

**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 DRAFT

Historic name: Lane Medical Library of Stanford University / Lane Medical Library

Other names/site number: UCSF Health Sciences Library

Name of related multiple property listing:

N/O

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

2. Location

Street & number: 2395 Sacramento Street / 2040 Webster Street

City or town: San Francisco State: CA 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Not For Publication: Vicinity: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

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

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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.)

Classical Revival

Beaux Arts

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Colusa Sandstone, Steel, Concrete, Copper

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 DESCRIPTION

The Lane Medical Library occupies the southeast corner parcel at the intersection of Sacramento and Webster Streets in San Francisco, California. The area is urban in character with a mix of uses and building types, including institutional, commercial, residential, and religious properties. Constructed in 1912, and designed by master architect Albert Pissis, the building is an excellent example of an early 20th century, Classical Revival library with Beaux Arts influences. The library is of steel frame construction with Colusa sandstone veneer at the primary facades, a concrete foundation, and is three stories plus a basement and attic. Situated on a prominent corner, but not filling out the entire, somewhat sloped, parcel, the building has three, fully articulated facades, each includes a rusticated base, engaged pilasters of the Composite order, and an arcaded frieze at the attic. Rectangular in plan, the building has an elaborate, central staircase just inside the Sacramento entry. The primary interior space, a double height reading room, is adorned with the three, medically-themed murals by master artist Arthur F. Mathews, also installed in 1912, and integral to the interior architecture. The original drawings of the building by Albert Pissis, dated September 13, 1912, are archived at the Stanford University, and based on comparison of the historic drawings and current conditions, minimal alterations have occurred over time.¹ The Lane Medical Library retains all seven aspects of integrity of setting, location, design, materials, workmanship, feeling, and association. In its form, massing, materials, and decorative features the building conveys its original design as a Classically-inspired, Beaux Arts-influenced library by a master architect.

¹ Albert Pissis, Architect "Stanford University Lane Medical Library, SE Cor of Sacramento and Webster." Stanford University Libraries, Department of Special Collections and University Archives SC 1043, Box B2. 16 sheets (Sheets 9 and 10 missing).

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NARRATIVE DESCRIPTION

SITE & SETTING

The Lane Medical Library sits on an L-shaped parcel, but the building only occupies the southwest portion of the lot. Set within the Pacific Heights neighborhood, in the northeast quadrant of San Francisco, the building is situated in an extension of the original city street grid, known as the Western Addition. The building is within Western Addition Block 271, which was later renumbered to Block 637. Today, this San Francisco neighborhood is usually referred to as Pacific Heights, a name derived from the east-west ridge across the Western Addition that was developed as a residential neighborhood beginning in the late nineteenth century. The area was desirable for residential uses both because of the views from the heights and because of the direct connections to downtown established by transit lines. Several religious and educational institutions developed in the area in support of the residential uses. One block to the west, Fillmore Street became the neighborhood commercial corridor, extending from Jackson Street south to Geary Boulevard.

The Lane Medical Library is located just south of the center point of Pacific Heights between two hilltop city parks, Lafayette Square and Alta Plaza. It is on the south slope of the Pacific Heights ridge in an area that housed the Cooper Medical College, founded in 1858, and the Lane Hospital established in 1894, of which the library was a component. By the 1890s, the neighborhood was well served by transit lines running east-west along California Street and north-south on Fillmore Street, which furthered the residential development of the area. The main building of the Cooper Medical College was located at the northeast corner of Sacramento and Webster Streets, across from the library building. After the founding of the Cooper Medical College, there has consistently been a concentration of medical uses in this section of Pacific Heights; most of the block to the north bounded by Sacramento, Webster, Clay, and Buchanan Street was once occupied by medical buildings. Today, medical uses continue in this area of Pacific Heights. However, surrounding the library site there is also a concentration of residential buildings.

Along the immediate block face, on the east side of Webster Street, there is a vacant lot to the south, which contains a garden. There is also a Victorian-era residential building, which itself has an interesting history having been moved from the vacant garden lot adjacent to the Library. Finally, at the corner of Webster and Sacramento, Temple Sherith Israel, constructed in 1905, and also designed by Albert Pissis, is an imposing, domed, Colusa sandstone clad, Byzantine revival building.

Along the Sacramento block face there are several multi-unit apartment buildings, of varying eras of construction. Rounding the corner, along Buchanan Street, the subject block contains several single-family homes, a commercial building, and another multi-unit residential building. California Street, which remains a transit corridor, includes an ancillary building for Temple Sherith Israel, built in the 1960s, and which houses offices and a preschool. The remaining buildings along California Street are residential, of varying eras, including two additional Albert Pissis designed residences in the block. These houses were designed by Pissis & Moore in 1885, the Bowie house at 2202 California Street (since remodeled) and the William Vale house at 2226 California Street (a San Francisco Landmark).²

² See Section 8 of this National Register nomination. Pissis and Moore was the precursor firm to Albert Pissis'

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LIBRARY EXTERIOR

Note: The library exterior has received minimal alterations over time; the few changes in features and materials are noted in the description. Otherwise, the following should be considered both the historic and current description of the building exterior.

North Façade – Sacramento Street

The Sacramento Street façade, the long side of the rectangularly-shaped building, slopes up the hill, eastward toward Buchanan Street. It features the primary entry to the library, which is centered at this façade and includes two steps up to double entry doors with a fixed glass transom above. The transom has gold stenciled lettering reading “2395 Sacramento Street.” The doors are metal with large, central glass panels with raised floral motifs at the panel corners. There is a metal egg and dart surround at the door. The entry surround of Colusa sandstone includes an entablature held by carved, scrolled brackets. At the side walls, flanking the entry are two, mounted, decorative light fixtures. The entry is centered on the building base which is comprised of horizontal sandstone banding with inset, modest, paired, wood sash windows with sandstone sills. At the basement level west of the Sacramento entry there are two sets of paired, double-hung, two-over-two, clear glass, wood windows. At the east side basement level, given the site slope, there is only one set of paired, fixed glass, wood windows. The western most of these two windows is currently boarded over; it is unclear if it has been removed. Otherwise, these basement level features are intact at the Sacramento Street façade, with some damage to the sandstone sills.

The middle section of the Sacramento façade is divided into five bays with tall, arched window openings separated by engaged pilasters with Composite capitals. On either side of the Sacramento Street entry there are paired pilasters, while the other bays have single pilasters. The arched windows have a carved sandstone voussoir at the apex and sandstone sills. The two western bays correspond to the library reading room, the central bay opens to the entry stair, and the two eastern bays correspond to the library stacks. The arched, multipaned, metal windows have 15 lites, three-over-five, with an arched fan lite above with an inner arch of four panes and an outer arch of four panes. The inner arched window is operable. The windows have grided security glass lites. At the western side of the entry, both arched windows have three panels below the metal window assembly. The outer two of these panels being blind sandstone niches while the central panel has an inset, one-over-one, metal window. At the eastern side of the entry, the arched windows have three small, inset, one-over-one, metal windows. Above the entire middle section is a projecting, decorative, wide sandstone belt course with dentils and which rests on the engaged pilasters.

The upper portion of the Sacramento Street façade has a series of squat engaged pilasters with an egg and dart motif at the capital. These flank double-hung, three-over-three, wood windows set between the pilasters. There are four of these windows on each the east and west side. The center of the upper story, between double set of engaged pilasters, has a panel with a decorative surround with corner floral modillions. The marble panel originally had carved letters reading “Lane Medical Library of Stanford University.” It appears that the marble panel been covered over; it is assumed this feature exists below what appears to be painted plywood covering. The panel surround is intact.

individual practice. The William Vale House is San Francisco Landmark Number 168, but is designated under the name Morgan House.

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The facade is topped with an entablature of dentils capped with a decorative copper cornice, with projecting bullseyes and dentils,

West Façade – Webster Street

The Webster Street façade has three bays. The Sacramento Street façade features wrap around to the Webster Street façade. At the lower story there is a secondary entrance in the middle bay with includes an identical sandstone door surround to the Sacramento side; however, the metal door at this location is much less decorative, there are no decorative light fixtures, and the transom painted numbers, which read “2040,” are not original. The other two bays at the lower level have the same type of paired, double-hung, wood windows with sandstone sills as the Sacramento façade; however, as Webster Street is fairly flat, they sit higher on the base.

The middle section of the Webster Street façade is identical to the west section of the Sacramento Street façade with the arched windows at the middle and the row of double-hung, wood windows at the top. The belt course, cornice, and copper roof cap all wrap to this façade as well and are identical to those features on the Sacramento Street façade.

South Façade

The south façade faces a separate, currently undeveloped parcel that has been used as a garden space. There is a decorative metal fence with a gate extending from south wall of the library across to a concrete pillar and low wall along the west edge of the adjacent parcel. The south façade consists of five bays and mirrors the north, or Sacramento Street, façade at its two western-most bays. However, starting with the central bay, the middle section windows are not multi-paned metal windows, but instead, double-hung, two-over-two, wood windows with a panel above. The two western-most bays correspond to the double-height, interior reading room, while the other three bays at the middle section relate to what was originally the librarian’s work room and book delivery area. The top story is also almost identical to the Sacramento side; however, there is a centered window on this façade, whereas on the Sacramento side the marble building name panel adorned this location.

East Façade

The east façade is concrete and utilitarian in character with two small windows at the south end. There is a simple copper flashing band at the roof line and the elevator shaft projects from the hip roof at the south end of the façade. The board form of the concrete is visible at the exterior wall and the sandstone wraps around along the northeast corner, forming a simple rusticated pattern at this edge of the façade.

Structure

The building is steel frame set on a concrete foundation with cast iron and concrete footings. The original drawings noted: “stiffeners under all beams on both sides of girders in all stories.”³

³ Albert Pissis, Architect. “Stanford University Lane Medical Library, SE Cor of Sacramento and Webster.” Stanford University Libraries, Department of Special Collections and University Archives SC 1043, Box B2. Sheet 2 of 16.

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Roof

The hipped roof is covered in slate tiles and reaches a flat peak surrounded by a decorative copper roof balustrade, with fleurettes and an egg and dart motif. The north side corners of the balustrade have decorative copper finials about 18 inches in height. The corner slopes of the hip also have copper flashing. There are three peaked metal and safety glass skylights at the flat part of the hipped roof. There is one later skylight along the north slope of the hip. The south end of the east roof slope has a projecting elevator shaft.

LIBRARY INTERIOR

Note: The library interior has undergone some alterations over time. However, these changes have mostly occurred in secondary spaces, such as the basement and attic. The few changes in plan, features, and materials are noted in the description. Otherwise, the following should be considered both the historic and current description of the building interior. The significant interior spaces include: the primary, decorative, oval-shaped stair accessed from Sacramento Street; a large, double-height reading room at the west side of the library which contains the murals; and the dedicated book stacks that run from the basement to the attic level at the northeast portion of the building.

Sacramento Entry Vestibule and Primary Stair

The library's main entry from Sacramento Street leads to a vestibule and a decorative oval spiral staircase that runs from the lowest level to the attic. Upon entry into the vestibule, which has flecked terrazzo flooring, the stair to the main level is to the east and the stair to the basement level is to the west. The curved staircase has terrazzo treads and risers with a bullnose finish. There is a marble wall base and a marble wainscot in some areas of the stairway. The stair railing, which forms the center of the oval, is also curved, and has a repeating decorative pattern of oval slats executed in metal with a wood cap. There is a simple mounted wood rail on the other side of the stair. The stair to the basement is not curved in plan, but has the same metal railing and wood cap.

Vertical Circulation

In addition to the primary, oval, decorative stair described above, there is an elevator just to the east of the main stair, providing vertical circulation. This elevator serves the basement through attic levels. There is a secondary stair that runs from the basement to the attic at the south wall just east of the building center. There is another elevator in the southeast corner, which was likely used to shuttle book carts between the floor levels of the library stacks.

Main Floor

From the vestibule, ten steps lead up to a central hall that divides the reading room at the west from the library stacks and support spaces at the east. The central hall is separated from the vestibule with an arched, glazed doorway with side lites and a transom. There are two, mounted sconces on either side of the doorway. In the central hall, to the west there is a double width opening with no doors that leads to the reading room. At the east side of the central hall a semi-circular stair landing leads to the secondary stair which serves the library stacks. Along the south wall of the central hall there is another double width opening with no doors that opens onto the circulation desk and then west to an area that was the library workroom. This room has a later infill wall. The current circulation desk is not an original.

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This level also has library stacks at the northeast corner. The stack rooms, at all floors, have glass panels set in the floors of the steel frame structure to further lighting in the spaces.

The rectangular-shaped reading room occupies the western portion of the building. This space originally had terrazzo flooring, now covered with carpeting. This primary interior spatial volume is two-stories in height with a 24-foot high, ornamental, plaster ceiling. The reading room has built-in steel bookcases and storage cabinets below the arched windows all the way around the room, except for at the doorway. There are marble baseboards below the library shelving. The upper portion of the room, with its arched windows also includes plaster pilasters, an entablature, and a decorative cornice. The window trim includes voussoirs at the apex of the arches, mimicking this detail at the exterior windows. The ceiling is highly decorative and coffered. The original six chandeliers hang in this space.

The east wall of the reading room contains the three Arthur Mathews murals. The murals, collectively titled *Health and the Arts*, fill three arches between pilasters and are integral to the room's architecture. The central mural is smaller as it is situated above the doorway. Specifically, each is titled at the north, *the Medicine Man*, at the center, *Olympus, the Muses*, and at the south, *the Evil Eye*.

The *Medicine Man* illustrates what European explorers would have consider primitive medicine: a Native American healer holds out his hand over a woman patient. *Olympus, the Muses* refers to classical Greece, depicting the god Apollo together with the nine muses representing the arts, plus Hygeia, the goddess of health. Set in an imagined Italian Renaissance city, the third mural, *the Evil Eye*, depicts a healer defending a woman falsely accused of witchcraft.⁴ The historical nature of these themes, illustrate a turning point when scientific medicine rejected superstition, and reflects the innovative medical practices associated with the medical college affiliated with the library building.

