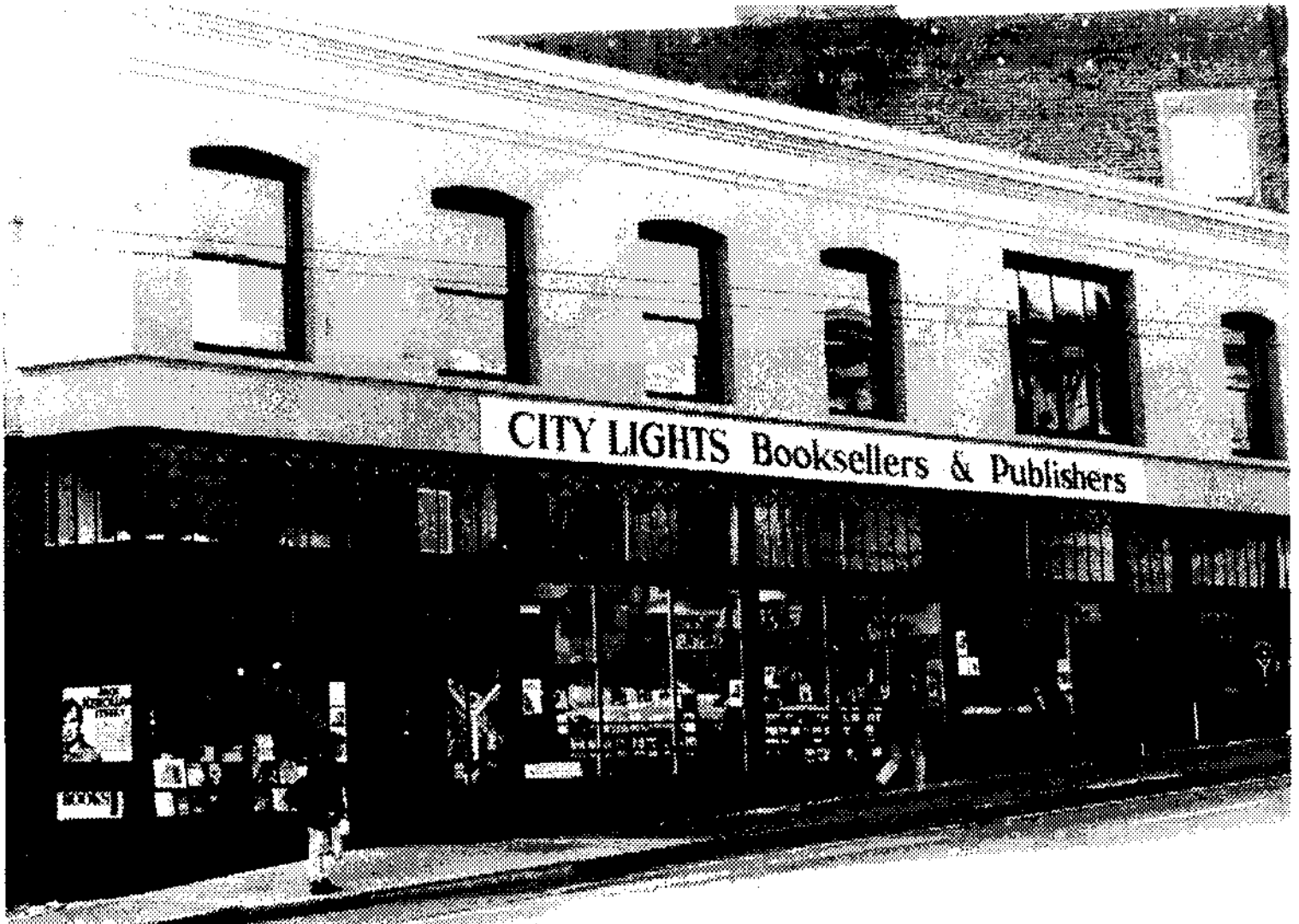
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ATTACHMENTS: DPR 523A ____, DPR 523B ____, DPR 523L ____ (Continuation Sheets), Context Statement ____, Other Photographs (Photo Nos. 1 - 12)

LANDMARK DESIGNATION CASE REPORT

**CASE NO.: 2000.507L
PHOTOGRAPHS**

PHOTO NO. 1



City Lights Bookstore in March 2000: View of Columbus Avenue elevation. Photo by Stacey Lewis.

LANDMARK DESIGNATION CASE REPORT

CASE NO.: 2000.507L
PHOTOGRAPHS

PHOTO NO. 2



The ground floor of the south elevation serves as a place for changing murals, usually of a political nature. The current mural, entitled "Vida y Sueños de la Cañada Perla," is a re-creation of a mural first painted in 1998 in the village of Taniperla, Chiapas, Mexico by Mayan peasants supporting the Zapatista struggle for indigenous rights. Photo by Stacey Lewis.

LANDMARK DESIGNATION CASE REPORT

**CASE NO.: 2000.507L
PHOTOGRAPHS**

PHOTO NO. 10



Gregory Corso, Allen Ginsberg and Lawrence Ferlinghetti in front of City Lights Bookstore (1985). Photo Courtesy: City Lights Books.