

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Alberta Candy Factory DRAFT

Other names/site number: Max Levin Building

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 555 19th Street

City or town: San Francisco State: California County: San Francisco

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p>	<p>_____ Date</p>
<p>_____ Title : State or Federal agency/bureau or Tribal Government</p>	

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY AMERICAN MOVEMENTS/Commercial Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

This National Register nomination is for the Alberta Candy Factory at 555 19th Street in San Francisco, California. Designed by a German immigrant architect named Emil A. Neumarkel, the three-story-over-basement, commercial loft building was constructed for Max C. Levin, a Russian immigrant scrap dealer as a warehouse and an office building for his business. Designed in the American Commercial style and built of brick with a heavy timber frame, the building is similar to several other warehouses and factories constructed in San Francisco's Central Waterfront neighborhood between 1906 and 1920. Designed for functionality and adaptability above all else, the Alberta Candy Factory has no ornament apart from the corbeled frieze and the shaped parapets above the corner bays. Nonetheless, its massing, proportions, and especially its fenestration pattern, impart both grace and sophistication to this otherwise muscular, utilitarian structure. The building housed the Levin family's scrap metal business from 1919 until 1924, and from 1924 until 1970 it housed three different candy manufacturing businesses. In 1983, a portion of the building's interior burned and over the next two years, the Levin family repaired it and converted it into a mixed-use commercial building. Executed tastefully without harming the building's aesthetic qualities, the project preserved its historic industrial character. Overall, its integrity level is high, with the Alberta Candy Factory retaining the aspects of location, design, setting, materials, workmanship, feeling, and association.

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Narrative Description

Setting

The Alberta Candy Factory is located at 555 19th Street in San Francisco's Central Waterfront district, a post-industrial neighborhood comprising the flatlands between Potrero Hill and San Francisco Bay. The Central Waterfront district, which encompasses the locally landmarked residential enclave of Dogpatch, is anchored by the massive National Register-listed Union Iron Works/Bethlehem Shipbuilding Company shipyard at 20th and Illinois streets. Other notable industrial properties in the neighborhood include the American Can Company complex, which occupies two entire blocks bounded by 20th, Illinois, 23rd, and 3rd streets; remnants of the Western Sugar Refinery; and the earliest Pacific Gas & Electric Company plant at 23rd and Illinois streets. The Central Waterfront is bounded to the north by the Mission Bay neighborhood, a new mixed-use area of apartments, biomedical office buildings, and the UCSF and Kaiser hospitals. To the west, it is bounded by Interstate 280 and the residential Potrero Hill neighborhood and to the south by Islais Creek and the Bayview-Hunters Point district.

The Alberta Candy Factory is located at the heart of the Central Waterfront. Directly opposite the property to the east is the Union Iron Works/Bethlehem Shipbuilding Company complex, a 66-acre shipyard that was listed in the National Register in 2014. The property, which includes an active ship repair facility, is currently being rehabilitated as a mixed-use development consisting of offices, artists' studios, and manufacturing. Directly opposite the subject property, at the northeast corner of 3rd and 19th streets, is a new condominium complex that is under construction. Next-door to the condominium building, at the northwest corner of 19th and Illinois streets, is a surface parking lot bounded by a high chain-link fence. West of the Alberta Candy Factory, on the opposite side of 3rd Street, is "The Pearl," a restaurant and event space housed in a renovated industrial building built in 1986. Third Street itself is a four-lane arterial boulevard with streetcar tracks occupying the inside lanes. Adjoining the subject property to the south is "Potrero Launch," an apartment complex constructed in 2009 that encompasses a pair of historic brick industrial buildings built in the 1920s by the Levin family as part of their scrapyards complex. These two buildings, along with the Alberta Candy Factory, are contributors to the California Register-listed Third Street Industrial Historic District.

Site

The Alberta Candy Factory occupies about four-fifths of its 65-foot by 200-foot parcel, which slopes gradually downhill from 3rd Street to Illinois Street. The only unbuilt portion of the property is a gravel lot at the east end of the property. This gravel lot was historically occupied by a rail siding that was once sheltered within a shed addition attached to the rear of the building. The shed addition was demolished in 2012 but it is not known when the rail siding was removed. There is no landscaping on the property apart from two street trees contained within planting wells along the sidewalk on 3rd Street.

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Exterior: General Description

The Alberta Candy Factory is a three-story-over-basement, heavy timber-frame, brick industrial building designed in the American Commercial style. The building, which is partly constructed on landfill, has a concrete perimeter foundation measuring 18 inches thick. It is capped by a shallow-pitch bowstring truss roof concealed behind shaped brick parapets. The building, which is 35 feet high, measures 60 feet wide along both 3rd and Illinois streets, and 163 feet long along 19th Street and the south property line. The load-bearing brick walls, which are 17 inches thick, are laid in five-course American bond. The exterior has a very limited amount of ornament, consisting primarily of extruded corner bays and a corbeled frieze capped by shaped parapets. The building is fenestrated by divided-lite industrial sash windows made of bronze-colored aluminum. The fenestration pattern is gridded and symmetrical, with the windows at the upper stories being somewhat larger than those below to facilitate the diffusion of natural light throughout the interior. Several freight doors are located along the north and east sides of the building, although most have been infilled with contemporary window units or pedestrian doors. The primary entrance at 555 19th Street is located midway along the north façade, although historically the main entrance was at 2201 3rd Street.

West (Primary) Façade

The west (primary) façade of the Alberta Candy Factory faces 3rd Street. It is four bays wide with fenestration at the first, second, and third-floor levels. The basement level is below-grade. The corner bays project two inches outward from the inside bays, creating narrow reveals that define the corner bays as pavilions. These “pavilions” are further distinguished by their shaped parapets. The left bay contains the building’s original entrance at 2201 3rd Street. The entrance, which contains a contemporary metal door, is capped by a flat lintel made of bricks laid in soldier course. Above the entrance, at the second-floor level, is a square window capped by a jack arch. It contains an anodized-aluminum, divided-lite sash with an operable casement at the center. The window at the third-floor level is the same but it is twice as high. Similar to all of the corner bays, the first bay is capped by a segmental-arch parapet defined by a corbeled brick frieze made of bricks laid in soldier course. The frieze extends around all four sides of the building. The second and third bays of the 3rd Street façade – both interior bays – have segmental-arch windows at all three floor levels. All contain divided-lite, anodized-aluminum sashes with operable casements. The windows at the first-floor level are protected by steel security bars. The windows get larger at each floor level, with those at the third-floor level being the largest. The two interior bays are capped by a pediment-shaped parapet. The fourth (corner) bay is identical to the first bay except that it has a window instead of a door at the first-floor level.

North (Secondary) Façade

The north (secondary) façade of the Alberta Candy Factory faces 19th Street. Because of the sloping site, the eastern half is higher than the western half, with several “daylight” basement windows exposed to the left of the main entrance. The north façade is 10 bays wide and symmetrically formed with two matching corner pavilions at either end of the building. Detailed almost exactly the same as the west façade, the north façade has a gridded fenestration pattern consisting of segmental-arch windows in the interior bays and windows with jack-arches or flat lintels in the corner bays. Beginning at the left side, the first (corner) bay has a small segmental-arch window at the basement level. Similar to the other basement windows on this elevation, it is protected by a metal security grate. Above the basement

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level, the first bay is identical to the rest of the corner bays, with three rectangular windows, including one with a flat lintel at the first-floor level and two with jack arches at the second and third-floor levels. All contain divided-lite aluminum sashes. Meanwhile, the eight interior bays match their counterparts on the west façade, except that the north façade has four freight doors at the first-floor level, three of which have been converted into windows or doors. For example, in the third bay there is a freight door that has been converted into a window. In the fifth bay, there is an original freight door. In the sixth bay, there is another freight door that has been converted into a window. The main entrance in the seventh bay is likely another former freight door. The main entrance, which was installed Ca. 2010, contains a contemporary glass storefront with an aluminum bulkhead and a matching single-leaf door. The second and third floor levels of the north façade are identical to the previously described west façade except that the windows at the second-floor level are slightly smaller. Remnants of a fire escape remain attached to the wall above the freight door in the fifth bay. Remnants of historic painted signage are faintly visible on the parapet at the corner of 3rd and 19th streets.

South (Property Line) Façade

The south façade of the former Alberta Candy Factory is the building's only property line-facing elevation. Because the Levin Family also owned the adjoining property when they built it, they deliberately left a 15-foot gap between the subject property and the nearest building at 2225 3rd Street, presumably to preserve natural light for the Alberta Candy Factory. As a result, the south façade remains mostly visible from both 3rd and Illinois streets. In terms of its design and fenestration pattern, the south façade is a mirror image of the north façade, except that there is no pedestrian entrance at the first-floor level, and several windows in the right (corner) bay were infilled with brick in 1925 when a freestanding boiler room (since demolished) was constructed at the southeast corner of the building.

East (Rear) Façade

The east (rear) façade of the Alberta Candy Factory faces a small gravel lot located between the building and Illinois Street. Similar to the west (primary) façade, the east façade is four bays wide. Due to the grade change between 3rd and Illinois streets, the east façade is quite a bit higher than the corresponding west façade. Indeed, the first-floor level facing is several feet above-grade, whereas the first floor is partially below-grade on 3rd Street. This grade change is why the architect placed the loading docks and freight doors on the east façade and this is why the freight siding entered the property at 19th and Illinois streets. Until 2012, the loading dock was sheltered by a shed-roofed addition. A dark line in the masonry above the first-floor level indicates where the addition's roof once came into contact with the building. The freight door in the left bay was converted into a pedestrian entrance in 1984. A short concrete stair leads up to this entrance, which contains a hollow-core steel door. The other three freight doors have concrete plinths – presumably marking the location of the former loading dock – and contemporary anodized aluminum windows. Above the first-floor level, the east façade is identical to the west façade except that the windows at the second-floor level are smaller than their counterparts on 3rd Street. The east façade terminates with a corbeled brick frieze and shaped parapet consisting of a triangular pediment above the two interior bays and two matching segmental parapets above the corner bays.

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Interior: General Description

The interior of the Alberta Candy Factory was converted from industrial use to a mix of commercial uses following a fire that damaged the building in 1982. Between 1983 and 1985, the owner replaced the fire-damaged roof framing and windows and constructed a new mezzanine, a utility/toilet room core, as well as two enclosed egress stairs. Later work completed between 2003 and 2013 included a full seismic retrofit, a new entrance and lobby, and refinished interior elements. The work was designed in a contemporary style by Stanley Saitowitz, a well-known local architect. The interior presently contains four floor levels, including full basement, first and second floor levels, as well as a partial mezzanine that occupies about two-thirds of the third-floor level. The work enhanced the building's industrial character by re-exposing the brick perimeter walls and heavy timber framing. This was accomplished by removing built-up layers of paint and floor tile and demolishing non-historic interior partitions. In addition, the decision to carve out two large openings in the mezzanine preserved the building's expansive internal volume. Apart from the basement, which is divided into a network of rooms, two-thirds of the interior floorplate remains unobstructed, allowing the building to continue reading as a historic industrial facility.