The following is a contemporary description of the reading room and murals published in a 1912 multi-author, dedication booklet. This section of the dedication booklet was written by Professor Ray Lyman Wilbur, Executive Head of the Department of Medicine of Stanford University:

The general reading room, with its open shelves of reference volumes, its broad reading tables and its quiet green walls, is particularly fortunate. To this room is added beauty and dignity, also, by the mural paintings from the brush of Arthur F. Mathews, of San Francisco. These pictures are the gift of Mrs. Henrietta Zeile. They occupy three large panes on the east side of the Reading Room, adding a fine touch of color to the somewhat somber green wall. One shows beneath a spreading oak an Indian medicine man – the primate art of healing. Another is a medieval towered city with a red robed doctor assuring a group of frightened people who cower before a woman with the 'evil eye.' In the central panel Urania, in starry blue kneels, with her hand upon a sphere, Therpsichore with dancing girls embroidered on her cloak, ivy-crowned Thalia, dark draped Melpomene and their sister muses surround a white clad women, Hygeia, and a child. The work is in Mathew's best style, the flesh tones of the life size figures

⁴ Jerome Tarshis, "California As Muse: Work of Arthur and Lucis Mathews." *New Fillmore*. February 2007: 8.

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wonderful, the landscapes beautiful with purple shadows, rolling hills and sunlit clouds.⁵

Professor Lyman continued describing the stack rooms:

The stack rooms are absolutely fire-proof, and can be cut off by metal doors from the rest of the building. There is no wood at all in the construction of this part of the building, the floors and walls being of concrete, the doors and stacks of metal.⁶

Second or Mezzanine Floor

The second floor contains the oval-shaped, spiral stair, elevator, and central hall. There is a set of wood double doors, each with central panel of obscured glass, with flanking side lites, separating the stair from the second floor, central hall. The entire west side corresponds to the upper portion of the double height reading room below. The east side has a meeting room, the stack room, and the secondary stair.

Third Floor

The third floor consists of the oval stair, elevator, and stair central hall. There is an office or meeting room at the northwest corner that has an infilled mezzanine structure. The stack room is at the northeast corner. A series of meeting rooms, restrooms, and the secondary stair are situated along the south wall.

Attic

The attic was originally a large open room, punctuated by steel columns, accessed by the main oval staircase at the north side, the secondary stair at the south side, and an elevator at the adjacent to the stair. Several interior wall partitions have been added over time to this space so for use as storage. The attic was originally lit by the three roof skylights and does not have any other windows.

Basement Level

The entrance to the basement is centered on Webster Street. This entry leads to what was originally a large open room, but it has been partially infilled with a storage room. This large basement room has original windows on all three exterior walls. Just beyond the large, west room is the central hall with the stair to the main floor and an elevator. The library stacks are within the northeast corner of the basement and a workroom in the southeast corner. The basement also has restrooms in the southern portion of the central hall. The original Pissis plan shows the restrooms under the entry vestibule along Sacramento Street; it is unclear if these were built as intended.

⁵ "Dedication of the Lane Medical Library, Leland Stanford Jr. University, San Francisco, November 3, 1912, Addresses of Timothy Hopkins, Emmet Rixford, David Starr Jordan" Stanford University, 1912. Digitized by Stanford University Special Collections: 29-30.

⁶ Ibid, 30.

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INTEGRITY

The Lane Medical Library retains all seven aspects of historic integrity including location, design, setting, materials, workmanship, feeling and association. The integrity of surrounding urban *setting* has been somewhat impaired. However, the unbuilt portion of the L-shaped parcel remains, as does the garden to the south that has been a feature since 1917, when the house that used to sit on that site was moved one parcel to the south, closer to Temple Sherith Israel.⁷ The original Pissis drawings, dated September 13, 1912, are archived at the Stanford University Library, and based on comparison with these drawings and the current condition and configuration of the building, minimal alterations have occurred over time and all of the primary exterior and interior character-defining features are intact.⁸ The building sits in its original *location*. It maintains a very high integrity of *design, materials, and workmanship* with significant character-defining features remaining at both the exterior and the interior. Exterior original features include: Colusa sandstone; Classically inspired sandstone elements; original metal and wood windows; primary and secondary entrance doors and surrounds; copper cornice and widow's walk; and slate roofing material. At the interior significant features include: the terrazzo flooring and decorative features of the central oval staircase and railing; the reading room with its intact, insitu Arthur Mathews murals, steel library shelving and storage cabinets, marble baseboards, window seats, chandeliers, and decorative coffered ceiling; the library collection stack locations and glass floor lites; the entry doors and doorways off the stairway at each floor level; and the secondary stair. Additionally, the integrity of the spatial volumes of the double height reading room and the dramatic, winding, central stair are both very much intact. The building maintains the *feeling* of a library with its formal façade, entry into a grand stair hall, dramatic spatial volume reading room and prominence of its thematic murals, and library stacks with glass floor lites. The building has a strong *association* with the other Albert Pissis-designed building on this block, the Temple Sherith Israel completed in 1905, and with the site of the larger Cooper Medical College (later Stanford University Medical College) campus, of which this is the last vestige of the early era buildings. However, other buildings of the same or earlier era *associated* with the medical campus are no longer extant, somewhat impacting the *setting*. Nonetheless, the Webster Street block face retains its historic appearance with the garden parcel immediately to the south, the 2018-2020 Webster Street Victorian-era residence, and the Webster Street façade of Temple Sherith Israel rounding out the block.

⁷ City of San Francisco Building Permit Number 74451, January 19, 1917, Collection of City of San Francisco Department of Building Inspection. The permit was issued to Isidor Jacobs indicating the house was moved "to the next lot south and placed in the same condition as it now stands." This created the vacant lot adjacent to the Library.

⁸ Albert Pissis, Architect "Stanford University Lane Medical Library, SE Cor of Sacramento and Webster." Stanford University Libraries, Department of Special Collections and University Archives SC 1043, Box B2. 16 sheets (Sheets 9 and 10 missing).

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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.)

Education (Medical Education)

Architecture

Art

Period of Significance

1912-1959

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Pissis, Albert (1852-1914)

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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.)

SUMMARY SIGNIFICANCE

The Lane Medical Library is significant under National Register of Historic Places Criterion A at the local level, in the area of Education, for its association with the first medical school established in the western United States. The Medical Department of the University of the Pacific was founded in San Francisco 1858, and later renamed the Cooper Medical College in 1882. Stanford University's School of Medicine is the lineal descendant of this pioneer California medical school. It preceded the University of California, San Francisco Medical School, originally known as the Toland Medical College founded in 1864, by six years. The Lane Medical Library of Stanford University was completed in 1912 and was named for Dr. Levi Cooper Lane, from whose estate the building was funded, and who worked for the Cooper Medical College. For a period, the Lane Medical Library housed the largest collection of medical books, historical materials, and research tomes in the western United States. The building is also significant under Criterion C at the local level, in the areas of both Architecture and Art, as the work of master architect Albert Pissis and for its site-specific, medical themed murals by artist Arthur Frank Mathews. One of the leading architects in San Francisco from the 1880s to his death in 1914, Pissis was the first San Francisco architect to study at Paris' Ecole des Beaux Arts, where he honed exceptional skills in Classical design and the application of Beaux Arts principles, which are clearly visible in this building. Mathews, one of the most prominent Tonalist artists practicing in the late 19th and early 20th century, created three, site-specific, medical-themed murals that are an integral component of the library's main reading room. The two had collaborated previously on the Mechanic's Institute Library of 1910, also in San Francisco. The period of significance for the Lane Medical Library, under both Criterion A and C, begins in 1912, the library's date of construction, and ends in 1959 when the library collection was moved to the Stanford University campus in Palo Alto.

NARRATIVE SIGNIFICANCE

Criterion A: Education (subcategory Medical Education)

The Lane Medical Library is significant under National Register Criterion A in the area of Education at the local level for its association with the first medical school established in the western United States, the Medical Department of the University of the Pacific, founded in San Francisco 1858, which would after several reorganizations, become the School of Medicine of Stanford University. Dr. Elias S. Cooper (1820-1862), a Quaker and native of Ohio, came to San Francisco in 1855.⁹ Cooper graduated medical school in St. Louis, where he trained as a surgeon. He then practiced briefly in Peoria, Illinois before migrating west. Cooper founded his San Francisco medical school, which was at first affiliated with the University of the Pacific, a Methodist-affiliated college, originally located in Santa Clara (and later in San Jose and finally Stockton) and began to teach and look for additional faculty to join him. The University of the

⁹ A detailed history of the Stanford University School of Medicine has been published online by John Wilson. "Stanford University School of Medicine and the Predecessor Schools: An Historical Perspective." See lane.stanford.edu/med-history/wilson – This summary of the Stanford Predecessor schools is extracted from Wilson's essay. Additional information was gleaned from Gail Terry Grimes, *Building Bridges Across Time: A History of California Pacific Medical Center*. San Francisco: California Pacific Medical Center, 2006; and from Emmet Rixford, M.D. *Levi Cooper Lane, M. D. 1828-1902: A Recollection by Emmet Rixford, M.D. 1865-1938* (no date, reprinted 1966 Stanford University).

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Pacific had the authority from the State of California to grant degrees, including medical degrees, and Cooper petitioned the school's trustees to establish a medical department.

Cooper recruited other medical professionals, including his nephew, Dr. Levi Cooper Lane (1828-1902), to teach with him. Dr. Lane, educated at Union College in Schenectady, New York, and Jefferson Medical College in Philadelphia, came to San Francisco around 1860.¹⁰ After Cooper's death in 1862, the school merged with Toland Medical College in the mid-1860s, was located at Stockton and Chestnut Streets opposite the San Francisco City Hospital. Founded by South Carolina surgeon Hugh Toland in 1864, Toland Medical College would later become the University of California Medical College of San Francisco. The merging of Cooper's college and Toland's institution was short-lived. In 1870, Cooper's nephew, also a surgeon, and Dr. Henry Gibbons resigned from the combined entity and restarted the Cooper Medical College.

When the Medical Department of the University of the Pacific reopened in 1870 it was located on Stockton Street, south of Geary Boulevard, at a distance from Toland's buildings. At this time, Dr. Lane, Professor of Surgery and Surgical Anatomy, a dual appointment formerly held by his uncle, Dr. Cooper, assumed the leadership role of the revamped institution. In 1882, Dr. Lane, using his own funds, constructed an impressive building at the corner of Sacramento and Webster Streets, to house an expanded Medical College. On moving to the new facility, the school was incorporated as an independent institution and changed its name to Cooper Medical College in honor of Dr. Lane's uncle. The campus expanded and by 1894, a 200-bed hospital, the Lane Hospital, rounded out the burgeoning medical center.¹¹ In short order, Dr. Lane also established the Lane Hospital Training School for Nurses, which would later become the Stanford School of Nursing.

The final detail in Lane's grand design for the school was revealed when he announced in 1898 that he, and his wife, Pauline Lane had provided in their wills that upon their death, funds from their estate should be devoted to the purposes of a medical library. Dr. Lane died in 1902, and his wife, just a few months later.¹² Upon his death, his life and achievement were praised in local newspapers:

Dr. Lane's whole life was one of constant effort for the enlargement of knowledge in his profession, and the lessening of the ills and sufferings of humanity.

The desire, in part, found practical and permanent manifestation in the founding of the great medical school with which he was so long identified. . .

The Lane Hospital, established six years ago, and called after the eminent surgeon by the insistence of his admiring friends and associates, is another grand monument to Dr. Lane's high standing and as a practitioner and his practical ideas as a philanthropist. The good done and yet to be done by these

¹⁰ "Levi Cooper Lane, The Well-Known San Francisco Physician, Is Dead." *San Francisco Call*. February 19, 1909: 9.

¹¹ "Nice to be Sick: Transformation Wrought by a Hospital." *San Francisco Call*, January 2, 1895: 10.

¹² "Levi Cooper Lane, The Well-Known San Francisco Physician, Is Dead." *San Francisco Call*. February 19, 1909: 9; and "Dr. Lane Passes Away Peacefully," *San Francisco Chronicle*, February 19, 1902: 5.

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two institutions, which owe their existence to Dr. Lane, broaches too broad a theme to be treated in this space.¹³

Although several years, legal battles, and social intrigue delayed their wish of a Medical College Library, it would finally come to fruition in 1912.¹⁴

Stanford University was founded in 1885 by Leland and Jane Stanford in memory of their son, Leland Stanford, Jr., who died at a young age of typhoid the year before. Established in Palo Alto, the school did not, at first, have a medical department. After Dr. Lane's death, discussions and negotiations began to ensure a merger of Cooper Medical College with Stanford University. The marriage of the two institutions occurred in 1908. The transfer of the Cooper Medical College, and all its San Francisco property, as a gift to Stanford University, was finalized establishing a Medical Department for Stanford University. Approval by the Stanford Board of Trustees of this transfer, apprehensive as they were about the future cost of medical education, would never have been granted except for the unwavering support of David Starr Jordan, University President from 1891 to 1913. The first class of students entered the Stanford Medical Department in September 1909. The last class of Cooper students graduated in May 1912, and Cooper Medical College ceased to exist.

Thus, Stanford University, like many other American universities, acquired a medical school by adopting an existing independent medical college. However, given the acquisition of the San Francisco sites, the medical campus remained some distance from Palo Alto. With the merger complete, the final piece of the medical campus was the long-promised Medical Library.¹⁵

As noted above, Stanford's Dr. Jordan was a strong proponent of the Cooper-Stanford merger and he was on hand for the dedication of the Lane Medical Library when it finally took its place adjacent to the Medical College and Hospital. In his dedication speech for the library he noted:

There is no work of the university more worthy or more needed than medical instruction and medical research, the training of men who shall help their fellows in all their bodily ills, on the basis of the best and finest knowledge.