Basement

The basement occupies the entire footprint of the Alberta Candy Factory. Originally used for industrial purposes, the basement was repartitioned into a series of storage and mechanical rooms in 1983-85. Today, the basement is the most extensively altered part of the interior. Nonetheless, some original materials remain visible, including the concrete slab flooring, portions of the heavy timber framing, and the wood floor joists supporting the first-floor level. Along the perimeter of the basement, the walls are poured-in-place concrete, as they are part of the foundation. Toward the center of the basement, the partition walls are stud-frame and gypsum board fitted around the timber framing, which remains exposed in many areas. The framing consists of 12 x 12 wood posts, 12x 18 wood beams, and 2 x 14 wood joists. Sheet metal HVAC ducts are attached to the undersides of the beams and joists and the lower portions of the steel moment frames are visible at either end of the building. Gypsum board-clad stair enclosures at either end of the basement lead up to the first-floor level.

First-Floor Level

The first-floor level also occupies the entire footprint of the Alberta Candy Factory. Unlike the basement, the first floor has an open floor plan, with several smaller, partitioned work spaces and two egress stairs at either end, and a utility/toilet room core at the center. The space is simply finished with unpainted wood flooring, exposed (unpainted) brick walls, and unpainted heavy timber framing consisting of 12 x 12 wood posts, 10 x 16 wood beams, and 2 x 12 wood joists supporting the floor above. Contemporary elements include a minor amount of exposed electrical conduit and plumbing, suspended strip lighting, fire suppression systems, exit lighting, and the visible portions of the two steel moment frames at either end of the building. Discrete spaces include a lobby located midway along the north wall. The lobby is finished in contemporary materials and finishes. It provides access to the elevators and a ceremonial stair leading up to the second and third-floor levels.

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Second-Floor Level

Similar to the basement and first-floor levels, the second-floor level occupies the entire floorplate of the Alberta Candy Factory. In terms of its floor plan, it is very similar to the first-floor level, consisting of an open-plan work area interrupted only by the central utility/toilet room core, two egress stairs at either end of the building, and several enclosed work rooms. Although the second-floor level also has exposed brick walls and timber framing, the floors are carpeted. The 8 x 8 posts are original, but the rest of the framing dates to the 1983-85 post-fire repairs. Another difference between the first and second-floor levels are the two large voids within the ceiling, which provide expansive views of the mezzanine and the roof above. Similar to the first-floor level, the second floor has a lobby midway along the north side with a stair leading up to the third-floor level. The two moment frames are also visible at either end of the building. The second-floor level is illuminated by suspended strip light fixtures and has some exposed HVAC ductwork.

Third-Floor Level (Mezzanine)

In contrast to the lower floors, the third-floor level occupies only two-thirds of the Alberta Candy Factory's footprint. The third floor was constructed in 1983-85 as part of the post-fire repairs. From a seismic perspective, the mezzanine helps to reinforce the brick perimeter walls. In terms of its plan, the third-floor level is similar to the second floor except that it has fewer internal partitions apart from the central utility core and the two emergency egress stairs. The third-floor level also has two large voids in the floor to allow natural light to penetrate into the lower part of the building. The third-floor level is finished the same as the second-floor level, except that smaller areas of the brick perimeter walls are exposed. Although the brick is exposed around the windows, the areas between the windows are concealed behind gypsum board, which likely conceals vertical framing elements. In addition, the roof framing, which was replaced in 1983-85, is also concealed behind gypsum board. The third-floor level is illuminated by suspended strip light fixtures and it has some exposed HVAC ductwork. The two moment frames are also visible at either end of the building.

Alterations

The only notable exterior change to the Alberta Candy Factory was the replacement of the fire-damaged steel industrial window sashes with aluminum counterparts in 1983-85. However, the impact on the building's integrity is minimal because the replacement windows match the look of the originals. In addition, most of the original doors have been replaced and a fire escape was removed. The interior of the Alberta Candy Factory has undergone more alterations. The 1982 fire destroyed the roof and many non-historic interior partitions. When the owners repaired the building in 1983-85, they removed what remained of these interior partitions, opening up the interior. Although a new mezzanine was built, one-third of the footprint remains open at the third-floor level, preserving views of the light-filled, nave-like interior. Other Interior alterations include the construction of a utility/toilet room core at the center of the building and two emergency egress stairs in 1983-85. In 2003-13, the building received a new lobby and main entrance. The new work is designed in a clean, contemporary vocabulary and is easily reversible. The steel moment frame is also visible in two locations, but it is not obtrusive and it harmonizes with the industrial character of the building. The Alberta Candy Factory has a moderate-to-high level of integrity, retaining the aspects of location, design, setting, materials, workmanship, feeling, and association.

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Character-defining Features

Exterior character-defining features of the Alberta Candy Factory include its height and volume, as well as its rectangular massing punctuated by a regular fenestration pattern. Other exterior character-defining features include the narrow reveals creating the corner pavilions, the corbeled frieze encircling the parapet, as well as the parapet itself, consisting of segmental-arch and pedimented sections. Although the existing window sashes are not original and therefore not character-defining, the window openings are entirely original, with flat lintels and jack arches in the corner bays and segmental arches in the interior bays. The size of the window openings, which generally increases in size from the basement to the third-floor levels, is also a character-defining feature. The remaining historic freight door and windows on 19th Street are also character-defining. Within the interior, the exposed brick walls and heavy timber framing are character-defining, as well as the expansive interior volume, whose sense is preserved by view corridors extending the length and breadth of the building, as well as views from the second to the third floor.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

INDUSTRY

Period of Significance

1919-1969

Significant Dates

1919

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Emil A. Neumarkel

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Alberta Candy Factory is eligible for the National Register under Criteria A (Events) and C (Design/Construction) at the local level of significance. The period of significance is 1919-1969, spanning from the original date of construction to 1969, when it ceased being a candy factory. The Alberta Candy Factory is a three-story-over-basement, heavy timber frame, brick commercial loft building built in 1919. Designed by German immigrant architect Emil A. Neumarkel, the client was Max Levin, a Russian immigrant scrap metal dealer. Located across the street from one of his biggest clients, Bethlehem Shipbuilding Company, the site was ideal because there was enough room to erect a 50,000-square-foot, freestanding warehouse/office building with space left over for a dedicated rail siding and external loading dock. Levin's children, who inherited the property following Max's death in 1922, leased the building to the Alberta Candy Company in 1924 and built a smaller warehouse/office building next-door. The subject property operated as one of San Francisco's largest candy factories for the next 45 years, until 1970, housing in sequence, the Alberta Candy Company, the Sierra Candy Company, and the White Candy Company. The Alberta Candy Factory is an excellent and well-preserved example of an American Commercial Style industrial loft building in San Francisco's post-industrial Central Waterfront district. Almost completely without ornament, the building's aesthetic qualities derive from its muscular yet elegant massing, fenestration pattern, and decorative brickwork. Nearly surrounded by later construction, the Alberta Candy Factory is an increasingly rare remnant of industrial San Francisco.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

National Register Criterion A

The Alberta Candy Factory is eligible for the National Register under Criterion A (Events) for its association with the development of the Central Waterfront as San Francisco's foremost heavy industrial district during the early twentieth century. It is especially significant for its association with San Francisco's confectionery industry, which took off following the passage of Prohibition in 1919, when the end of legal alcohol sales stimulated the demand for sweets in the United States. Originally built in 1919 as a scrap metal warehouse, the building was strategically located across the street from Bethlehem Shipbuilding Company's San Francisco Yard – the city's biggest privately owned shipyard – which consumed large amounts of scrap metal in its blast furnaces. The building remained a scrap metal warehouse for only five years. Recognizing a potential business opportunity, the property owners built a new warehouse and blast furnace next-door and leased 555 19th Street to the Alberta Candy Company, a subsidiary of Bunte Candy Company of Chicago. Alberta Candy Company converted the building into a state-of-the-art candy factory in 1924-25. Located two blocks away from the Western Sugar Refinery, the building remained a candy factory from 1924 until 1969 – a period corresponding to the apogee of San Francisco's confectionery industry, which flourished with local candy companies such as See's and Ghirardelli, as well as with the subsidiaries of several national companies. San Francisco's confectionery industry declined in the 1960s as the U.S. candy manufacturing industry consolidated in the hands of a

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few national operators such as Hershey and Mars. Today, most of the Central Waterfront's industrial past has been systematically erased as older industrial buildings are replaced by high-end condominium and apartment buildings. Almost entirely surrounded by gleaming new buildings, the former Alberta Candy Factory, which is in use for commercial/wholesale purposes, is a very well-preserved touchstone to the neighborhood's industrial past.

Brief History of the Central Waterfront: to 1920

The Central Waterfront district is located in east-central San Francisco, between Potrero Hill and San Francisco Bay. The approximately 500-acre neighborhood is bounded by Mariposa Street to the north, San Francisco Bay to the east, Islais Creek to the south, and U.S. Interstate 280 to the west. The Central Waterfront, historically called "Lower Potrero" or "Potrero Point," also encompasses the residential enclave of Dogpatch, a locally landmarked historic district. The California Register-eligible Third Street Industrial Historic District – to which the Alberta Candy Factory is a contributor – is also located inside the boundaries of the Central Waterfront district.

The Central Waterfront is unceded Ohlone territory. Arriving in what is now San Francisco from the Central Valley approximately 2,000 years ago, the local Ohlone spoke a dialect called Ramaytush. The Ohlone lived not far from today's Central Waterfront district on Mission Bay, which supplied them with fish, shellfish, and seabirds.¹ The Ohlone lived peaceably in the area for thousands of years, until the arrival of the Spanish in 1776.

Spanish authorities initiated dominion over the northern tip of the San Francisco peninsula in 1776 with the simultaneous establishment of Mission Dolores and the San Francisco Presidio. What is now the Central Waterfront was part of El Potrero Nuevo, or "New Pasture," a vast cattle pasture controlled by Mission Dolores.

México won independence from Spain in 1822. In 1833, the Mexican government secularized the Franciscan missions, including Mission Dolores, and then granted their lands to prominent Mexican citizens. In 1841, the government granted Rancho Potrero Nuevo to Francisco and Ramón de Haro, sons of Francisco de Haro, the first *alcalde* of Yerba Buena (San Francisco). Following their deaths during the Mexican-American War in 1846, Francisco de Haro Sr. assumed control of Rancho Potrero Nuevo.² The rancho, which includes the present-day Central Waterfront district, remained in his hands until his death in 1849.

During the Gold Rush, American settlers streamed into San Francisco by the thousands. Many ignored the validity of Spanish and Mexican land grants, and some attempted to take over local ranches through pre-emption claims, or "squatters' rights."³ De Haro's descendants fought the squatters in court and attempted to provide clear title to Rancho Potrero Nuevo at the U.S. Land Commission. Initially successful, their deed was later challenged in court and ultimately rescinded in 1867.

Rancho Potrero Nuevo remained largely uninhabited during the early decades of American rule. In addition to the legal uncertainties discussed above, the land was not easily accessible. On the other hand, Potrero Point had deep water access and there were not many people living there. These conditions were

¹ *Ibid.*, 18.

² "Genesis of Our Hill," *Potrero View* (September 1976), 1.

³ Hubert Howe Bancroft, *History of California, Volume 6* (San Francisco: A.L. Bancroft and Co., 1888), 194.

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ideal for gunpowder manufacturers, and in 1854 the E.I. du Pont de Nemours Company built a gunpowder plant and a wharf at Potrero Point. Hazard Power Company arrived a year later in 1855. Both manufactured dynamite and blasting caps for California's mining industry.

In 1857, the San Francisco Cordage Manufactory, a pioneer rope maker, moved to Potrero Point. The brothers Alfred and Hiram Tubbs constructed a 1,000-foot ropewalk extending into San Francisco Bay from the intersection of Sierra (now 22nd) and Iowa streets. Later renamed Tubbs Cordage Company, the business was the largest employer in the Central Waterfront during the 1870s. Shipbuilding was another important industry. In 1862, John North, San Francisco's biggest shipbuilder, relocated his shipyard from Steamboat Point to the foot of Sierra (now 22nd) Street. Other shipbuilders, including Henry Owens, William E. Collyer, and Patrick Tiernan, soon followed.⁴

Continued industrial development in the Central Waterfront depended on improved communication with downtown San Francisco and the rest of the city. The biggest obstacle was Mission Bay, a large but shallow inlet of San Francisco Bay that extended inland as far as 7th Street. Paid for by investors, including several who had recently purchased land at Potrero Point, the first pilings for Long Bridge were driven off Steamboat Point in February 1865. Two years later, the Potrero Point bridgehead was completed near the intersection of Kentucky (3rd) and Mariposa streets.⁵

Railroads played an outsized role in the physical transformation of the Central Waterfront into a bustling industrial district. The Southern Pacific, Western Pacific, and Atchison Topeka & Santa Fe railroads all acquired extensive landholdings in the area and cleared them for industrial and residential development. These companies also built railroad tracks, car ferry slips, and freight yards throughout the Central Waterfront and the adjoining Mission Bay area, as well as hundreds of street-level track segments to connect the growing number of factories and warehouses in the neighborhood.

In 1866, industrialists William Alvord, John Bensley, and Darius O. Mills built California's earliest steel mill on 20 acres at the foot of Napa (now 20th) Street in the Central Waterfront, and by July 1868, Pacific Rolling Mills began producing rolled steel, a first for the West Coast.⁶ From 1868 onward, Pacific Rolling Mills turned out approximately 30,000 tons of iron and 10,000 tons of steel annually, most of which made from locally sourced scrap metal.⁷ In 1872, City Gas Company, a predecessor to the Pacific Gas & Electric Company, began building a power plant on four square blocks of bayfront land between Humboldt and Sierra (now 22nd) streets. Finally, in 1881, industrialist Claus Spreckels erected a tremendous sugar refinery complex next to the City Gas Company plant. By 1884, Spreckels' Western Sugar Refinery was described as "the most complete concern of the kind in the world, and in size ranks with the great refineries of Brooklyn, New York, and St. Louis."⁸

The most important industry in the Central Waterfront neighborhood was Union Iron Works. Founded in 1849 by brothers Peter, James, and Michael Donahue, Union Iron Works was the first iron works on the West Coast. In the early 1880s, the company was reorganized by Irving Murray Scott, and beginning in

⁴ Roger and Nancy Olmsted, *San Francisco Bayside Historical Cultural Resource Study* (San Francisco: 1982), 191.

⁵ Henry Langley, *The Pacific Coast Business Directory* (San Francisco: 1867), 14.

⁶ J.S. Hittell, *Commerce and Industry of the Pacific Coast* (San Francisco: A.L. Bancroft, 1882), 682.

⁷ William Issel and Robert W. Cherny, *San Francisco: 1865-1932* (Berkeley: University of California Press, 1986), 30.

⁸ Michael Corbett, *Historic Architecture Report for 435 23rd Street, City and County of San Francisco* (San Francisco: unpublished report by URS Corporation, 2001), 5.

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1883, Scott oversaw the construction of a new \$2 million shipyard at Potrero Point. The complex, designed by a civil engineer named Dr. D. E. Melliss, included a boiler shop, a blacksmiths' shop, a riveting and erecting shop, a machine shop, a 120-foot chimney, a brass-plating shop, an iron foundry and a pattern shop.⁹

Union Iron Works launched its first ship, the 800-ton collier *Arago*, in April 1885.¹⁰ Soon after, the company won two important commissions in 1888 to build the battle cruisers *USS Charleston* and *USS San Francisco*. These two were followed in 1893 by the *USS Olympia* (Admiral Dewey's flagship during the siege of Manila in 1898), and the battleship *USS Oregon*. These ships were especially crucial in solidifying Union Iron Works' reputation as one of America's most important shipyards.¹¹

With a steel mill, several shipyards, a sugar refinery, a rope factory, and a power plant lining the Central Waterfront, a residential district of workers cottages, residential hotels, and tenements sprang up on railroad land to the west – a residential enclave now called Dogpatch.¹² In addition to building rental housing for local workers, the railroads built two speculative brick warehouses, including Schilling Wine Cellars at 900 Minnesota Street and the Hulme & Hart Wool Scourers Plant at 800-50 Tennessee Street.¹³ These two buildings are the most closely related surviving cousins to the Alberta Candy Factory.

During the first two decades of the twentieth century, Union Iron Works (known after 1905 as Bethlehem Shipbuilding Company's San Francisco Yard) absorbed an increasingly large share of the Central Waterfront's workforce. The years leading up to the First World War witnessed significant growth at the shipyard and the investment of several million dollars in modernizing and expanding its facilities. By 1920, Bethlehem Steel employed 50 percent of the householders in the Central Waterfront.¹⁴

Other Central Waterfront industries expanded their manufacturing facilities during the first decades of the twentieth century, including Western Sugar Refinery, which built two new warehouses on 23rd Street; and Pacific Gas & Electric, which replaced its aging facilities with a modern power plant. Around the same time, several new industries arrived in the Central Waterfront, including the American Can Company, which built a colossal cannery on the block bounded by 20th, Illinois, 22nd, and Kentucky (now 3rd) streets in 1915-16. This facility eventually employing 1,200 workers.¹⁵ Meanwhile, several independent industrialists, including scrap metal dealer Max Levin, constructed modern industrial buildings.

Project Site History

The Alberta Candy Factory occupies filled ground. When the City and County of San Francisco surveyed the Potrero Nuevo tract in 1855, the surveyors extended the projected street grid several hundred feet out into San Francisco Bay, anticipating that these blocks would eventually be filled and developed.

⁹ "The New Union Iron Works and the Arctic Oil Works," *San Francisco Morning Call* (January 24, 1884), 1.

¹⁰ George R. Adams, *National Register of Historic Places Inventory – Nomination Form: "San Francisco Yard"* (Nashville, TN: unpublished nomination form prepared by the American Association for State and Local History, 1978), 8-3.

¹¹ *Ibid.*, 8-4.

¹² Christopher VerPlanck, *Dogpatch Cultural Resources Survey and Historic Context Statement* (San Francisco: 2001), 9-11.

¹³ Christopher VerPlanck, *Dogpatch Cultural Resources Survey and Historic Context Statement* (San Francisco: 2001), 4-5.

¹⁴ United States Census Schedules (1920).

¹⁵ Moses Corrette, *State of California Department of Parks and Recreation Primary Record: "American Can Co. Building"* (San Francisco: San Francisco Planning Department, 2001).

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Potrero Nuevo Block 411, which was bounded by Butte (now 19th) Street to the north, Illinois Street to the east, Napa (20th) Street to the south, and Kentucky (now 3rd) Street to the west, was one of these blocks.

According to the 1884 U.S. Coast and Geodetic Survey Map, Potrero Nuevo Block 411 had been filled but there were no permanent buildings on it yet (**Figure 1**). The Southern Pacific Railroad, which owned the block, had acquired a right-of-way along Illinois Street to build a long rail spur from its depot in the South of Market area into the Central Waterfront as far as Islais Creek. The Southern Pacific also owned much of the adjoining real estate, which it filled and graded for industrial development during the last quarter of the nineteenth century.

According to the 1899-1900 Sanborn Maps, only the southern third of the subject block had been developed, with approximately a half-dozen boarding houses and one-story commercial buildings clustered around the intersection of 20th and Illinois streets (**Figure 2**). Meanwhile, the northern two-thirds of the block remained entirely undeveloped. Curiously, the Southern Pacific's landholdings were divided into three narrow parcels oriented north-south, including a 60-foot-wide strip (presumably an unused railroad right-of-way) running down the center of the block. This property was flanked by two 70-foot-wide parcels with frontage on both Kentucky (now 3rd) and Illinois streets.

According to the 1913 Sanborn Maps, the northern third of the block – including the subject property – contained a handful of two-story flats and one-story commercial buildings (**Figure 3**). The subject property itself contained three buildings: a small movie theater at 1201 Kentucky (now 3rd) Street, a saloon at 1209 Kentucky Street, and an asphalt batching plant at 501 19th Street. The proprietors of these businesses leased their land from the Pacific Improvement Company, the real estate arm of the Southern Pacific Railroad. Four years later, the Pacific Improvement Company sold Lot 1 to Max Levin, on September 10, 1917.¹⁶

Max Levin and Family

Max Levin, the builder of the Alberta Candy Factory, was born in 1864 in Belarus, which was then part of Czarist Russia. He was born into a Jewish family that spoke Yiddish, the traditional language of Ashkenazi Jews in Central and Eastern Europe. In about 1882 Max married a fellow Yiddish-speaking woman named Ida Goldman, and Ca. 1884 she gave birth to the couple's first son, Joseph.¹⁷ Life was very hard for Jews in Czarist Russia, and Max and Ida immigrated to the United States, as many others had done during the last quarter of the nineteenth century, to escape pogroms and government-sponsored antisemitism.¹⁸ The Levins arrived in New York City in 1884 or 1885, eventually settling in New Brunswick, New Jersey. On August 26, 1893, Ida gave birth to their second child, Samuel Abraham Levin.¹⁹ In late 1893 or early 1894, the Levin family moved to San Francisco, and on December 24, 1894 Ida gave birth to their third child, Martin Charles Levin.²⁰ On April 17, 1901, Ida gave birth to Jennie Pauline Levin, the couple's

¹⁶ San Francisco Office of the Assessor-Recorder, Deeds and other property records on file for 555 19th Street.

¹⁷ Author's written communication with Melanie Myers, November 2, 2020.

¹⁸ 1910 U.S. Census For San Francisco, California, Enumeration District 77-22, Sheet 21A. 1900 U.S. Census for San Francisco, California, Enumeration District 46, Sheet 7.

¹⁹ U.S. World War I Draft Registration Cards, 1917-1918, for Samuel Abraham Levin.

²⁰ U.S. World War I Draft Registration Cards, 1917-1918, for Martin Charles Levin.

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fourth and last child.²¹

In San Francisco, Max Levin established a junk/scrap metal business at 955 Folsom Street in the South of Market area with a partner named Morris Goldstein. According to the 1895 San Francisco City Directory, the Levins lived across the street at 950 Folsom Street.²² By 1900, Max Levin was an independent “junkman” with his own scrapyards at 1128-30 Mission Street, near 7th Street. Max, Ida, Joseph, Samuel, and Martin lived across the street at 1131 Mission Street.²³

The 1906 Earthquake and Fire destroyed Max Levin’s scrapyards at 7th and Mission streets. Levin then sold the property and bought a larger parcel at 1062 Folsom Street, where he opened a new scrapyards in 1907.²⁴ That same year, Max built a house at 37 Hamilton Street in the then semi-rural Portola district, perhaps to get away from the noise and pollution of the South of Market area.²⁵ The Levins also owned a house at 174 Russ Street, near the family business. During the post-quake era, Max and Ida Levin purchased several other properties in the South of Market area. In 1911, they built a new three-story, brick commercial loft building on their scrapyards property at 1062 Folsom Street. In 1913, Max Levin transferred all of his business assets to a new entity called M. Levin & Sons Iron & Metal Company. The company’s ownership initially included Max and his two older sons, Joseph and Samuel.²⁶ M. Levin & Sons continued to operate at 1062 Folsom Street for the next six years. In addition to dealing in scrap iron and steel, the company bought and sold rubber, rags, bones, and other reusable scrap materials.