In these days medical research stands on the firing line of advance of science. There is no branch of knowledge which is moving more rapidly. This library begins its existence in a handsome building adequate for years to come.¹⁶

Stanford University acquired the Cooper complex and it served as the University's medical school from 1908 to 1956, when the Stanford hospital, library, medical college, and nursing school moved to Palo Alto. After the Stanford relocation, former Cooper Medical College and Lane Hospital complex was then expanded and became the Presbyterian Medical Center. In the early 1990s, it became the California Pacific Medical Center (CPMC). For decades, the Lane

¹³ "Levi Cooper Lane, The Well-Known San Francisco Physician, Is Dead." *San Francisco Call*. February 19, 1909: 9.

¹⁴ "Lane Realty is in Dispute." *San Francisco Call*. November 9, 1909: 7

¹⁵ "Will Build a Great Library: Cooper Medical College Takes Steps to Carry Out Bequest of Mrs. Pauline C. Lane." *San Francisco Chronicle*, August 11, 1904: 11; "Superb Medical Library Assured San Francisco." *San Francisco Chronicle*. January 14, 1912: 30; and "Dr. Jordan Dedicates Home of Medical Library." *San Francisco Call*. November 3, 1912: 12.

¹⁶ "Dr. Jordan Dedicates Home of Medical Library." *San Francisco Call*. November 3, 1912: 12.

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Medical Library was shared by students at the University of the Pacific's Dental School, then located diagonally across from the library. Students used the library as a reading room and study hall until the dental school relocated in 2014. The library was sold out of institutional hands and into private ownership in 2019. In recent years, the building has been used as a rental event space, first as The Library then as Webster Hall.

Additional Education Related Event

The Lane Medical Library served as the temporary home of the Sutro Library, a branch of the California State Library, from 1913 to 1923. Shortly after the completion of the Lane Medical Library and before the medical college needed the entire building for its collection, Stanford University agree to temporarily hold the Sutro Library collection. San Francisco mayor, engineer, entrepreneur, and philanthropist, Adolph Sutro (1830–1898), amassed a large collection of books, rare books, maps and incunabula (or the first books printed in Europe using a printing press). After Sutro's death, the collection was placed in storage and some of the collection was lost in the 1906 earthquake and fire. While Sutro died in 1898, it was not until 1913 that his heirs finally settled legal and other disputes and gifted the surviving materials of his collection to the State of California. At the urging of Sutro's daughter and executor of his estate, Emma Sutro Merritt, the family stipulated that the collection never leave San Francisco.¹⁷ Therefore, it required that the state locate suitable space outside of Sacramento to house the collection.

The *San Francisco Examiner* reported on October 10, 1913 about the Sutro move to the Lane building:

It is estimated that there are about eighty tons of books and they are to be temporarily housed in the new Stanford-Lane library building at Sacramento and Webster streets.

This is the only fireproof library building in the city, and by an arrangement entered into between State Librarian James Gillis and the Stanford trustees the top floor of the library building is to be given over to the Sutro library until a time as such the State provides a proper place for the collection.¹⁸

After the collection was moved into the Lane Medical Library it was several years until it was available to the public. Opening to users on January 2, 1917, the Sutro Library occupied the third level of the building.¹⁹ The Sutro tenancy in the building was, however, short-lived and the collection was moved to the San Francisco Public Library in 1923.²⁰ Later, in the 1950s as Stanford began to plan for relocation of the medical library to the university campus in Palo Alto, the Lane Medical Library was again considered for use as the Sutro Library, but this did not materialize.

¹⁷ "History of the Sutro Library" – www.library.ca.gov/sutro/about

¹⁸ "Prized Books to be Housed for Security." *San Francisco Examiner*, October 5, 1913: 61.

¹⁹ "12,000 Volumes Added to State Sutro Library." *The Recorder*. December 29, 1917: 10.

²⁰ "70,000 Sutro Books Moved to Library." *San Francisco Examiner*. August 28, 1923: 6.

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In 1958, the Lane Medical Library was almost lost to demolition, as the site proposed as a parking lot.²¹ However, greater minds prevailed, and the building continued to grace the neighborhood along with its Pissis-designed companion, the Temple Sherith Israel. The Lane Medical Library was designated City of San Francisco Landmark Number 115 in 1980.

Criterion C: Architecture, Work of Master Architect Albert Pissis

Under National Register Criterion C, the Lane Medical Library is significant, in the area of Architecture, at the local level as the work of master architect Albert Pissis (1852-1914), whose architectural excellence has been previously established in the National Register, including his Temple Sherith Israel (San Francisco, CA), listed in 2010, and the Bank of Eureka Building (Eureka, CA) listed in 1982. Pissis' San Francisco Hibernia Bank Building is included in the Market Street Theater and Loft Historic District, listed on the National Register in 1986.

The Lane Medical Library of Stanford University is an exceptional example Pissis' work. Pissis, who was San Francisco's first architect trained at Paris' Ecole des Beaux Arts (the Ecole), honed skills in Classical design and the application of Beaux Arts principles during his time in Paris. Architects during this period were responsible for almost all aspects of the building, and Pissis would have been very conscious of interior spaces and finishes of the library. The Ecole, among many other things, was known for its hierarchical, or tired approach, to designing and finishing programmatic spaces. The spaces visitors used, such as the entry vestibule, spiral staircase, first floor hall, and the reading room had the highest level of detailing and finish. Secondary spaces used by employees, such as offices and storage rooms, had simpler materials and finishes. Utilitarian spaces such as the basement, attic, and book stacks would have minimal or no decorative finishes but were designed with an understanding of how they functioned in the building. Pissis' Lane Medical Library building fully reflects this Beaux Arts influenced approach.

Pissis was one of San Francisco's leading architects from the late 1880s until his death in 1914, a period that included the post-1906 reconstruction of San Francisco after the devastating earthquake and fire of that year.²² A student of Julien Guadet (1834-1908) at the Ecole, Pissis obtained a rigorous training from one of the most influential architectural theorists of the day. The Ecole experience, during the mid 1870s, instilled in Pissis a life-long commitment to architectural education. According to a critical review of his work in 1909, Pissis was "an architect who has been responsible for more graceful, dignified, and well-planned structures on the streets of San Francisco than any single practitioner in the Bay City."²³

In addition to his skill as a designer, Pissis was a member of a prominent family, a leader in professional activities, and a successful businessman who, at the time of his death, was

²¹ "Stanford Decides: Hospital Future." *San Francisco Examiner*. November 19, 1958: 1, 12

²² Much of this biography of Albert Pissis is adapted from Michael Corbett's excellent, highly detailed biographical sketch of Pissis included in the October 2009 National Register of Historic Places Nomination Form for Temple Sherith Israel, 2266 California Street, San Francisco, California, which is located in the same block as the Lane Medical Library. Other key sources detailing Pissis' life and work are: Henry F. and Elsie Rathburn Withey. "Alfred Pissus (*sic*)" in *Biographical Dictionary of American Architects (Deceased)*. Los Angeles: Hennessey & Ingalls, Inc., 1970: 474; "Albert Pissis, F.A.I.A." *Architect and Engineer of California*. Vol. 37, No. 3 (July 1914): 94-95; and "Albert Pissis, Architect, Dies; Noted Architect of S.F., Designer of Many Fine Buildings Passes Away." *San Francisco Examiner*. July 6, 1914: 3.

²³ "The Work of Albert Pissis, Architect." *Architect and Engineer of California*. Vol. 17, No 3 (July 1909): 35.

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reputed to be the richest architect in San Francisco. Pissis was also socially connected and a member of establishment clubs while also active in French, Latin American, and Jewish business and social circles. Born on the coast of the Gulf of California, in Guaymas, Mexico in 1852, Pissis came to San Francisco in 1858.²⁴ His father, Joseph (or Jose) Etienne Pissis, was a physician born in France who may have been among many French who came first to California in the Gold Rush and then went to Sonora when gold and silver were discovered there.²⁵ His mother, Juana Bazozabal de Bustamente, was born in Mexico. Albert was the oldest of five children, followed by Emile, Margaret, Marie, and Eugene.²⁶

In San Francisco, the Pissis family was part of the large and active French community, which was the largest foreign-born group in San Francisco in the 1850s.²⁷ His father's investments and income as a physician meant advantages in the education of the children. According to the 1860 census, Pissis' father owned real estate worth \$90,000 at that time.²⁸ Albert Pissis probably attended the same French language, San Francisco elementary school attended by his brother, Emile.²⁹ The brothers were raised in a multi-lingual household, exposed to Spanish, French, and English.

Presumably through connections in the French-speaking community, in 1871 when he was nineteen, Pissis went to work for William Mooser, Sr. (1834-1896), a Swiss-born architect, who had trained in Geneva.³⁰ On Mooser's advice, Pissis went to Paris to study architecture at the Ecole, the leading school of architecture in the world at that time. He was admitted to the atelier, or studio, of Julien Guadet in August 1872. Guadet was one of the most influential teachers at the Ecole in the late nineteenth and early twentieth centuries; he published *Les Elements et Theorie d'Architecture* (1909), which was profoundly significant in architectural circles. Pissis had an "exceptional" record and progressed quickly through his course of studies, which he completed in 1875.³¹

For most of his time in Paris, Pissis lived with his brother, Emile, who was there studying art. It was a charged time in Paris following the failed revolution and war with Germany of 1870-1871. For an architect, it was a time of great change and creation. The Paris Opera and the Bibliothèque Nationale, the great French library, were both completed in 1875. Barron Haussmann's extensive urban plan to transform Paris was under construction and largely finished by 1876. When he left Paris, Pissis traveled to Rome and "throughout the leading cities of the Continent."³²

²⁴ "Albert Pissis, Architect, Dies; Noted Architect of S.F., Designer of Many Fine Buildings Passes Away." *San Francisco Examiner*. July 6, 1914: 3.

²⁵ Claudine. Chalmers, *French San Francisco*, Images of America Series. San Francisco: Arcadia Publishing. 2007: 43.

²⁶ United States Federal Census, San Francisco, California: 1870 and 1880.

²⁷ Christopher H. Nelson, *Classical California: The Architecture of Albert Pissis and Arthur Brown, Jr.* Ph.D. diss., University of California at Santa Barbara, 1986: 17-21.

²⁸ United States Federal Census, San Francisco, California: 1860.

²⁹ Virginia C. Raquin, *Sherith Israel of San Francisco*. Text provided by Joan Libman. Featured lecture at Temple Sherith Israel, 13 March 2005: 3, as cited in Michael Corbett, National Register of Historic Places Nomination Temple Sherith Israel, 2009.

³⁰ Henry F. and Elsie Rathburn Withey. "William Mooser" in *Biographical Dictionary of American Architects (Deceased)*. Los Angeles: Hennessey & Ingalls, Inc., 1970: 425.

³¹ Nelson, 1986: 41.

³² Ellis A. Davis, editor. *Davis' Commercial Encyclopedia of the Pacific Southwest*. Berkeley: E.A. Davis, 1911.

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By February 1878, at age 28, Pissis had returned to the longtime family home at 825 Mission Street in San Francisco where, according to the 1880 census, he lived with his parents and siblings. During this period, he worked again for architect Mooser in 1879-1880. Then in 1881, Pissis opened his own office at 217 Sansome Street. In these early years of his practice, Pissis followed his father's example and invested in various kinds of businesses in addition to practicing his profession. In 1884, he became a director of the French Mutual Provident Savings & Loan Society, a position that built upon his existing ties to the French community and that initiated an important relationship with the city's banking industry.

Also in these early years, Pissis laid the foundation for extensive professional activities that would be a vehicle for his influence on California architecture throughout his career. These activities would also contribute to his growing reputation among potential clients. In 1882, Pissis was among the earliest members of the newly formed San Francisco chapter of the American Institute of Architects (A.I.A.). In 1883, he presented a paper on architectural education at the Ecole and taught a class on "practical architecture" at the A.I.A., both early instances of a life-long interest in architectural education. In 1884, Pissis served as vice-president of the A.I.A.³³

From 1885 to 1898, Pissis practiced in partnership with William P. Moore in the firm of Pissis & Moore. William Payne Moore (1847-1902) came to San Francisco from Liverpool in 1869 when he was twenty-two. He worked for architects Kenitzer & Raun and practiced on his own before joining Pissis. The partnership was dissolved in December 1898 when Moore retired due to poor health.³⁴

Pissis & Moore designed many important San Francisco buildings in the 1880s and 1890s including: the Hibernia Bank at Jones and McAllister streets (1888, extant); the Bohemian Club, of which Pissis was a member, at the northwest corner of Grant and Post streets (1893, no longer extant); and the Parrott Building, better known as The Emporium, on Market Street (1896, partially extant). San Francisco architect Willis Polk was the first influential architect to praise Pissis and Moore's excellent Hibernia Bank, calling it "the most artistic building in San Francisco."³⁵ After the Hibernia Bank, Pissis was always considered one of the leading architects of San Francisco.

Pissis & Moore also designed residential buildings. Among these were two houses of 1885 in the same block that both the Lane Medical Library and Temple Sherith Israel would later be built. They completed a project for Dr. R.I. Bowie at 2002 California Street (which has been somewhat altered). The house the partners designed for William Vale, at 2226 California Street, is now San Francisco City Landmark No. 168.

In this period, Pissis continued his professional activities. In 1895, Pissis participated in the early stages of the development of what would become known as the Phoebe Hearst plan for the University of California and encouraged his former Paris teacher, Julien Guadet, to write the program for the competition.³⁶ A year later, he joined the national organization of the

³³ Nelson, 1986: 68-71.

³⁴ Millie Robins, "An Architectural Forum, Millie's Column." *San Francisco Chronicle*, December 22, 1964.

³⁵ Nelson, 1986: 97-98.

³⁶ "Governor Budd and the Regents, Plain Talk About the Designs for Affiliated Colleges." *San Francisco Call*.

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A.I.A. and became a fellow (F.A.I.A). In 1887, Pissis served as president and trustee of the San Francisco A.I.A.