Construction of 555 19th Street: 1917 to 1919

As mentioned, in September 1917, Max Levin purchased a 200’ x 200’ lot from the Pacific Improvement Company at the intersection of 19th and 3rd streets.²⁷ Less than a year later, in July 1918, he purchased the adjoining property on 3rd Street measuring 50’ x 100’.²⁸ It is not known why M. Levin & Sons decided to relocate its scrapyards from the South of Market to the Central Waterfront, but it may have been to gain additional space at a lower cost than what was available in the South of Market area.²⁹ The Levins also probably wanted to be closer to one of their main clients, Bethlehem Steel Shipbuilding Company’s San Francisco Yard. Finally, they probably also wanted to be connected to the industrial rail spurs that ran through the Central Waterfront; their South of Market property did not touch any street-level railroad tracks.

In early 1918, Max Levin hired architect Emil A. Neumarkel to design a new warehouse and office building for M. Levin & Sons’ new facility in the Central Waterfront. On March 11, 1918, Levin submitted an application to the Department of Public Works to construct a four-story-over-basement, heavy-timber-frame, brick loft building. As originally designed, the building was massed as a rectangular cube measuring 60’ x 125’ in plan with a rear “ell” measuring 55’ x 36’. The building was to have been 45 feet

²¹ “Max Levin,” Greene Family Tree, Ancestry.com.

²² 1895 San Francisco City Directory.

²³ 1900 San Francisco City Directory.

²⁴ “Real Estate Transfers,” *San Francisco Chronicle* (January 4, 1907), 15.

²⁵ 1907 San Francisco Directory.

²⁶ “Real Estate Transfers,” *San Francisco Chronicle* (January 24, 1913), 17.

²⁷ San Francisco Office of the Assessor-Recorder, Deeds and other property records on file for 555 19th Street.

²⁸ Over the next nine years, he and his children bought up most of the block bounded by 3rd, 19th, Illinois, and 20th streets from the Pacific Improvement Company.

²⁹ 1919 San Francisco City Directory.

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high and its estimated cost was \$30,000.³⁰ Although this application was neither canceled nor withdrawn, on August 6, 1918, Levin submitted a second application to build a smaller two-story-over-basement, heavy-timber, brick loft building measuring 60' x 163' in plan and 35' high. This smaller building was estimated to cost \$22,000.³¹ The reason for switching to the smaller design is not known, but it could have been to economize on construction costs. Nonetheless, it is interesting to note that Neumarkel's second design included a double-height second-floor level that would allow the building to be expanded to three floors without having to enlarge its exterior envelope. Both designs intentionally left the eastern fifth of the lot vacant, which Levin had reserved for a loading dock and a curved rail siding branching off the Southern Pacific's track on Illinois Street.

Completed in 1919, M. Levin & Sons moved into the building that same year. Advertisements in the 1920 San Francisco City Directory describe the business as consisting of three components: purchasing, wholesale, and retail. The company purchased all types of metal scrap, including machinery, rails, boilers, pipes, shafts, vessels, and small corrugated iron industrial buildings. As before, they also purchased rubber, rags, rope, bones, and other "condemned materials." After buying the materials, the Levin Company's employees sorted and processed them, breaking them down into usable components, and then resold them to factory owners for use as raw materials.³²

One likely reason for the relocation of M. Levin & Sons to the Central Waterfront is that the company specialized in buying (and scrapping) steel-hulled boats, tugs, and barges. Being located next to the waterfront with its own rail siding facilitated the transportation of vessels from the bay to the yard. They also sold much of their processed metal scrap to the Bethlehem Shipbuilding Company. Proximity to this facility allowed the Levins to easily transport metal to the nearby shipyard by rail.

Behind their warehouse along both 3rd and Illinois streets, the Levins had a level dirt yard where they could store large objects such as boats or machinery prior to being broken down. The rail siding allowed them to haul heavy and/or bulky goods to and from the nearby industrial facilities, as well as the piers and warehouses along the Northern and Central Waterfront. The yard was fenced in along its perimeter, but the building was likely used to store smaller and more valuable objects and materials.

The third component of M. Levin & Sons was retail sales. The family operated a small retail store in their building at 2201 3rd Street, where they sold military surplus from the First World War, including canvas tents, mattresses, blankets, auto covers, and mess kit bags.³³ According to advertisements in local newspapers and city directories, the Levins marketed their military surplus to campers, hikers, and other outdoor enthusiasts.³⁴

At the time of the 1920 Census, Ida Levin was living in the family home at 174 Russ Street, while Max was living on Grove Street with Samuel, Samuel's wife, their two children, and Martin and Jennie Levin.³⁵ On July 31, 1920, Max Levin conveyed all of his interest in 2201 3rd Street and M. Levin & Sons to

³⁰ San Francisco Department of Building Inspection, Plans and building permit applications on file for 555 19th Street.

³¹ Ibid.

³² Advertisement in the 1920 San Francisco City Directory.

³³ "Classified Advertisements," *San Francisco Chronicle* (January 30, 1921), 53.

³⁴ 1920 San Francisco City Directory.

³⁵ 1920 U.S. Census for San Francisco, California, Enumeration District 91, Sheet 7B

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all four of his grown children: Joseph, Samuel, Martin, and Jennie Levin.³⁶ Max Levin died less than two years later, in March 1922, at the age of 57.³⁷ Ida Levin died on July 13, 1926, at the age of 65.³⁸

After their father's death, Joseph, Samuel, and Martin Levin and Jennie (Levin) Myers continued operating M. Levin & Sons at 2201 3rd Street. In 1922, they expanded the firm's capabilities by constructing a foundry replete with a blast furnace at 2255 3rd Street. In this utilitarian brick building they could melt scrap metal into iron rails, plates, and other products, which they could then sell at a higher price than raw scrap. The foundry building still stands, although it was incorporated into the adjoining Potrero Launch apartment complex in the mid-2000s.³⁹

In June 1923, Joseph, Samuel, and Martin Levin achieved the distinction of being the first persons on the West Coast to be prosecuted and convicted for falsifying their income tax returns. According to allegations made by agents of Internal Revenue Service, the brothers understated their income on the company's 1918 through 1920 tax returns, and, Joseph and Martin attempted to bribe an IRS agent to "forget" the matter.⁴⁰ They were convicted in U.S. District Court in San Francisco for perjury and for falsifying the 1920 income tax returns for M. Levin & Sons Company.⁴¹ The U.S. government also instituted civil proceedings against the Levin brothers but the outcome of that case is unknown. After three unsuccessful attempts to obtain a new trial and a failed appeal to the U.S. Circuit Court of Appeals on the criminal charges, sentences were imposed on the Levin brothers to serve time in the Leavenworth Federal Penitentiary and in the San Francisco County Jail. Joseph was to serve two years and Samuel and Martin, one year each. The three brothers were also to pay fines of \$11,000 each.⁴² It is unknown to what extent and where the Levin brothers actually served time for the sentences imposed, although they apparently did not serve time at Leavenworth.

While fighting the charges, convictions, and sentences, the Levins carried on managing their business. The partners decided to vacate their building at 2201 3rd Street in 1923. That same year, they hired an engineer named J.B. Misrack to design a smaller, two-story, brick warehouse/office building at 2225 3rd Street. Built in 1924, this building still stands, although like the foundry, it was subsumed within the Potrero Launch apartment complex in the mid-2000s.⁴³ Under the new arrangement, 2225 3rd Street housed the company's business office, retail shop, and warehouse, and 2255 3rd Street housed the foundry. The rest of the property consisted of the open-air yard scrap yard and rail siding.⁴⁴

M. Levin & Sons (later Joseph Levin & Sons) continued to operate at 2225 and 2255 3rd Street under the management of various members of the Levin family from 1924 until the early 2000s, when Joseph Levin's son, Max A. Levin, sold the property to Martin Building Company. The family retained ownership of the subject property, which belongs to the Martin C. Levin Investment Company, owned by

³⁶ San Francisco Office of the Assessor-Recorder, Deeds and other property records on file for 555 19th Street.

³⁷ "Death Notices," *San Francisco Chronicle* (March 16, 1922), 6.

³⁸ California Death Index, 1905-1939.

³⁹ California Department of Parks and Recreation, "DPR 523 A and B forms for 2255 3rd Street," (San Francisco: San Francisco Planning Department, 2001).

⁴⁰ "S.F. Junkmen Guilty of Fraud," *San Francisco Chronicle* (June 3, 1923), 71.

⁴¹ "Prison Terms Given Dodgers of Income Tax," *San Francisco Chronicle* (July 11, 1923), 3.

⁴² "Prison Terms Given Dodgers of Income Tax," *San Francisco Chronicle* (July 11, 1923), 3.

⁴³ San Francisco Department of Building Inspection, Plans and permit applications on file for 555 19th Street.

⁴⁴ 1925 San Francisco City Directory.

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descendants of Joseph Levin and Jennie Levin Myers.

Alberta Candy Company: 1925 to 1933

In 1925, M. Levin & Sons leased 2201 3rd Street to the Alberta Candy Company. Alberta Candy Company was organized in 1921 as the San Francisco subsidiary of the Bunte Candy Company of Chicago, one of the nation's largest and best-known candy manufacturers. Alberta Candy Company's first home was Max Levin's warehouse at 1062 Folsom Street. Alberta Candy Company leased the property from Levin and used the 25,000-square-foot brick loft building as a candy factory and a salesroom from 1921 until 1925.⁴⁵ The reason for the company's relocation to the Central Waterfront is not known, but it was likely motivated by a desire to be closer to the Western Sugar Refinery, the company's primary supplier of sugar. Furthermore, with 55,000 square feet of space, 2201 3rd Street was twice as large as 1062 Folsom Street.

Consumption of candy and other sweets boomed in the United States during the 1920s. Before the First World War, candy was generally seen as a treat for women and children in the U.S. The growing popularity of candy among American men was widely attributed to the U.S. Army, which had put sweet treats in doughboys' mess kits. The passage of the Volstead Act in 1919 further stoked the American taste for candy. During Prohibition, many bar owners converted their liquor businesses into cigar stands, soda fountains, or pool halls. Although some were fronts for speakeasies, most were legitimate, providing the American public with places to socialize outside the home. Candy, as well as soft drinks and ice cream, was often sold and consumed at these businesses. American confectionery businesses stepped in to meet the demand, expanding existing factories, opening new factories, and branching out into new regions of the country. This boom continued into the early part of the Depression, slowing only in 1933 when President Franklin Delano Roosevelt repealed Prohibition.⁴⁶

Before moving into 2201 3rd Street, the Alberta Candy Company applied for a pair of permits to convert the warehouse/office building into a factory. In November 1925, L.A. Hinson, a contractor working for the company, applied for a permit to construct several interior partitions out of tongue and groove paneling to enclose a drying room and a cooling room. The project also included removing the Levin family's office suite on the first floor, covering all floors in the building with asphalt-based "composition" tiles, and painting all the walls in "lead and oil." The latter two tasks were required by the Public Health Department for a food-processing plant.⁴⁷ One month later, another contractor working for the Alberta Candy Company, Thomas Mulcahy, applied for a permit to erect a freestanding boiler house at the southeast corner of the property. This structure measured 14' x 24' in plan and was 24' high, with a firewall extending three feet above the roof. The foundation was concrete and the walls were brick, measuring 13 inches thick. As part of this project, several windows on the south façade of the factory were bricked in. The boiler house structure was removed after 1983.⁴⁸

Alberta Candy Company and its parent company, Bunte Candy, remained at 2201-05 3rd Street for nine years. In addition to manufacturing chocolate bars, fudge, cocoa, and candy canes, the company

⁴⁵ "Business Leases Reported by Firm," *San Francisco Chronicle* (May 28, 1921), 6.

⁴⁶ "Bunte Brothers, est. 1876," Made In Chicago Museum: <https://www.madeinchicagomuseum.com/single-post/bunte-brothers/>, accessed August 7, 2020.

⁴⁷ San Francisco Department of Building Inspection, Plans and building permit applications on file for 555 19th Street.

⁴⁸ *Ibid.*

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sponsored an industrial league baseball team. Many San Francisco industries sponsored baseball teams during the early twentieth century. These teams, which were staffed by employees, played against other factory teams, as well as military units and government agencies. The Alberta Candy Company assumed the name of its parent company in 1929, with Bunte Candy Company remaining at 2201 3rd Street until 1933, when it reconsolidated its operations in Chicago.⁴⁹

Sierra Candy Company: 1934 to 1949

Sierra Candy Company leased 2201-03 3rd Street from M. Levin & Sons in 1934. Founded in San Francisco in 1927 by Theodore A. White, Sierra Candy Company was originally based in the Mission district. Sierra Candy Company specialized in hard candies in assorted flavors as well as filled chocolates. During the Second World War, the company became known for its lucrative war bond drives, as well as its sponsorship of a radio program called the "Musical Sweets," which was broadcast on several West Coast radio stations. In 1945, Theodore White announced that Sierra Candy Company would expand to the East Coast. To meet the anticipated demand, White planned to increase the capacity of its San Francisco manufacturing facilities.⁵⁰ Because 2201 3rd Street was too small, in May 1946, White purchased a large, four-story factory at the corner of Front Street and Broadway, which he subsequently remodeled into a candy factory.⁵¹

In July 1947, Sierra Candy Company, which had become the third-largest candy manufacturer on the West Coast, was purchased by the MacPhail Candy Company of Chicago. Theodore White believed that he needed the capital and distribution network of a larger company to facilitate his planned expansion across the nation. At the time, Chicago was the center of the nation's confectionery industry, and MacPhail was one of the largest candy makers in the country.⁵² Sierra Candy Company, which remained a subsidiary of MacPhail Candy Company for many years, moved out of 2201 3rd Street in 1949 and into the factory at Front and Broadway.⁵³

During the 15 years that Sierra Candy Company leased the building, Theodore White made only one change; in November 1942, he applied for a permit to install acoustical ceilings in the office suite, which was located on the second floor.⁵⁴

A photograph taken of 3rd Street in 1940 shows the Alberta Candy Factory looking very much how it does today. Although the photograph only shows the 3rd Street façade, it is clear that no changes have been made to this side of the building since 1940, with the exception of the removal of the painted signage and the replacement of the front door (**Figure 4**). This photograph also shows the M. Levin & Sons' 1924 office building/warehouse at 2225 3rd Street.

2201 3rd Street first appears on the 1950 Sanborn Maps (**Figure 5**). The maps depict the Alberta Candy Factory as a three-story-and-mezzanine structure with a pair of small one-story additions at the southeast corner, including the boiler house that was built in 1925. The building had a shallow-pitch gable roof with a glazed monitor at the center. The maps show the rail siding entering the site at 19th

⁴⁹ San Francisco Department of Building Inspection, Plans and building permit applications on file for 555 19th Street.

⁵⁰ "Sierra Candy," *San Francisco Chronicle* (September 5, 1945), 18.

⁵¹ "Sierra Candy," *San Francisco Chronicle* (March 26, 1946), 15.

⁵² "Sierra Candy," *San Francisco Chronicle* (July 1, 1947), 19.

⁵³ 1951 San Francisco City Directory.

⁵⁴ San Francisco Department of Building Inspection, Plans and building permit applications on file for 555 19th Street.

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and Illinois streets and continuing into the adjoining M. Levin & Sons scrapyard next-door. There was also a small shed on the east side of the subject property facing Illinois Street.

White Candy Company: 1953 to 1969

Theodore White stayed on as general manager of the MacPhail Candy Company from 1947 until 1953, when he decided to start a new confectionery business with a man named Neal V. Miller. Initially the company was to be called the Adele Candy Company, but within a year the name was changed to White Candy Company.⁵⁵ Looking for a factory, White decided to lease 2201 3rd Street from the Levin family. He knew the building well, having operated Sierra Candy Company there for 15 years. Before moving into the building, White applied for a permit to complete \$9,500 worth of upgrades, including installing fire doors and plasterboard partitions in the stairwell between the basement and the first-floor level, installing plasterboard partitions in the offices, which were relocated to the first floor, installing magnesite (asbestos) floor tile in all of the work areas, installing a new boiler and steam lines, and repainting the interior of the building in accordance with Department of Public Health regulations.⁵⁶

By the mid-1950s, San Francisco had become one of the nation's largest candy manufacturing cities. According to the 1955-56 San Francisco City Directory, there were 22 confectionery manufacturing operations in San Francisco. Most were small, occupying relatively modest general-purpose commercial buildings, such as Blum's, which operated a small factory at 1456 Polk Street. Others were much larger, including Ghirardelli Chocolate at 900 North Point Street, Planter's Peanuts and Chocolate Company at 500 Paul Avenue, Sierra Candy Company at 101 Broadway, and White Candy Company at 2201 3rd Street. In addition to these companies, the biggest candy manufacturer based in San Francisco was See's Candy. But See's operated only a small manufacturing facility at the Stonestown Mall, with the company's main factory in South San Francisco.⁵⁷

Indeed, after the Second World War, South San Francisco had begun luring San Francisco-based food-processing companies to the "Industrial City" with tax breaks, large factory sites with freeway access, and a less-accommodating stance toward organized labor. Nevertheless, the local candy manufacturing business was important enough to draw the National Confectioners' Association to San Francisco in 1958, the first time it had ever been held west of Chicago. The event's organizer was White Candy Company's vice-president, Neal V. Diller.⁵⁸

White Candy Company remained at 2201 3rd Street until 1969, when the company relocated all of its operations to South San Francisco. By this time, the company had been purchased by Pearson Candy Company of St. Paul, Minnesota, and the new management wanted a modern, one-story plant in South San Francisco. Indeed, by this time rail access had become much less important to local industries as supply chains and distribution routes migrated from trains to trucks. By the early 1970s, many famous San Francisco food manufacturers, including See's Candy, Ghirardelli Chocolate, Rice-a-Roni, and Franciscan Bakery, had all relocated either to South San Francisco or its East Bay counterpart, San Leandro.⁵⁹

⁵⁵ "Adele Candy Company Formation Announced," *San Francisco Chronicle* (August 27, 1953), 10.

⁵⁶ San Francisco Department of Building Inspection, Plans and building permit applications on file for 555 19th Street.

⁵⁷ 1955-56 San Francisco City Directory.

⁵⁸ "Candy Men Convening Here Today," *San Francisco Chronicle* (July 6, 1958), 23.

⁵⁹ 1970 San Francisco City Directory.

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The exodus of industries from San Francisco during the postwar era resulted in a realignment of the city's economy. Whereas in 1945 San Francisco contained one-third of the region's manufacturing jobs, by the early 1970s, this figure dropped to one-twelfth.⁶⁰ Regionally, this period accounted for huge increases in the absolute number of manufacturing jobs – particularly in high technology areas – but these jobs were not being created in San Francisco. Alone among Bay Area counties, San Francisco registered a 26 percent decline in industrial employment between 1945 and 1970.⁶¹ One only needed to have visited San Francisco's industrial districts to witness the decline: shuttered factories, vacant lots, and for rent signs in the windows.

By 1970, only five candy manufacturers were left operating in San Francisco, and all were small, regional manufacturers who made fudge and filled chocolates for their local retail operations that were often located in Union Square, such as Blum's at 101 Broadway.⁶² During the last quarter of the twentieth century, the U.S. confectionery industry consolidated to a tremendous degree as national giants such as Hershey and Mars bought out regional candy-makers. Indeed, in 2018, Hershey and Mars comprise nearly 75 percent of the domestic candy industry, with Russell Stover taking another nine percent.⁶³

From 1970 until 1982, the Alberta Candy Factory housed a series of non-manufacturing businesses, including two different wholesale distributors. Following a major fire in 1982, the Levin family, who still owns the building, repaired 555 19th Street and upgraded the interior to suit a range of tenants, including publishers, high-technology companies, and ancillary office uses. A detailed later history of the building from 1970 to 1983 is provided toward the end of this nomination, after the Criterion C discussion.

National Register Criterion C

The Alberta Candy Factory is eligible for the National Register under National Register Criterion C at the local level of significance. The building, which is virtually unaltered on its exterior, embodies the distinctive characteristics of a type (commercial loft building), period (early twentieth century), and method of construction (brick, heavy timber frame). It is also a locally excellent example of the American Commercial style. Constructed after the First World War on the cusp of the 1920s-era building boom, the Alberta Candy Factory is a fully developed example of the commercial loft type, as evidenced by its heavy timber frame, load-bearing brick walls, and simple exterior consisting of a grid pattern of arched and linteled window and door openings, extruded corner pavilions, and corbelled brick frieze. One of the most distinctive features of the exterior is how the windows increase in size from the basement to the third-floor level, giving the horizontally massed building a taller appearance, as well as opening up the interior to natural light. Although converted to commercial use in the 1980s, the interior retains its impressive industrial character, with exposed brick walls and timber framing as well as an expansive nave-like interior bathed in natural light. The building's stripped-down – almost modernist – appearance may embody the influence of nineteenth-century German industrial architecture – by virtue of the talents of its designer, architect Emil A. Neumarkel. Although little-known today, Neumarkel designed several prominent buildings in San Francisco in the early twentieth century, including the San Francisco

⁶⁰ Christopher VerPlanck, *Showplace Square Historic Context Statement* (San Francisco: 2009), 67.

⁶¹ *Ibid.*

⁶² 1969-70 San Francisco City Directory.

⁶³ Statista, "Leading Candy Companies in the U.S." <https://www.statista.com/statistics/238794/market-share-of-the-leading-chocolate-companies-in-the-us/>, accessed March 23, 2021.

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Turnverein.

Commercial Loft Buildings

The commercial, or industrial, loft is a building type encountered in many older urban centers across the United States, including San Francisco. The term “loft” refers to a building used for wholesale commercial, warehousing, and/or industrial purposes that contains two or more floors of unpartitioned space with high ceilings and large windows.⁶⁴ First and foremost, commercial loft buildings are designed to withstand heavy loads required for the bulk storage of goods. Fire-resistant materials, including masonry walls, “slow-burning” timber or steel framing, metal-clad window frames, metal cornices, and non-combustible roofing materials are typically used in their construction. Meanwhile, their interiors, with their high ceilings and windows, and few partitions or columns, are intended to accommodate many different types of light industrial businesses needing lots of flexible square footage illuminated by natural light. Indeed, commercial loft buildings were ideal for nearly all types of small-scale manufacturing operations because their interiors were so readily adaptable to all aspects of the business, including production, storage, wholesale display, and administration.