Moore retired in 1898 and Pissis entered a period of extensive professional activity. In 1889, Pissis taught classes at the Architectural League. Additionally, Pissis was involved in the early planning for what became known as the Burnham Plan for San Francisco. In 1899, the San Francisco Art Association asked Mayor James D. Phelan to appoint "a committee to draft a comprehensive plan for the adornment of San Francisco"; Pissis joined this committee with about ten other members of the Art Association.³⁷

Also in 1899, Pissis joined the Society of Beaux-Arts Architects in New York an organization involved with the education of architects in the Beaux-Arts system.³⁸ In 1900, he was appointed to a three-person jury for the Oakland Library Competition, indicating his status among the Bay Area architectural community.³⁹

The year 1899, was a busy one for Pissis, he also began work on St. Matthew's Church in San Mateo for the Roman Catholic Archbishop; this had a large, highly decorated interior with stained glass windows. In 1900, he designed a large office building, the Callaghan Building on Market Street, near City Hall. In 1901, he began work on St. Rose Academy at Pine and Pierce, on the immense Flood Building at Powell and Market streets and on the President's House on the campus of the University of California in Berkeley. In 1902, he began work on St. Anne's Home, a home for the aged, on Lake Street for the Little Sisters of the Poor, a French Catholic order, including a chapel. Unfortunately, many of these buildings are no longer extant.

After Moore retired in 1898, Pissis practiced without a partner until his death in 1914. However, he depended on capable young architects, some of whom he helped train, to whom he appears to have given substantial responsibility. Chief among these was Morris M. Bruce (1868-1942) who took over the practice when Pissis died.

Pissis kept his office at 307 Sansome Street until it was destroyed in 1906. Among other architects with offices in the same building were French natives Jules Godart and Auguste Francis Xavier Lourdon, as well as well-known San Francisco architect, Bernard Maybeck.

The devastating earthquake of April 18, 1906 and the ensuing conflagration destroyed Pissis' home, his office, and his business records, and many buildings he had designed in the fire zone. As disastrous as this was, however, three of Pissis' most conspicuous buildings although gutted by fire, at least partly survived: the Hibernia Bank, the Flood Building, and the Emporium. Further, the best testament to Pissis' construction methods, was Temple Sherith Israel which survived the earthquake with very little damage, though some of the stone delaminated and damaged an adjacent house on Webster Street.

The few years after the earthquake were a frenzied period of design and construction for San

February 20, 1896: 10; Nelson 1986: 29.

³⁷ "City Adornment." *San Francisco Call*. January 4, 1899: 9.

³⁸ Florence Levy, editor. "Pissis, Albert." *American Art Annual 1905-1906*, volume 5: 495.

³⁹ "Judges Named for Library Competition" *San Francisco Call*. March 11, 1900: 25.

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Francisco architects in general, including Pissis. Another long review of his work, this one in *The Architect and Engineer of California* in January 1909, almost three years after the earthquake, illustrated Pissis' major works executed of this period.

After San Francisco's crisis period of reconstruction, Pissis' career appears to have slowed. Nonetheless, the Lane Medical Library was a significant commission late in his career. While most of his post-1906 buildings were commercial buildings and minimally adorned, both of his libraries, the Mechanics' Institute and the Lane Medical Library, were clad in sandstone and included important fire-proofing measures.

A detailed *San Francisco Examiner* article, worth including here in full, described Pissis' Lane Medical Library and focused on the features that would make it a fireproof haven for Dr. Lane's medical collection.

The Lane Medical Library of Stanford University now being constructed at the southeast corner of Sacramento and Webster streets, opposite the Lane Hospital and Cooper Medical College, will be the future home of one of the largest collections of medical books in America, being the seventh in size.

The new building covers an area of 60 x 100 feet, and contains subbasement, basement with large hall, 40 x 56, with entrance from Webster street, and the lowest story of the stack room.

The stacks will be four stories in height and will be constructed entirely of steel and glass floors and will have a capacity of 80,000 volumes, with the possibility of conveniently placing 30,000 volumes more on the second floor of the building.

The first or main floor will have its entrance on Sacramento Street and will contain the main vestibule and stair hall and reading room, 40 x 56 feet and 24 feet high, with ornamental ceiling and walls lined with steel bookcases 7 feet height, steel delivery desk and card index also workrooms.

The mezzanine floor will contain two room with steel cases for two or more special, one of which, on diseases of the eye, is already endowed by Dr. A. Barkan.

The second floor will contain two large halls the same size as the reading room.

The attic will be used for storage.

There are two elevators one for passengers and one for freight, connecting all floors, including those of stacks.

Two stairways will give access to all floors, in addition, to stack stairs.

The building will be entirely fireproof, with steel columns and girders, and concrete floors finished in cement or terrazzo.

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Metal and wire glass windows will give protection from the exterior, and metal doors will thoroughly protect the stack rooms.

The exterior of the building with its pilastered stone walls and slate roof has been designed by the architect, Mr. Albert Pissis, in a modern manner, using the traditional forms which have come to us from the ancients, through the Renaissance.

All the materials used in the building will be of local origin, as far as possible.

The cement, Colusa sandstone and Columbia marble are all produced in California, and the steel work was fabricated in San Francisco.⁴⁰

The *Oakland Tribune* reported on October 17, 1911 that the contractor for the library project had been selected, F. M. Gardner & Son and that the cost was \$91,050. The article noted that Pissis was the architect and that the foundation had already been completed, and "work on the structure will commence at once, and the trustees expect to see the building finished within seven months."⁴¹ Indeed, the library was dedicated on November 4, 1912 by Dr. David Starr Jordan, President of Stanford University.⁴²

Perhaps freed by wealth from wise investments, Pissis spent a great deal of time on other professional activities after the 1906 earthquake and especially after about 1909, including serving as president of the San Francisco chapter of the A.I.A. In June 1908, Pissis was appointed to a committee with other well-known architects to study how and where to rebuild City Hall and to craft a new Civic Center. Additionally, during this period, Pissis was involved in the planning of the Panama-Pacific International Exposition (P.P.I.E.). The 1914 competition for the San Francisco Public Library in the new Civic Center, was one of Pissis' last published designs.⁴³ On July 5, 1914, Pissis died at the St. Francis Hotel, succumbing to pneumonia. His funeral was attended by "many of the leading architects of San Francisco, together with business and social associates . . . The pallbearers were Clinton Day, John Reid, Arthur Brown, Jr., James Walsh, John T. Mahoney, R. Bruce, Leon Boqueraz, and Louis Bourgeois."⁴⁴ He is buried in Holy Cross Cemetery in Colma.

Numerous obituaries praised Pissis' work and career. *The Journal of the American Institute of Architects*, a publication of the national organization, summed up Pissis' contribution to the field by quoting an earlier article by B.J. Cahill:

the work of Albert Pissis seems to me to be pre-eminent in San Francisco. I can think of no one else whose work is so uniformly excellent, whose buildings are so

⁴⁰ "New Medical Library One of the Biggest in U. S." *San Francisco Examiner*. January 14, 1912: Real Estate Section: 1.

⁴¹ "Contract Let for New Lane Medical Library." *Oakland Tribune*, October 17, 1911: 7.

⁴² "Dr. Jordan Dedicates Home of Medical Library." *San Francisco Call*, November 3, 1912: 12.

⁴³ B. J. S. Cahill, "The San Francisco Public Library Competition." *Architect and Engineer of California*. Vol. 37 No. 1 (May 1914): 61-63.

⁴⁴ "Albert Pissis is Buried in Holy Cross; Large Gathering of Associates at Architect's Funeral." *San Francisco Examiner*. July 9, 1914: 3.

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nically toned to their varying character, use, and magnitude, and where the tone once established is so uniformly preserved; where proportion in all its shades of meaning is so generally pervasive; and when the grammar of classic design is so generally faultless.⁴⁵

For the same reasons that Cahill admired Pissis, later generations of architectural critics and historians have sometimes paid less attention to him than to some of his San Francisco contemporaries, like those architects included who become known as designers of the First Bay Tradition, such as Bernard Maybeck, Ernest Coxhead, and Willis Polk. Pissis was a Classicist who adhered to principals he absorbed at the Ecole des Beaux Arts throughout his career. Cahill called attention to Pissis' virtues noting his "refinement of style" and to "the straightforward and sane use of the plain recognized motives of classic architecture without any deliberate attempt at originality."⁴⁶ Maybeck, Coxhead, and Polk on the other hand, have been praised for an opposite approach to design, for breaking from Classical tradition.⁴⁷ Despite his reliance on Classicism and traditional design, Albert Pissis is considered of one of San Francisco's finest architects. His Temple Sherith Israel is the crowning achievement of his work before 1906. Pissis' two extant library buildings, the Mechanics' Institute and the Lane Medical Library, are standout designs in his post-1906 earthquake oeuvre and are both are reflective of his collaboration and friendship with artist, Arthur F. Mathews.

Criterion C: Art, Work of Master Artist, Arthur F. Mathews

Under National Register Criterion C, the Lane Medical Library is significant, in the area of Art, at the local level for its three, integral, medical-themed murals by master artist Arthur Frank Mathews (1860-1945), whose work at the California State Capital Building in Sacramento, is identified in the National Register Nomination for that building. He is widely known as one of California's most significant artists.

Mathews was an American Tonalist painter and a founder and participant of the American Arts and Crafts Movement.⁴⁸ Trained as an architect and artist, he and his wife, Lucia Kleinhans Mathews, hold a significant place in the evolution late 19th and early 20th century California art. Mathews worked with architect Albert Pissis on both of his monumental San Francisco library projects, the Mechanics' Institute and the Lane Medical Library, completing site specific murals for each library.

Mathews was born in Markesan, Wisconsin.⁴⁹ His father, Julius Mathews, was an architect, and moved the family to the Bay Area in the mid 1860s. Like his brothers Walter and Edgar, Arthur Mathews learned about the practice of architecture from his father; however, unlike his two brothers who would pursue careers in architecture, Arthur gravitated to painting and later

⁴⁵ "In Memoriam: Albert Pissis." *Journal of the American Institute of Architects*, Vol. 2, No. 11 (November 1914): 522-524.

⁴⁶ Ibid.

⁴⁷ Richard Longstreth, *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century*. Cambridge: The Architectural History Foundation and MIT Press, 1984.

⁴⁸ Mathew's life and work are detailed in an excellent publication and exhibit catalogue from the Oakland Museum of California. Harvey L. Jones, *The Art of Arthur and Lucia Mathews*. Santa Barbara, CA: Pomegranate Communications, 2006.

⁴⁹ Biographical sketches of Mathews can be found in the following: "Funeral Set for S. F. Muralist." *Oakland Tribune*. February 21, 1945: 13; Gene, Hailey, ed. "Arthur Frank Mathews." California Art Project of the Works Progress Administration 1936-1937. Digital copy of microfiche edition, ed. by Ellen Schwartz.

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furniture making as his primary artistic outlet.

Mathews attended Oakland High school and received his first art instruction there from Helen Tanner Brodt. In the early 1880s, he enrolled at the California School of Design (later the Hopkins School of Art and then finally the San Francisco Art Institute) where he studied painting with Virgil Williams while working as a design-illustrator for Britton & Rey Lithographers. From 1885 to 1889, Mathews lived in Paris and studied at the Academie Julian where he studied under artists Gustave Boulanger and Jules-Joseph Lefebvre.⁵⁰

Returning to San Francisco in 1889, Mathews became director of the Mark Hopkins School of Design. After reorganizing the school, for the next seventeen years he exerted great influence on hundreds of his pupils, many of whom would become internationally known, including: Granville Redmond, Xavier Martinez, Armin Hansen, Percy Gray, Gottardo Piazzoni, Ralph Stackpole, Maynard Dixon, Rinaldo Cuneo, Francis McComas, as well as architect Mary Colter. In 1894, he married Lucia Kleinhans, one of his students.⁵¹

After the earthquake and fire of 1906, Mathews and his wife Lucia, worked in their California Street workshop making hand crafted furniture, frames, and producing art works that were highly individualistic, and popularized a style known today as California Decorative Style. His murals and paintings exemplify the Art Nouveau style while others have Pre-Raphaelite design influences. The couple popularized the "California Decorative Style," an outgrowth of the Arts and Crafts Movement. They achieved popularity and notoriety through their gallery, called the Furniture Shop.

According to art historian Harvey Jones, following the earthquake of 1906, Mathews, and his wife Lucia, joined by their friend John Zeile Jr., opened the Furniture Shop at 1717 California Street in San Francisco, a small custom design shop where Mathews could decorate furniture and accessories. The shop was advertised in the premiere issue of their magazine *Philopolis* (which means love of city) in October 1906. The couple "advocated for rebuilding San Francisco in an ethical manner that would pay equal heed for trade, art, and common justice."⁵² While the shop "was never a major furniture producer or one that influenced the industry" the work of this group of artisans was exquisite.⁵³ Mathews and Zeile also established the short-lived Philopolis Press and published *Philopolis*, which promoted Arts and Crafts aesthetics and encouraged this aesthetic in the rebuilding of San Francisco after the 1906 earthquake.

In 1912, he collaborated with architect Albert Pissis to decorate the reading room of the Lane Medical Library. The murals were funded by Mrs. Henrietta Zeile, a major San Francisco art patron, and the mother of Mathew's business partner, John Zeile, Jr. As described above, Mathews chose historical allusions to medicine and healing for the three panels he painted. Of the importance of the murals and their themes were aptly described, in a long paragraph,

⁵⁰ Harvey Jones, *The Art of Arthur and Lucia Mathews*. Santa Barbara, CA: Pomegranate Communications, 2006.

⁵¹ Arnold Berke, Mary Colter, *Architect of the Southwest*. Princeton: Princeton Architectural Press, 2002: 29-31.

⁵² Kenneth R. Trapp, "The Arts and Crafts Movement in the San Francisco Bay Area," in *The Arts and Crafts Movement in California: Living the Good Life*. Ed by: Kenneth R. Trapp, Abbeville Press, Oakland Museum of Art, 1993: 129-130.

⁵³ Harvey Jones, *The Art of Arthur and Lucia Mathews*. Santa Barbara, CA: Pomegranate Communications, 2006: 219.