Commercial loft buildings superficially resemble traditional warehouses or factories, although some built in wholesale districts look more like office buildings or even department stores.⁶⁵ Most commercial loft buildings in San Francisco are between three and five stories in height and made of brick or concrete with a heavy timber or steel frame. Sometimes the first-floor level is slightly higher than the upper floors to accommodate a showroom and/or an office with an upper-level mezzanine. Above the first-floor level, the upper floors are typically undifferentiated and open-plan, with windows large enough to admit as much natural light and air as possible. In denser neighborhoods such as the South of Market area, where buildings fill their entire lots, a commercial loft building will often have a vehicular entrance facing the street so trucks can drive directly into the building. In less-built-up areas such as Showplace Square or the Central Waterfront, commercial loft buildings have at least one wall facing a mid-block alley so the loading dock can be placed outside and not take up valuable interior space. In more ideal scenarios, such as the Alberta Candy Factory, the building is entirely freestanding and the parcel is large enough so there is room for an external loading dock and a rail siding directly on the property.

The design of the typical San Francisco commercial loft building was determined by three interrelated factors: insurance underwriting standards, economic calculations, and available construction technologies. First, most insurance companies required “fireproof” construction in order to underwrite industrial buildings, thereby ruling out cheaper wood construction. Second, economic considerations required the maximization of usable floor area by minimizing the number of internal structural supports and interior partitions. The construction method most commonly available in San Francisco up until 1920 was load-bearing brick masonry with “slow-burning” heavy timber framing. This old-fashioned construction method remained popular in the United States for many years because it was relatively cheap and quite resistant to fires. Brick construction was not ideal, however, in part because the walls had to be quite thick, eating into usable square footage. Brick buildings also do not perform well in earthquakes, especially in liquefaction zones. The introduction of reinforced-concrete after 1906 led to a

⁶⁴ Cyril M. Harris, *American Architecture: an Illustrated Encyclopedia* (New York: W.W. Norton & Company, 1998), 203.

⁶⁵ Donald G. Presa, *Tribeca South Historic District Extension Designation Report*, prepared for the New York City Landmarks Preservation Commission (November 19, 2002).

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gradual change in the design of commercial loft buildings in San Francisco. The new technology, which used thinner walls and fewer vertical supports, increased the amount of usable floor area. Concrete construction was also stronger, allowing buildings to be built higher. However, the changeover to concrete did not happen all at once, with many architects, engineers, and building owners sticking with brick because it was what they knew best. As a result, traditional brick masonry loft buildings similar to the Alberta Candy Factory continued to be built in San Francisco until about 1920. Concrete construction rapidly displaced brick during the 1920s, although brick continued to be used for decorative accents, spandrels, and curtain walls.

Brick commercial loft buildings constructed in San Francisco between 1890 and 1920 commonly exhibit characteristics of the “Commercial,” or “Chicago,” style, meaning that they are basically blocky utilitarian buildings with little or no applied ornament. Commercial loft buildings constructed during this era are typically two to five stories high with square or rectangular massing. Most have flat or shallow-pitch gable roofs concealed behind flat or shaped parapets. Corbelling and decorative brickwork typically comprises the only embellishment, including projecting or recessed wall planes, recessed spandrels, and corbeled friezes and/or cornices. More elaborate buildings may also have sheet metal cornices and door hoods, as well as metal or plaster cartouches or garlands. Exterior walls typically have a grid-like fenestration pattern of divided-lite steel windows, sometimes using the tripartite “Chicago” window motif with a central window flanked by two small windows. Although heavily influenced by Chicago, commercial loft buildings built in San Francisco between 1906 and 1920 occasionally display characteristics of the regionally popular Mission Revival or Craftsman styles.⁶⁶

In San Francisco, commercial loft buildings are widespread in the eastern third of the city, especially in the Northeast Waterfront, South of Market, Northeast Mission, Showplace Square, and Central Waterfront neighborhoods. Commercial loft buildings continued to be built in San Francisco throughout the 1930s. Later examples are typically built of concrete and designed in non-historicist vocabularies, including the popular Art Deco and Streamline Moderne styles. The Depression temporarily halted the construction of commercial loft buildings, and when construction activity resumed in the late 1930s, the design (and location) of industrial buildings had changed. As local transportation networks transitioned from trains to trucks, and forklifts came into common usage, manufacturers increasingly wanted large, level sites where they could build new low-slung, one-story buildings with prefabricated bowstring truss roofs and loading docks and freight doors ringing three sides of the exterior. This new type of building was largely windowless, relying on artificial lighting for illumination. With San Francisco running out of industrially zoned land by 1940, many of these later industrial buildings were built in San Leandro, South San Francisco, and other industrial suburbs. Within San Francisco, this type can mainly be found in Bayview-Hunters Point and adjoining parts of the Central Waterfront.

Emil A. Neumarkel

Emil A. Neumarkel, architect of the Alberta Candy Factory, was born in Ober Reichenbach, Germany in 1877. Nothing is known of his early life or education. He immigrated to the United States in 1906 and made his way to San Francisco, presumably to take advantage of abundant reconstruction work in post-quake San Francisco. In 1907, he appears in the San Francisco City Directory as a draftsman living at

⁶⁶ San Francisco Planning Department, *San Francisco Preservation Bulletin No. 18: Residential and Commercial Architectural Periods and Styles in San Francisco* (San Francisco: January 2003), .2.

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1349 Eddy Street.⁶⁷ Two years later, Neumarkel earned his license to practice architecture in California, and he established his own firm in 1909. He initially worked out of his home at 2682 Sacramento Street.⁶⁸ In 1911, Neumarkel's growing workload allowed him to move into an office building at 948 Market Street.⁶⁹ Neumarkel's first major project was the San Francisco Turnverein Hall at 2450 Sutter Street (now the San Francisco Russian Center), which he completed in 1911. Neumarkel based the design of the brick social hall and gymnasium on Heidelberg Castle in Baden-Württemberg, Germany.

After the San Francisco Turnverein project, Neumarkel began to get more work. In keeping with many immigrant architects of his day, much of Neumarkel's work came from fellow German and Yiddish-speaking clients. As he became better-known, Neumarkel took on many different types of commissions, including flats, apartment buildings, single-family dwellings, religious buildings, and factories. In 1915, the congregation of Temple Keneseth Israel hired Neumarkel to design a synagogue on Webster Street, between McAllister Street and Golden Gate Avenue (no longer extant), in the Western Addition. In 1918, he designed a loft building for Max Levin at 2201 3rd Street. In 1924, he designed a 53-unit apartment building at Pierce and Post streets for a Mr. E. Singer.⁷⁰ Throughout the second half of the decade, Neumarkel designed multiple small apartment buildings throughout the city. He also designed a handful of single-family dwellings and flats, including 270 Castro Street for Ernest L. Kubitschek, the lead bassoonist for the San Francisco Symphony Orchestra.

Neumarkel was active in several German-language organizations, sitting for many years on the board of the German American Building Loan Association. In 1930, he designed the organization's headquarters at 340 Kearny Street, where he later moved his office.⁷¹ He was also an active Mason.

According to the 1930 Census, Emil Neumarkel lived with his schoolteacher wife Oleta at 2690 Greenwich Street, in an apartment building in the Cow Hollow neighborhood.⁷² They had no children. In 1931, Emil Neumarkel moved his office into the German American Building Loan Association Building at 340 Kearny Street.⁷³ Neumarkel's practice did not survive the Depression. In 1939, by which point he had retired, Emil and Oleta were living together at 1374 36th Avenue in the Sunset district.⁷⁴ Emil Neumarkel lived for another 15 years, dying September 10, 1955 at the age of 79. He remained a lifelong trustee of the Citizens Federal Savings and Loan Association (formerly the German American Building Loan Association) and the German-language Hermann Masonic Lodge No. 127.⁷⁵

⁶⁷ 1907 San Francisco City Directory.

⁶⁸ 1909 San Francisco City Directory.

⁶⁹ 1911 San Francisco City Directory.

⁷⁰ "New Western Addition Apartments," *San Francisco Chronicle* (August 14, 1924), 10.

⁷¹ "Empire Building Loan in New Quarters," *San Francisco Chronicle* (April 30, 1930), 19.

⁷² 1930 U.S. Census for San Francisco, California, Enumeration District 38-311, Sheet 11A.

⁷³ 1931 San Francisco City Directory.

⁷⁴ 1940 U.S. Census for San Francisco, California, Enumeration District 38-392, Sheet 9A.

⁷⁵ "Obituary: Emil A. Neumarkel," *San Francisco Chronicle* (September 12, 1955), 33.

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Ancillary Building History: 1970 to 1983

2201 3rd Street remained vacant for less than a year after White Candy Company moved out. According to the 1970 San Francisco City Directory, the new tenant was S. Rieke & Sons, a glassware manufacturer.⁷⁶ This company remained in the building for two years. In 1973, Kosman Lighting Equipment Company, a manufacturer of industrial and set lighting, moved into the building.⁷⁷ Kosman Lighting, owned by Milton Kosman, remained at 2201 3rd Street for 10 years, moving out after a fire tore through the building in 1982.⁷⁸ Kosman Lighting Equipment Company, which by this time was called Brilliant Lighting Co., moved to South San Francisco.

After the fire, Stanley Levin, Joseph's son and manager of Levin Metals at 2225 3rd Street, decided to repair the building. He hired the engineering firm of Toft & DeNevers to design and oversee the \$50,000 job, which included replacing the heavily damaged roof structure, as well as some columns, beams, and joists, and adding vertical bracing to the insides of the brick walls. The work was completed in April 1984.⁷⁹ Under a separate permit, Levin applied for a permit to replace the fire-damaged windows with aluminum counterparts. The replacement windows were designed to match the original steel divided-lite windows as closely as possible. This work was also completed in April 1984.⁸⁰ Although not mentioned on the permits, it appears that the 1925 boiler room addition was demolished around this time.

In the spring of 1984, once the fire damage was repaired, David Myers, representing the Martin C. Levin Investment Company, began the process of remodeling the interior for a mix of commercial uses. The work, which took place over the course of 1984-85, included construction of a new mezzanine level in the double-height space above the second floor; installation of an elevator; construction of two toilet rooms each (men's and women's) on the first, second, and mezzanine levels; construction of two new stairs connecting the first, second, and mezzanine levels; construction of gypsum board partitions in selected areas of the interior; new electrical, plumbing, and lighting; and refinishing the wood floors. Architect Michael Sands designed the remodel and Lowenthal Construction completed the work.⁸¹

Beginning in 1987, the former Alberta Candy Factory was placed back in use. Tenants during the 1980s and 1990s included a television production studio, a high-tech computer graphics company called Chromaset, and a financial magazine publisher called Research Holdings, Inc. The latter company completed a limited amount of tenant improvements in 1987-88. A decade later, in the late 1990s, at least one "dotcom" company, Gazoontite, leased a portion of the building. Most of these companies completed minor tenant improvement projects, mostly limited to demolishing and/or building new interior partitions. Meanwhile, the building owner completed routine maintenance as well as code-compliant life-safety upgrades, including bracing the brick parapets in 1993.⁸²

The implosion of the dotcom boom in the early 2000s led to widespread vacancies throughout San Francisco's postindustrial neighborhoods, including the Central Waterfront, where many of the "new

⁷⁶ 1969-70 San Francisco City Directory.

⁷⁷ 1973 San Francisco City Directory.

⁷⁸ 1973 to 1981 San Francisco City Directories.

⁷⁹ San Francisco Department of Building Inspection, Plans and building permit applications on file for 555 19th Street.

⁸⁰ Ibid.

⁸¹ Ibid.

⁸² Ibid.

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economy” businesses had leased highly desirable brick warehouses. Like many other buildings of its type, 2201 3rd Street emptied out in 2001-02. The owners took advantage of the vacancy to complete two important projects: a full seismic retrofit and disabled access upgrades to comply with the Americans with Disabilities Act (ADA). The Martin C. Levin Investment Company pulled the first permits in 2003 and the work was completed nearly a decade later. For the seismic component, work consisted of constructing a pair of moment frames inside the building, as well as better-securing connections between posts and beams. The ADA work included creating a new accessible main entrance and lobby at 555 19th Street, constructing new fire-rated stair enclosures, installation of self-closing doors, and assorted upgrades to the toilet rooms. Stanley Saitowitz’s Natoma Architects designed the remodel. Additional work completed in 2010-12 included installing a new fire sprinkler system, demolition of the rear shed addition, installation of an HVAC system, and re-roofing. The work was completed in September 2012.⁸³ In 2013, the Martin C. Levin Investment Company completed another \$250,000 of interior upgrades, also designed by Stanley Saitowitz, including improvements to toilet rooms, break rooms, and public areas. This work was completed in 2014 for the building’s new tenant, Beats Electronics and Music. Since 2014, the owner and building tenants have made several minor changes to the interior finishes when the current tenant, ThirdLove, moved into the building.

⁸³ San Francisco Department of Building Inspection, Plans and building permit applications on file for 555 19th Street.

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Library of Congress. Chronicling America: Historic American Newspapers:
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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: San Francisco Planning Department; San Francisco Heritage

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 37.761733 | Longitude: -122.388510 |
| 2. Latitude: 37.761747 | Longitude: -122.387813 |
| 3. Latitude: 37.761538 | Longitude: -122.388508 |
| 4. Latitude: 37.761558 | Longitude: -122.387797 |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of the Alberta Candy Factory encompass the entirety of Assessor Parcel Number 4058/009, which measures 200 feet long from east to west and 65 feet wide from north to south. The western boundary is the sidewalk along 3rd Street; the northern property boundary is the sidewalk along 19th Street; the eastern boundary is the sidewalk along Illinois Street; and the southern boundary is the property line with the adjoining Potrero Launch apartment complex at 2225-2255 3rd Street.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries encompass the footprint of the Alberta Candy Factory as well as the adjoining gravel lot to the east, which is part of the same property. Although the building was originally constructed on a larger property measuring 200 x 200, the lot was later subdivided.

11. Form Prepared By

name/title: Christopher VerPlanck, principal
organization: VerPlanck Historic Preservation Consulting
street & number: 57 Post Street, Suite 810
city or town: San Francisco state: CA zip code: 94104
e-mail: chris@verplanckconsulting.com
telephone: (415) 391-7486
date: March 23, 2021

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Alberta Candy Factory
City or Vicinity: San Francisco
County: San Francisco
State: California
Name of Photographer: Christopher VerPlanck
Date Photographed: June 3, 2020
Location of Original Digital Files: 57 Post Street, Suite 810, San Francisco, CA 94104
Number of Photographs: 15

CA_San Francisco County_Alberta Candy Factory_0001
Overall perspective, camera facing southeast

CA_San Francisco County_Alberta Candy Factory_0002
Overall perspective, camera facing southwest

CA_San Francisco County_Alberta Candy Factory_0003
Overall perspective, camera facing northeast

CA_San Francisco County_Alberta Candy Factory_0004
West (primary) facade, camera facing southwest

CA_San Francisco County_Alberta Candy Factory_0005
North (secondary) facade, camera facing southwest

CA_San Francisco County_Alberta Candy Factory_0006
East (rear) facade, camera facing west

CA_San Francisco County_Alberta Candy Factory_0007
South (property line) facade, camera facing east

CA_San Francisco County_Alberta Candy Factory_0008
Detail of corner pavilion on north facade, camera facing south

CA_San Francisco County_Alberta Candy Factory_0009
Detail of parapet on east facade, camera facing southwest

CA_San Francisco County_Alberta Candy Factory_0010
Detail of freight door on north facade, camera facing south

CA_San Francisco County_Alberta Candy Factory_0011
Interior of first floor, camera facing southwest

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CA_San Francisco County_Alberta Candy Factory_0012
Interior of first floor, camera facing northwest

CA_San Francisco County_Alberta Candy Factory_0013
Lobby on second floor, camera facing north

CA_San Francisco County_Alberta Candy Factory_0014
Lounge on third floor, camera facing east

CA_San Francisco County_Alberta Candy Factory_0015
Lobby on third floor, camera facing north

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Photo Key for Alberta Candy Factory

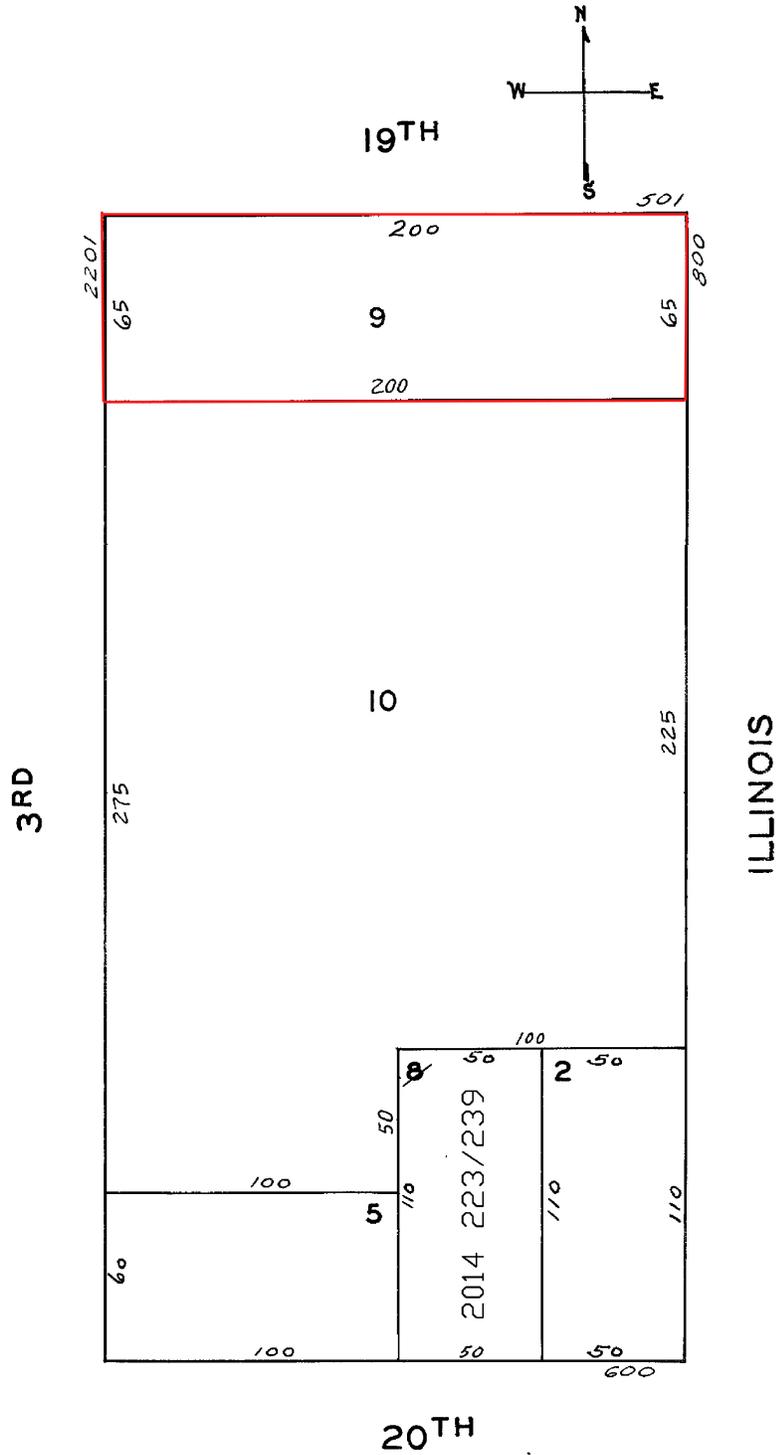
Source: Google Maps; annotated by Christopher VerPlanck



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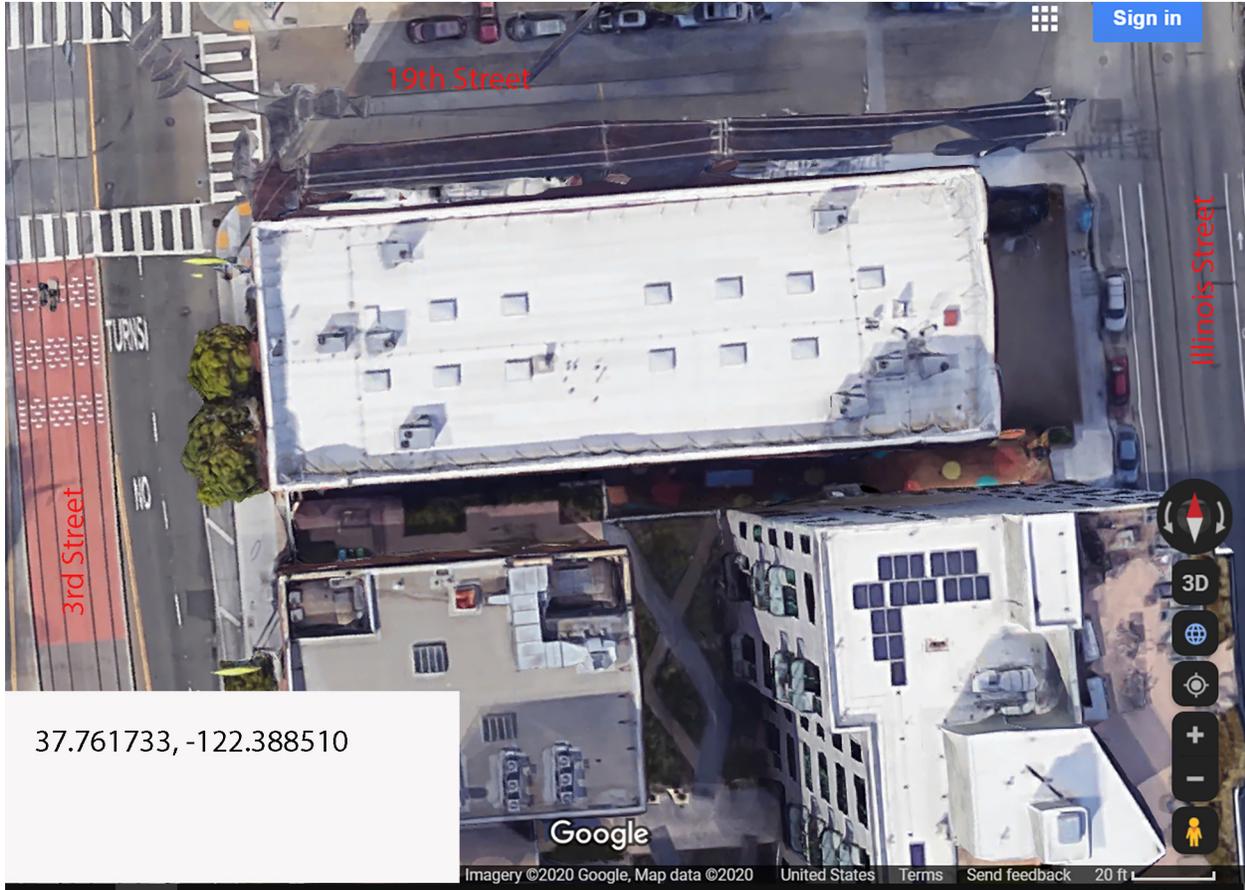
Location Map 1: Assessor Parcel Map showing Alberta Candy Factory
Source: San Francisco Office of the Assessor-Recorder