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by art historian Harvey Jones in his 2006 publication *The Art of Arthur and Lucia Mathews*:

Among Mathew's important mural commissions that remain in public view is a set of three large panels painted in 1912 for the reading room of the Lane Medical Library in San Francisco. Collectively titled Health and the Arts, they fill three arched recesses in the walls on the east side of the reading room and depict different attitudes toward health and the practice of medicine in the evolutionary advancement through history and toward the balance of mind and body through the arts. The first mural on the left is a panel, twelve by eight feet, painted in nature's muted tones before twilight. The golden disc of the setting sun illuminates and tints the clouds seen behind the branches of a large pine tree that dominates the landscape in the background. The Native American healer, the Shaman, shown wearing a ceremonial horn headdress and animal skins, represent a primitive concept of healing as he tends to the ills of a feature figure seen in the left foreground. For the central panel over a doorway, measuring eight by eight feet, Mathews composed a serene gathering of classically draped Grecian figures grouped as a frieze along a shallow pictorial space beneath a lunette-shaped cloudscape above the horizon. The subject of the allegorical tableau representing health and the arts in a portrayal of the nine muses of Greek mythology, who preside over the arts and science and are shown with the young god Apollo, their leader in both medicine and music. Some of the muses are shown with their identifying attributes: a robe decorated with a celestial constellation identifies Urania, the muse of astronomy; a dancing figure. On Terpsichore's shirt identifies her as the muse of dance; and the woman holding the theatrical mask is Melpomne, the muse of tragedy, who stands next to Thalia, the muse of comedy. The visual emphasis of the composition is on a tenth feature figure facing Apollo, the white-gowned divinity identified as Hygeia, the abstract personification of health, who attends to ailments of mortals. The third panel, measuring twelve by eight feet, to the right of center, represents the subject of medicine during an important transitional period of history. It was the early Renaissance when initial scientific investigation into the mysteries of the human body, leading to new methods of healing, came into conflict with religious faith and medieval superstition. The Renaissance love for all things Greek marked a rebirth of interest in Greek medicine that included the ancient teachings of Hippocrates. Mathews' setting for the subject is a public square in an imagined Florentine-style city. Rising into the bright clouds above the drab medieval buildings is a resplendent Greek temple. The narrative represents an enlightened physician and teacher, dressed in a red robe, shown in the midst of a gathering of people reacting to the woman in the center foreground, who is accused of witchcraft for casting 'the evil eye' upon the little boy shielded by his mother.⁵⁴

Jones' detailed analysis of the theme of each panel sheds light on the artists intentions and points to past superstitions, supplanted by the medical research which would be conducted in the Lane Medical Library. Mathews was purposefully looking to the past to highlight the importance of current medical research, scientific investigation and modern-day innovations.

⁵⁴ Jones, 2006: 78-79.

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The height of Mathews' fame came during the period around the Panama Pacific International Exposition (1915) as a painter, illustrator, muralist, decorative arts designer, and graphic designer. He contributed artwork to the exposition and contributed to the planning of the event and display of artwork from artists around the world. His mural for the fair, in the Court of Palms, *Victorious Spirit*, depicted a young boy representing youth shepherded by elders representing religion, the arts, education, philosophy, and history.⁵⁵ After the exposition was dismantled this mural was installed in the San Francisco War Memorial Building. Mathews painted several other works that were on display at the exposition.

Mathews' works are in the permanent collection of the New York Metropolitan Museum of Art, the Smithsonian Museum of American Art, the Fine Arts Museums of San Francisco, and the Oakland Museum of California. His site-specific works are found in the California State Capitol Building (a twelve-panel series depicting the history of California), the Mechanics' Institute Library, the Supreme Court Chambers of the California Supreme Court Building in San Francisco, among others. "For Mathews, wall painting represented a public good and, moreover required a generous civic-mindedness of its maker. . ." ⁵⁶

He received the American Institute of Architects' first Gold Medal for painting in 1923. While his reputation waned as contemporary art trends changed during the 1930s and 1940s, his work today is highly regarded among the Tonalist Painters. The Oakland Museum of California has more than 500 of the Mathews' paintings, drawings, frames, furniture, and other decorative art pieces. Mathews died in San Francisco in 1945. While Mathews' reputation and popularity had waned by the of his life, the retrospective exposition of his work in 2006 at the Oakland Museum of California clearly defined his importance within California art and craft.

⁵⁵ James A. Gantz, ed. *Jewel City: Art from San Francisco's Panama-Pacific International Exposition*. Fine Arts Museums of San Francisco and University of California Press, 2015.

⁵⁶ James A. Gantz, ed. *Jewel City: Art from San Francisco's Panama-Pacific International Exposition*. Fine Arts Museums of San Francisco and University of California Press, 2015: 79

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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 (San Francisco Designated City Landmark No. 115)
 - University (Stanford University archives)
 - Other
- Name of repository: San Francisco Public Library, Mechanics' Institute Library, Sutro Library of the California State Library

Historic Resources Survey Number (if assigned): City of San Francisco Landmark Number 115 and *Here Today* Survey (Page 291).

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10. Geographical Data

Acreage of Property Less than .50 acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1. Latitude: 37.789900 Longitude: -122.432070

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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 boundary aligns with the City and County of San Francisco Assessor's Parcel Block 0622 Lot 013, which is an L-shaped parcel with the following measurements:

Beginning at point of origin at the southeast corner of Sacramento and Webster Streets in San Francisco extending east 137.50 feet; extending south 132.687 feet; extending west 37.50 feet; extending north 66.344 feet; extending west 100 feet; and extending north 66.344 feet to the point of origin at the southeast corner of Sacramento and Webster Streets.

Boundary Justification (Explain why the boundaries were selected.)

The boundary aligns with the City and County of San Francisco Assessor's Parcel Block 0622 Lot 013; the configuration of this parcel pre-dates the construction of the library, thus this has been the configuration of the parcel for the entire time the library has been in existence.

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11. Form Prepared By

name/title: Bridget Maley, Principal
organization: architecture + history, llc
street & number: 1715 Green Street
city or town: San Francisco state: California zip code: 94123
e-mail bridget@architecture-history.com
telephone: 415 760 4318
date: May 2024

Additional Documentation

Submit the following items with the completed form:

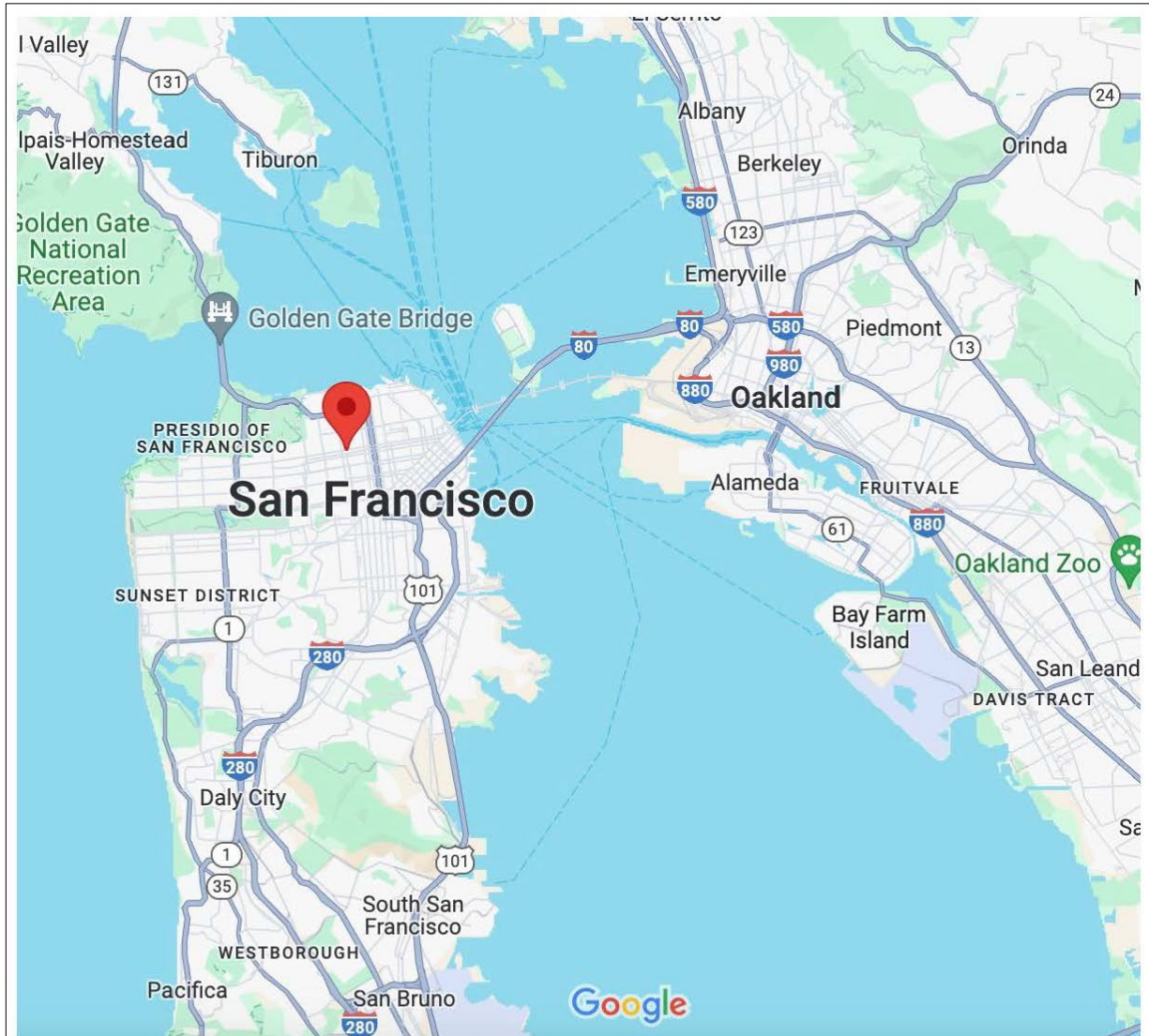
- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any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

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LOCATION MAP

Latitude: 37.789900 Longitude: -122.432070



Lane Medical Library
2395 Sacramento St. San Francisco, Ca 94115



Lane Medical Library
Name of Property

San Francisco, CA
County and State

VICINITY MAP



Lane Medical Library
 Name of Property

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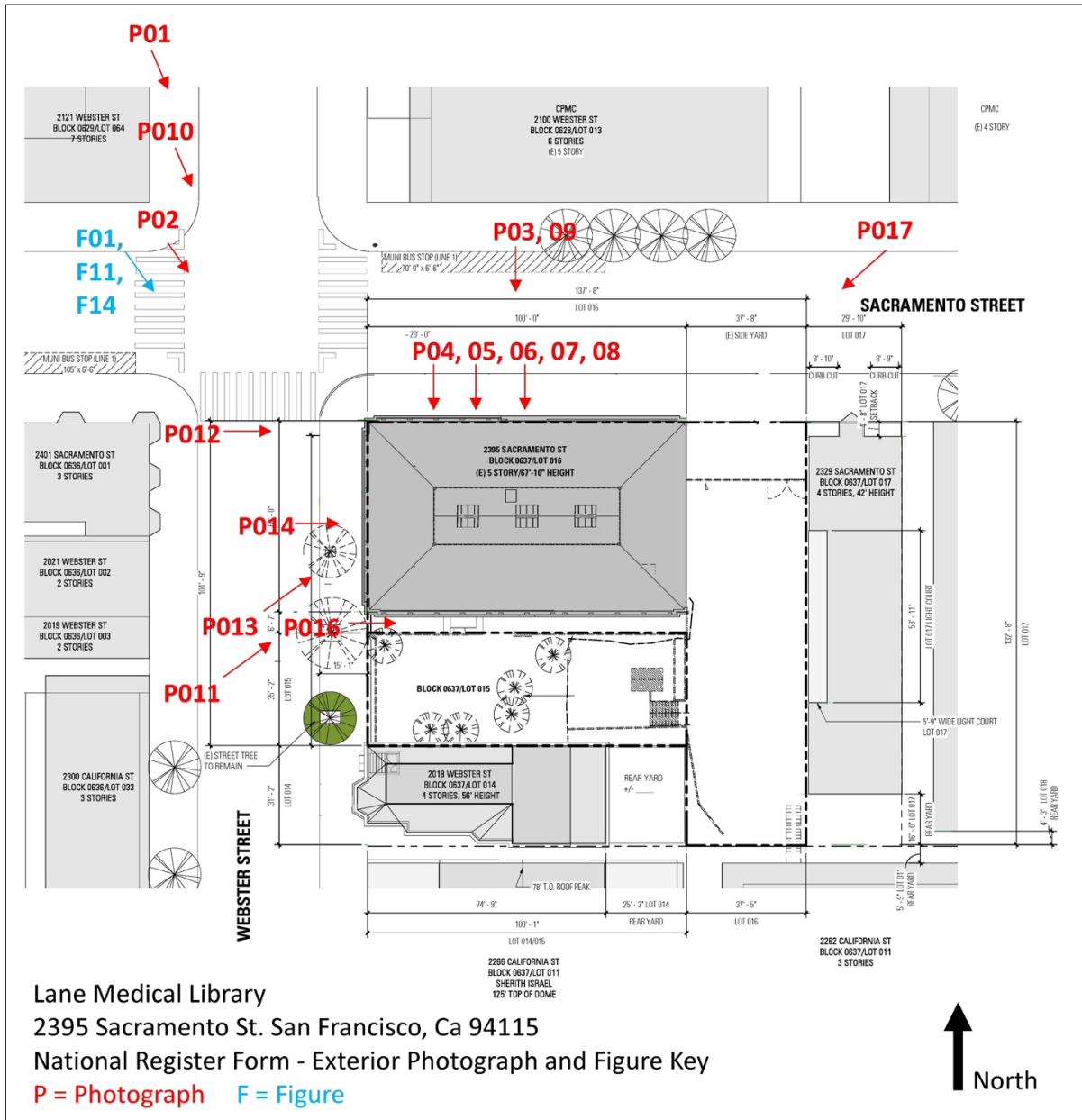
Sketch Map



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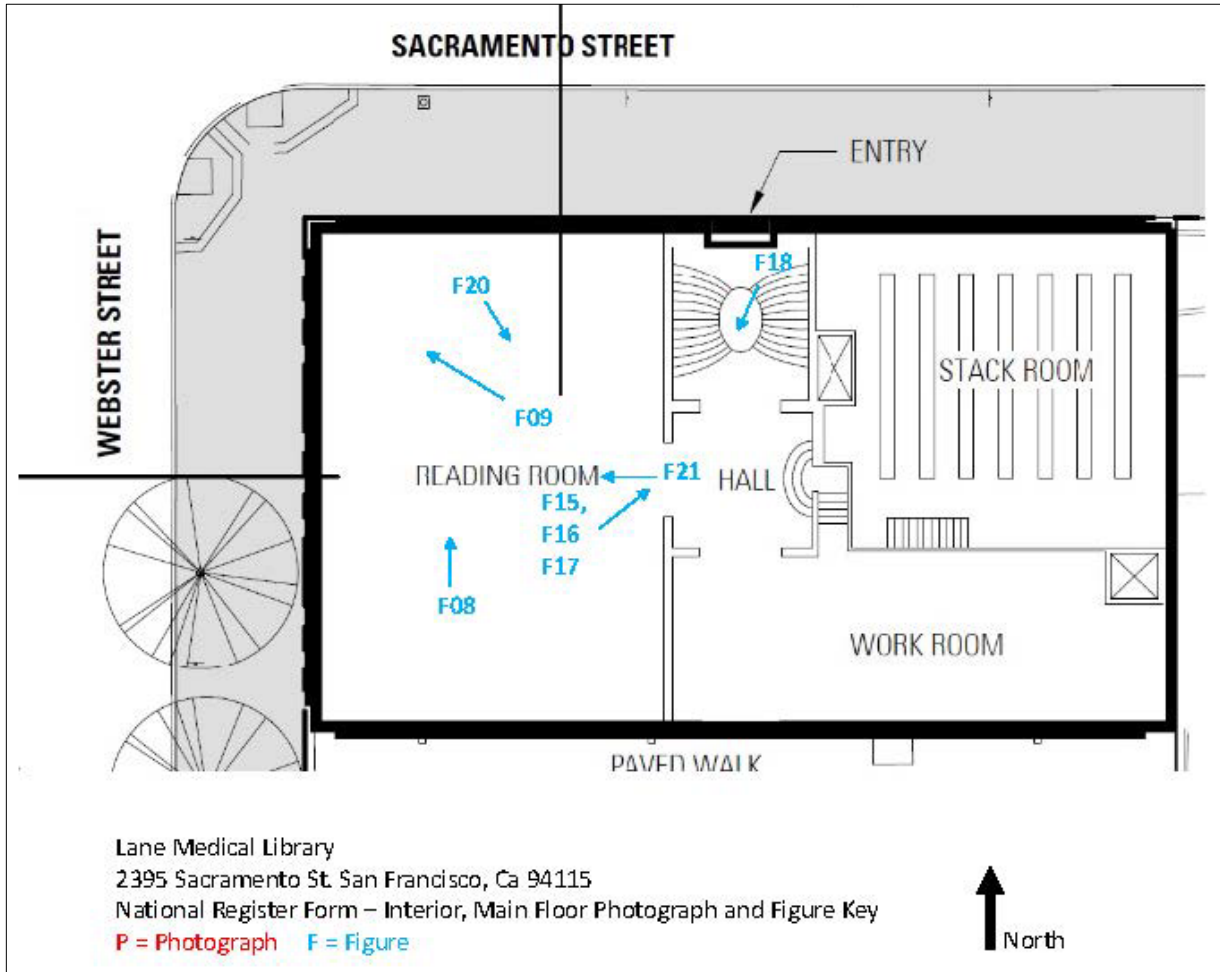
Photograph and Figure Key - Exterior



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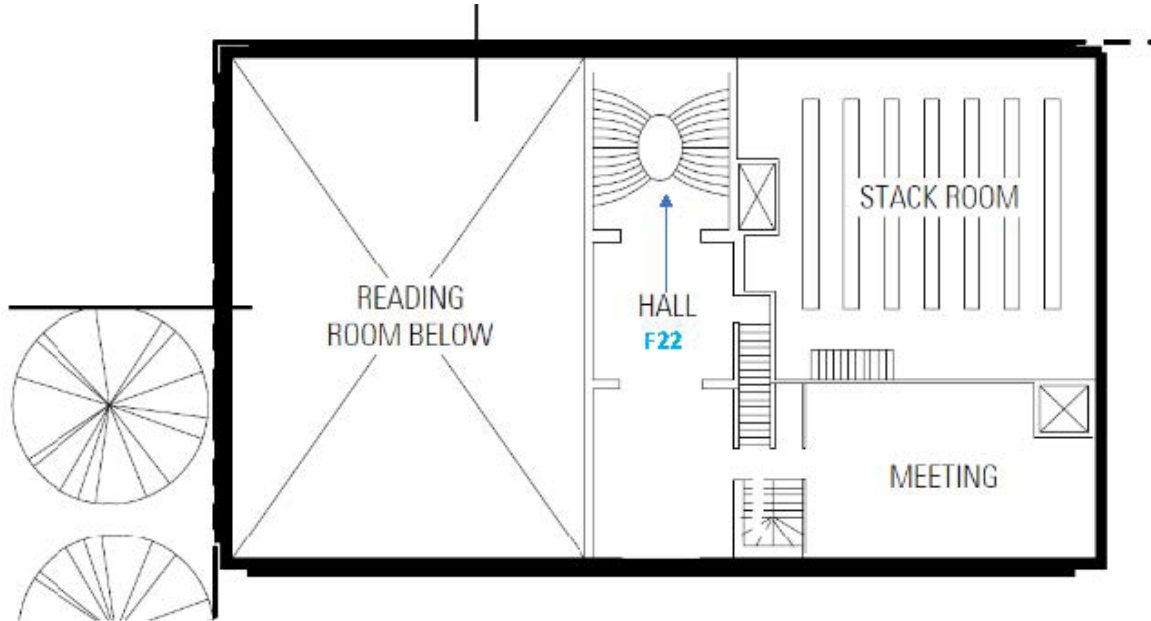
Photograph and Figure Key – Main Floor



Lane Medical Library
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Photograph and Figure Key – Second Floor



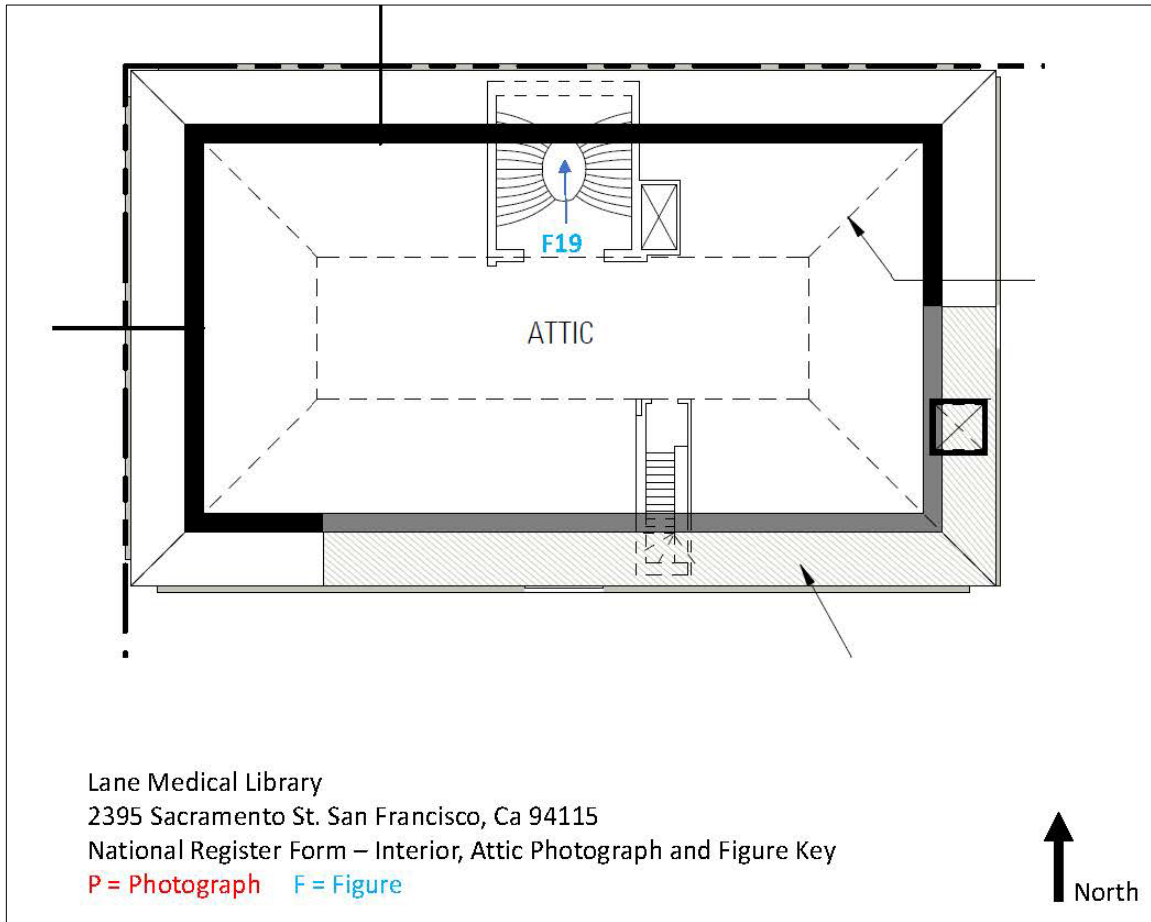
Lane Medical Library
2395 Sacramento St. San Francisco, Ca 94115
National Register Form – Interior, Second Floor Photograph and Figure Key
P = Photograph **F** = Figure



Lane Medical Library
Name of Property

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Photograph and Figure Key – Attic



Lane Medical Library
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County and State

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: Lane Medical Library

City or Vicinity: San Francisco

County: San Francisco

State: CA

Photographer: Exterior Photographs, Bridget Maley, November and December, 2023

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photograph Log

01 of 17 – View of 2000 block of the east face of Wester Street, looking south from elevated parking garage in 2100 block of Webster Street. The Lane Medical Library at the north end, 2018 Webster Street at the center, and Temple Sherith Israel at the south end at corner of California Street.

02 of 17 - View of the north (Sacramento Street) and west (Webster Street) façades. looking southeast from the northwest corner of Webster Street, with the dome of Temple Sherith Israel in the background.

03 of 17 – Overall view of the north façade, looking south.

04 of 17 – Detail of a window bay (second from east end) on the north façade, looking south.

05 of 17 – Detail of a pilaster (west end) on the north façade, looking south.

06 of 17 – Detail of the Sacramento Street entry at the north façade, looking south.

07 of 17 – Detail of one of the two Sacramento Street entry light fixtures, looking southeast.

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08 of 17 – Detail of the sandstone panels and metal window below the arched window assembly, second bay from west, on the north façade.

09 of 17 – View looking south of a detail of the north façade upper story, including the double-hung wood windows; pilasters and capitols; Classical detailing at the belt course and cornice; and the decorative copper cap at the cornice.

10 of 17 – View looking southeast of the hipped roof including the slate roofing material, decorative copper cornice cap, copper caps at the seams of the hip, and decorative cooper balustrade at the flat part of the hip. Also visible is the covering over the original marble panel at the north façade that read: “Lane Medical Library of Stanford University.”

11 of 17 – West façade looking northeast.

12 of 17 – West façade looking east.

13 of 17 – Detail of the west façade base and Webster Street entry.

14 of 17 – Detail of the Webster Street entry.

15 of 17 – Detail of the Colusa sandstone coursing typical of the building.

16 of 17 – Detail of the gate at the south end of the west façade and looking at the east façade along the garden edge of the adjacent vacant parcel.

17 of 17 – View looking west of the east façade with its board form concrete and simple sandstone quoining at the northeast corner. The elevator tower visible at the southeast corner with the dome of Temple Sherith Israel in the background.

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Figure 01 of 22 – Rendering of the Lane Medical Library published in newspaper articles and on page six of the Library's Dedication booklet, Albert Pissis, Architect. Source: Stanford University Libraries, Special Collections, Digitized Book, "Dedication of the Lane Medical Library, Leland Stanford Jr. University, San Francisco, November 3, 1912, Addresses of Timothy Hopkins, Emmet Rixford, David Starr Jordan," 1912.

Figure 02 of 22 – Albert Pissis, Architectural Drawing, "Lane Medical Library of Stanford University." September 13, 1911, Sheet 1 of 16, Main Floor Plan. Source: Stanford University Libraries, Digitized Architectural Drawing from Department of Special Collections and University Archives SC 1043, Box B2.

Figure 03 of 22 – Albert Pissis, Architectural Drawing, "Lane Medical Library of Stanford University." September 13, 1911, Sheet 7 of 16, Sacramento Street Elevation. Source: Stanford University Libraries, Digitized Architectural Drawing from Department of Special Collections and University Archives SC 1043, Box B2.

Figure 04 of 22 – Albert Pissis, Architectural Drawing, "Lane Medical Library of Stanford University." September 13, 1911, Sheet 8 of 16, Basement Floor Plan. Source: Stanford University Libraries, Digitized Architectural Drawing from Department of Special Collections and University Archives SC 1043, Box B2.

Figure 05 of 22 – Albert Pissis, Architectural Drawing, "Lane Medical Library of Stanford University." September 13, 1911, Sheet 13 of 16, South Elevation. Source: Stanford University Libraries, Digitized Architectural Drawing from Department of Special Collections and University Archives SC 1043, Box B2.