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Location Map 2: Aerial showing location of Alberta Candy Factory
Source: Google Maps; annotated by Christopher VerPlanck



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Location Map 3: Aerial showing Area Proposed for Designation
Source: Google Maps; annotated by Christopher VerPlanck



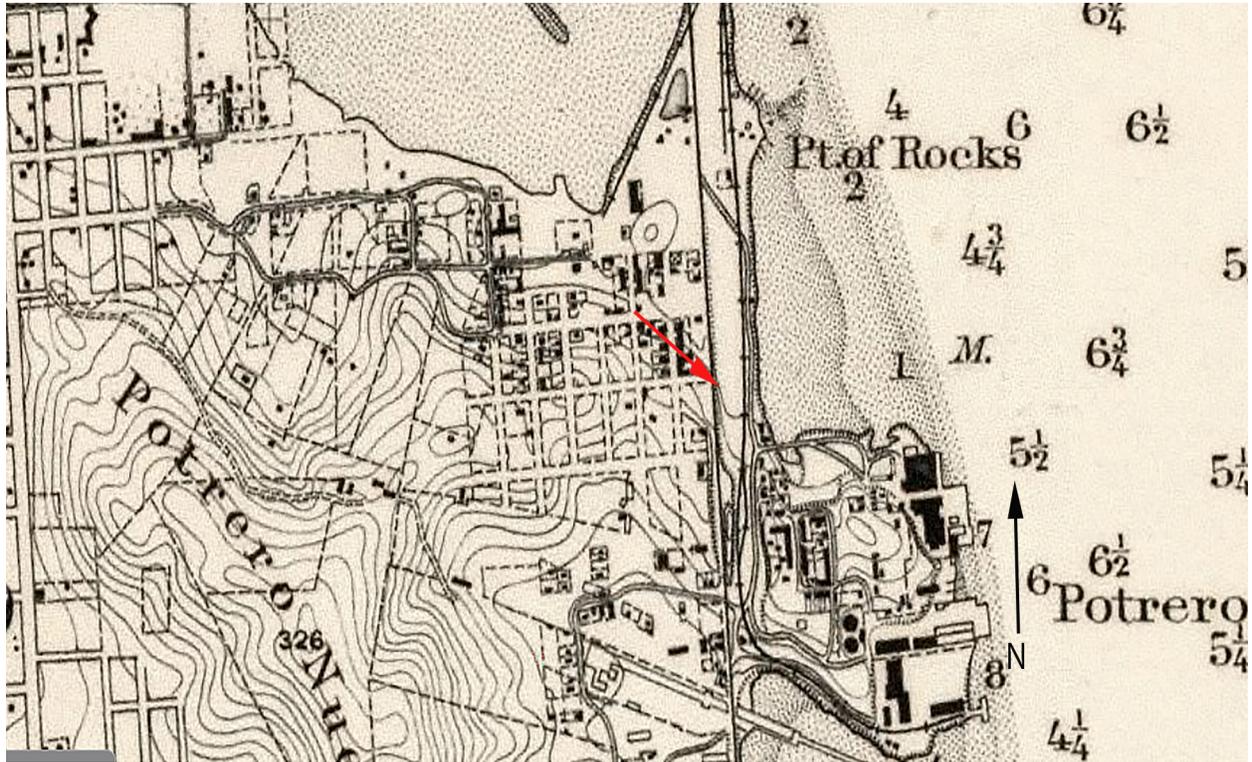
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Additional Information: Historic Maps and Photographs

Figure 1. U.S. Coast and Geodetic Survey Map showing location of Nuevo Potrero Block 411, 1884.

Source: David Rumsey Map Collection



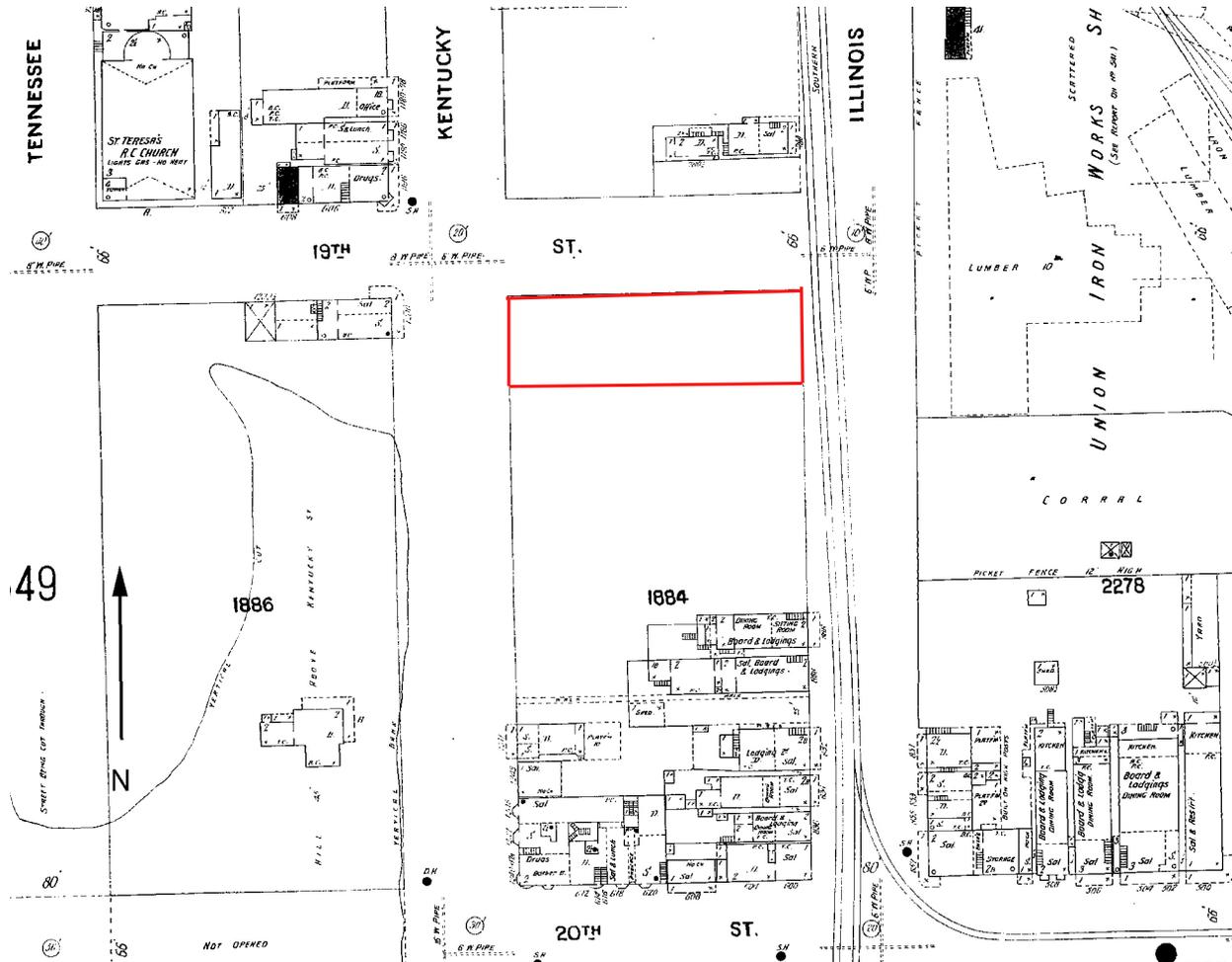
Alberta Candy Factory
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Additional Information: Historic Maps and Photographs

Figure 2. 1900 Sanborn Map showing future location of the Alberta Candy Factory

Source: San Francisco Public Library



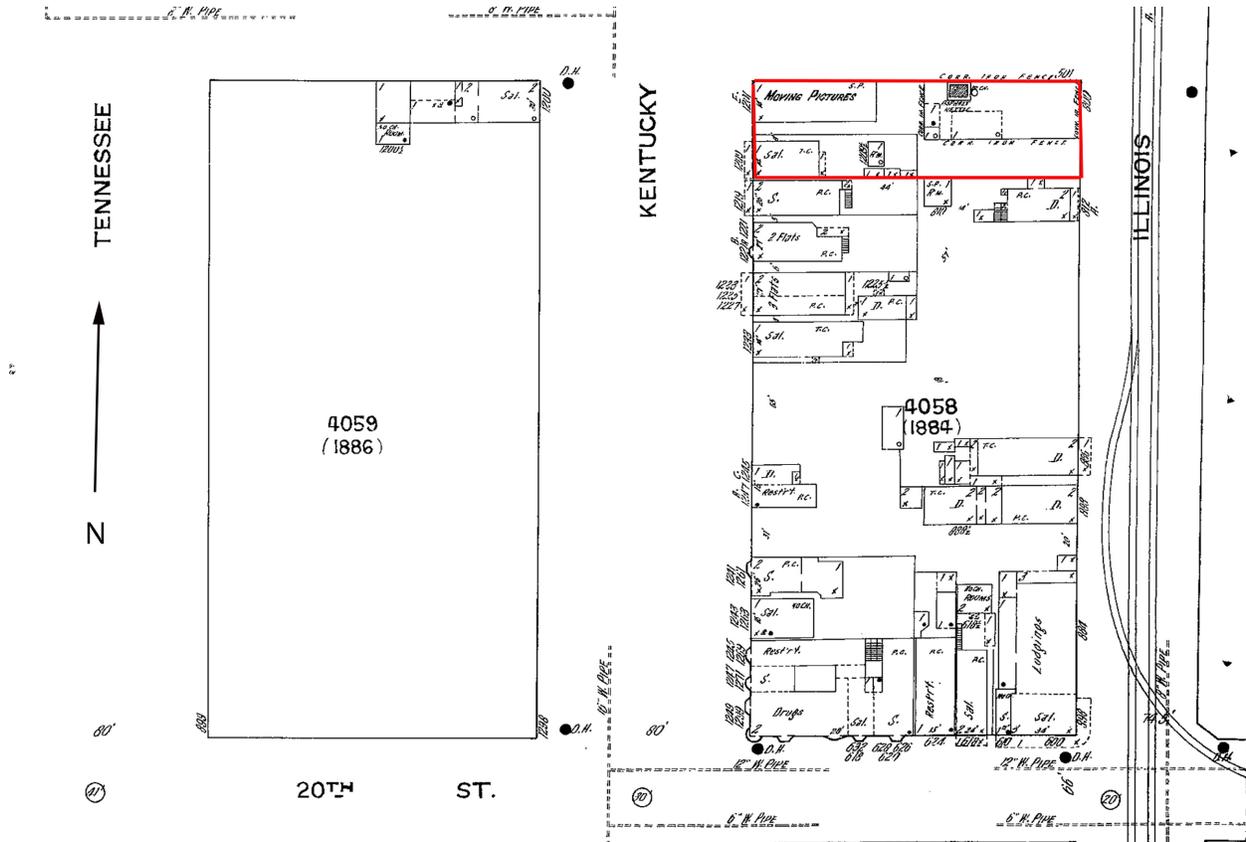
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Additional Information: Historic Maps and Photographs

Figure 3. 1913 Sanborn Map showing future location of the Alberta Candy Factory

Source: San Francisco Public Library



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Additional Information: Historic Maps and Photographs

Figure 4. Photograph of the Alberta Candy Factory in 1940 (at center)

Source: Western Neighborhoods Project, Image No. WNP14.10711



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Additional Information: Historic Maps and Photographs

Figure 5. 1950 Sanborn Map showing the Alberta Candy Factory

Source: San Francisco Public Library