Figure 06 of 22 – Albert Pissis, Architectural Drawing, "Lane Medical Library of Stanford University." September 13, 1911, Sheet 14 of 16, Webster Street Elevation and Roof Plan. Source: Stanford University Libraries, Digitized Architectural Drawing from Department of Special Collections and University Archives SC 1043, Box B2.

Figure 07 of 22 – Sanborn Map San Francisco, California, 1913, Detail of block bounded by Sacramento, Webster, Buchanan, and California Streets. Note the location of the house on the parcel immediately to the south; it was moved one parcel further south in 1917, creating the garden parcel between the Library and the residential property. Source: Fire Insurance Maps Online, San Francisco, California, 1913, Volume 3, Sheet 251.

Figure 08 of 22 – Historic interior photograph of reading room, looking north, shortly after completion. Source; Stanford University Libraries, Digitized Photograph from Department of Special Collections and University Archives SC 1071, Box 26. Donor Fresno State University.

Figure 09 of 22– Historic interior photograph of reading room, looking northwest, shortly after completion, note the original terrazzo floor in the reading room. Source; Stanford

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University Libraries, Digitized Photograph from Department of Special Collections and University Archives SC 1071, Box 26. Donor Fresno State University.

Figure 10 of 22 – Historic detail of the reading room shelving and storage cabinet, shortly after completion. Source; Stanford University Libraries, Digitized Photograph from Department of Special Collections and University Archives SC 1071, Box 26. Donor Fresno State University.

Figure 11 of 22 – Exterior photograph, circa late 1910s or early 1920s, Source; Stanford University Libraries, Special Collections, Digitized Photograph.

Figure 12 of 22 – Sanborn Map San Francisco, California, 1950, Detail of block bounded by Sacramento, Webster, Buchanan, and California Streets. Note the location of the house to the south; it was moved to that parcel, closer to Temple Sherith Israel in 1917, creating the garden parcel between the Library and the residential property. Source: Fire Insurance Maps Online, San Francisco, California, 1950, Volume 3, Sheet 252.

Figure 13 of 22 – Exterior photograph, 1950s, Source: San Francisco Public Library, Historical Photograph Collection, AAD-0325.

Figure 14 of 22 – Exterior aerial photograph of medical campus with Lane Medical Library, Source: San Francisco Public Library, Historical Photograph Collection, AAD-0328.

Figure 15 of 22 – Central panel of Arthur Mathews mural, *Heath and the Arts*, titled *Olympus, the Muses*, as documented for 2006 exhibit catalogue at the Oakland Museum of California. Source: Harvey L. Jones, *The Art of Arthur and Lucia Mathews*. Santa Barbara, CA: Pomegranate Communications, 2006.

Figure 16 of 22 – North panel of Arthur Mathews mural, *Heath and the Arts*, titled, *the Medicine Man*, as documented for 2006 exhibit catalogue at the Oakland Museum of California. Source: Harvey L. Jones, *The Art of Arthur and Lucia Mathews*. Santa Barbara, CA: Pomegranate Communications, 2006.

Figure 17 of 22 – South panel of Arthur Mathews mural, *Heath and the Arts*, titled, *the Evil Eye*, as documented for 2006 exhibit catalogue at the Oakland Museum of California. Source: Harvey L. Jones, *The Art of Arthur and Lucia Mathews*. Santa Barbara, CA: Pomegranate Communications, 2006.

Figure 18 of 22 – View looking south at the foyer showing the spiral entry stair to main reading room, terrazzo flooring, metal stair railing, glazed doorway to central hall outside the reading room, and light sconces. Stairs to basement level visible to the west, circa 2020. Source: <https://thevendry.com/venue/140115/the-library-sf-san-francisco-ca/space/6290> - accessed December 4, 2023.

Figure 19 of 22 – View looking down the spiral stair from the attic level, circa 2020. Source: <https://thevendry.com/venue/140115/the-library-sf-san-francisco-ca/space/6290> - accessed December 4, 2023.

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Figure 20 of 22 – View of the Arthur Mathews' three-part mural, *Health and the Arts* (see below in Figures detailed documentation of the murals) on the east wall of the reading room. Also visible are the steel bookcases lining the walls, the marble baseboard, the original chandeliers, and the interior Classically-inspired architecture such as the pilasters and coffered ceiling, circa 2020. Source: <https://thevendry.com/venue/140115/the-library-sf-san-francisco-ca/space/6290> - accessed December 4, 2023.

22 of 22 - View looking west of the reading room with its steel library shelving wrapping around the room. The coffered ceiling and original chandeliers are also visible in this overview, circa 2020. Source: <https://thevendry.com/venue/140115/the-library-sf-san-francisco-ca/space/6290> - accessed December 4, 2023.

22 of 22 – View looking north from the second floor, central hall toward the spiral stair and central arched window at the north facade. Note the original wood, double-doors each with central panel of obscured glass, and side lites, circa 2020. Source: <https://thevendry.com/venue/140115/the-library-sf-san-francisco-ca/space/6290> - accessed December 4, 2023.

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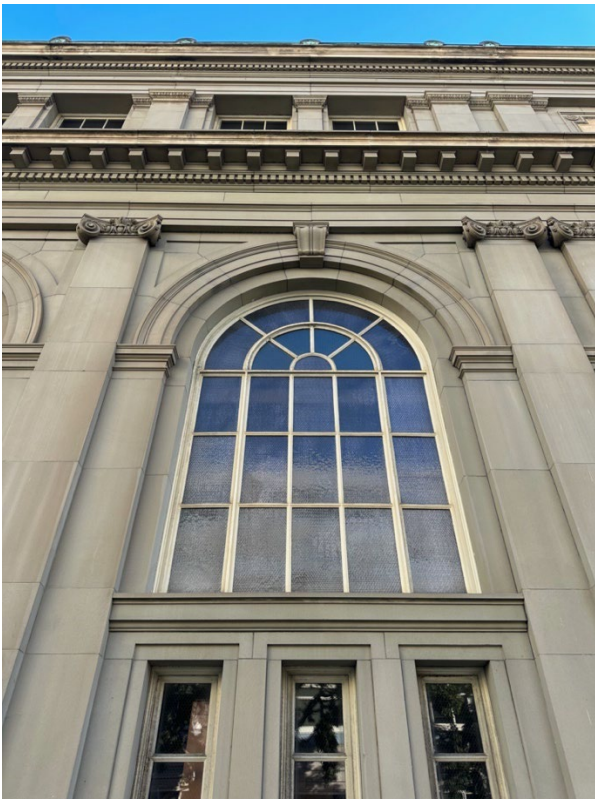
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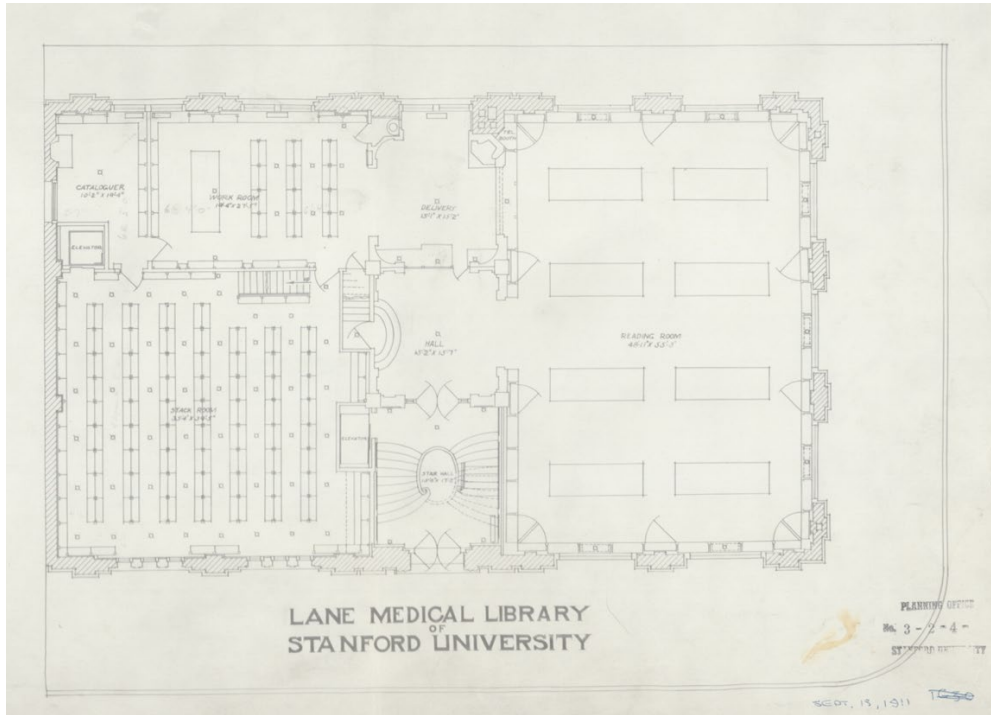


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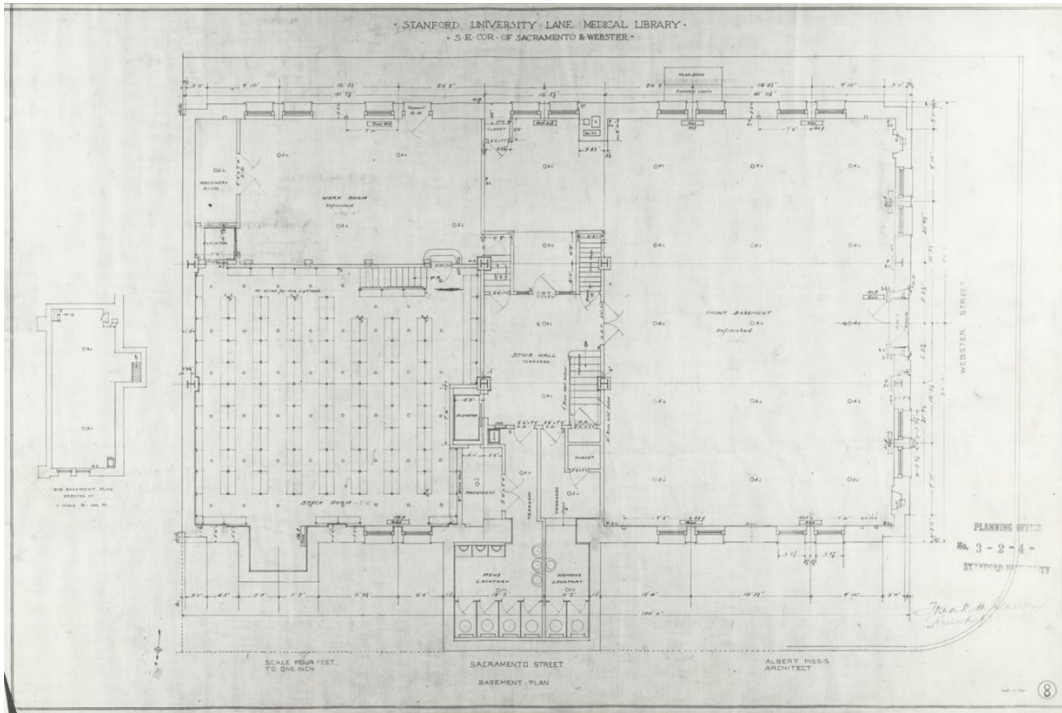
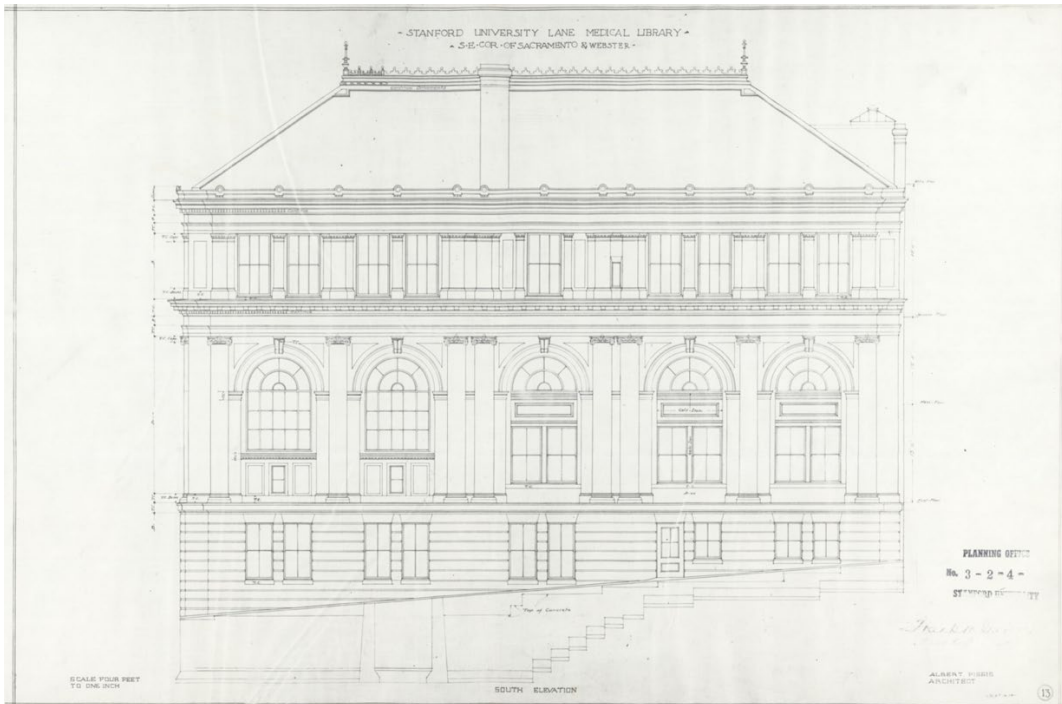


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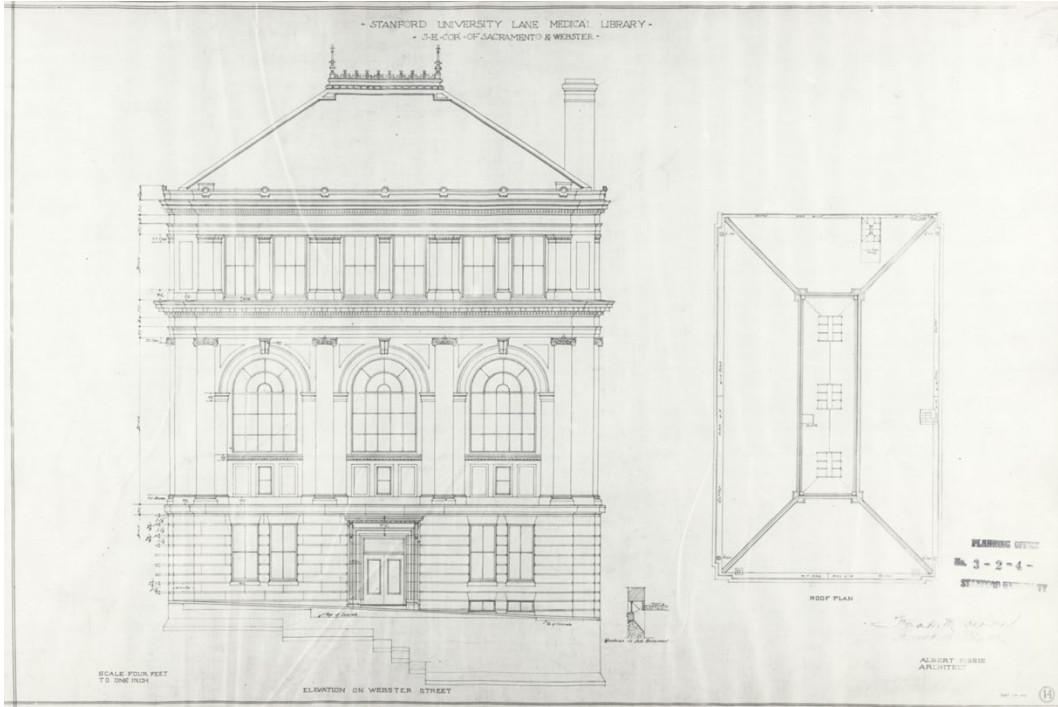


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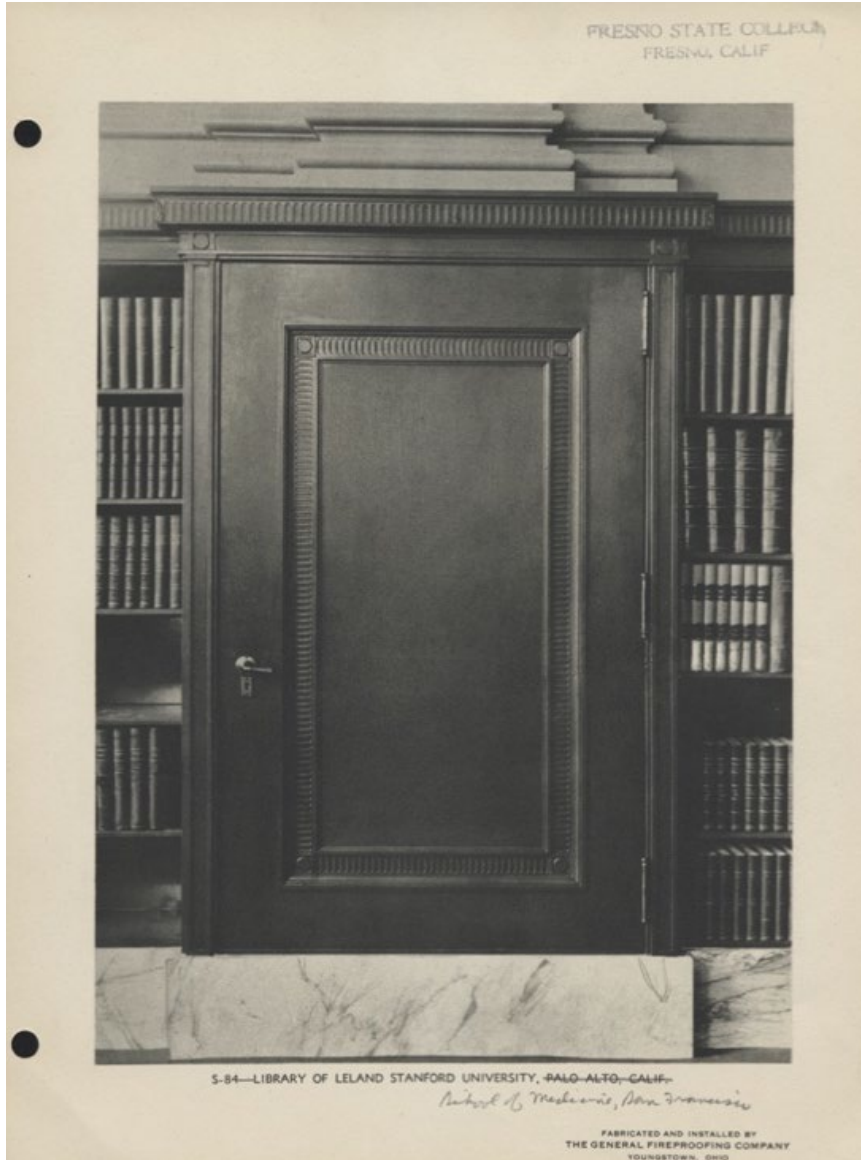
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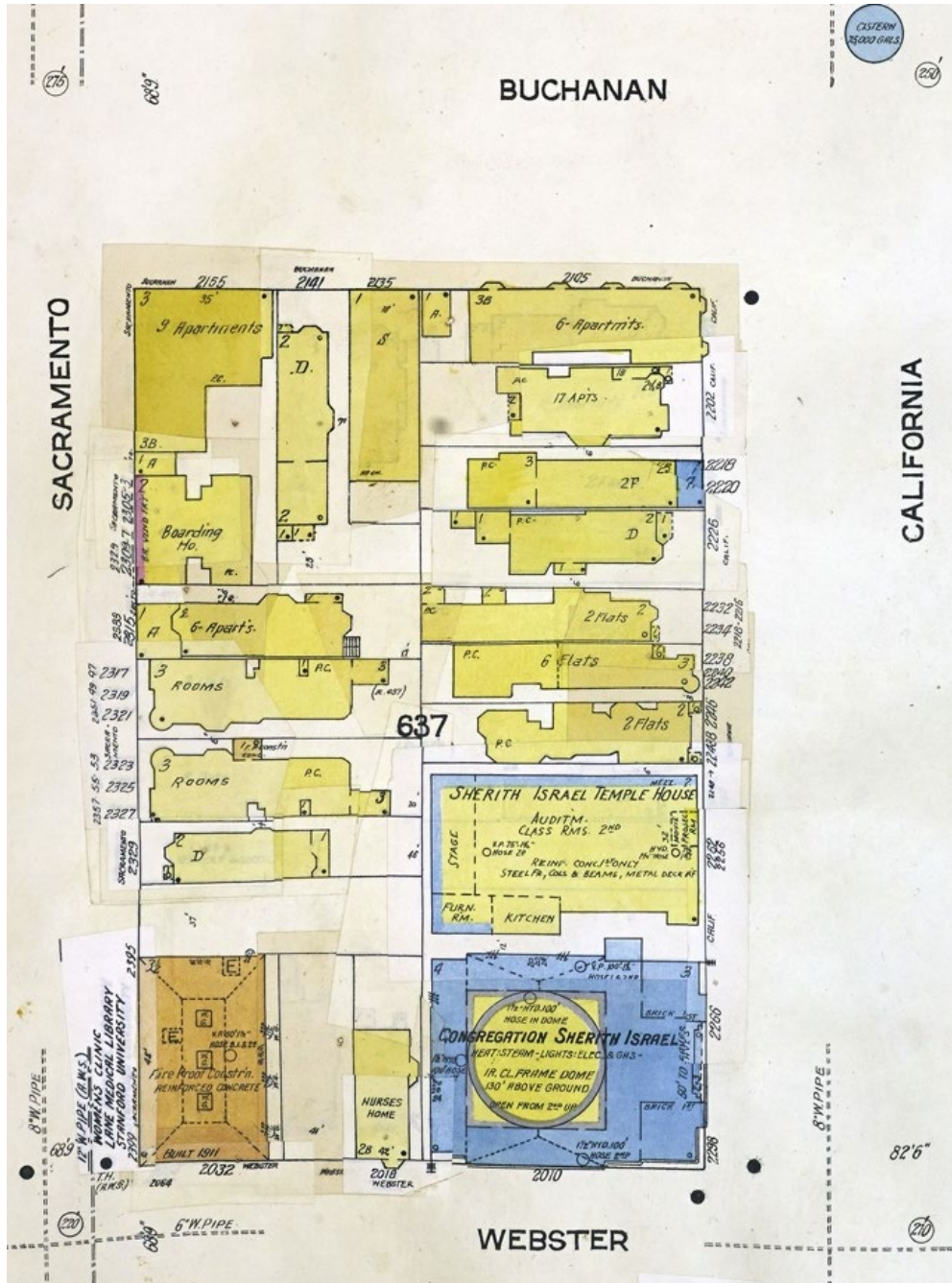
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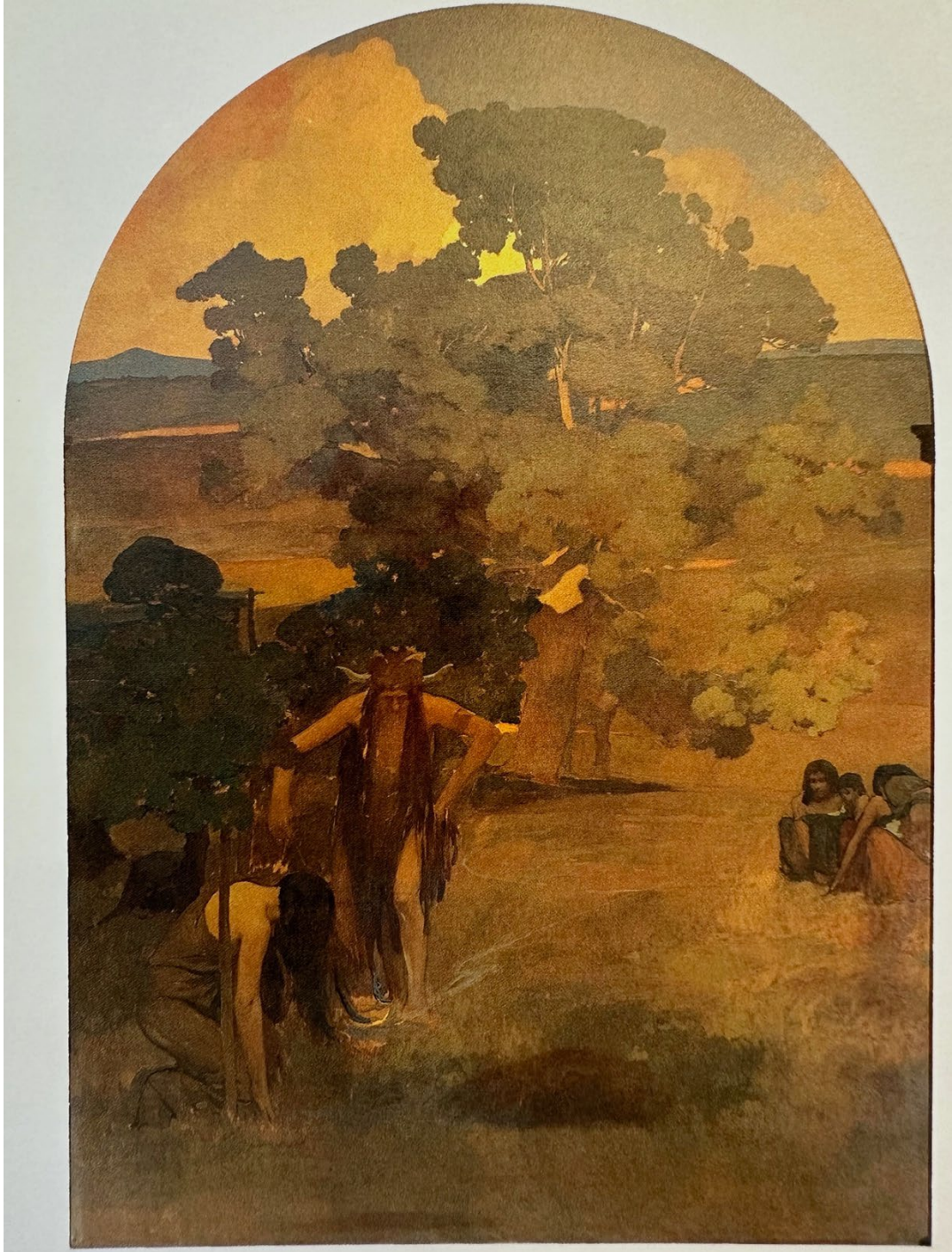
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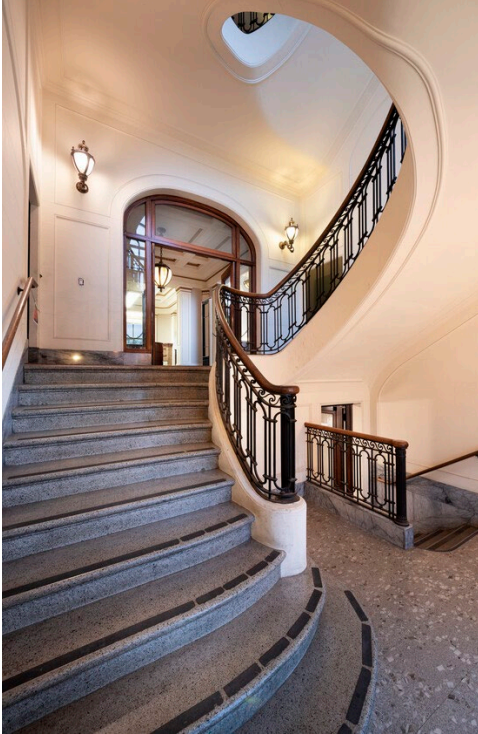
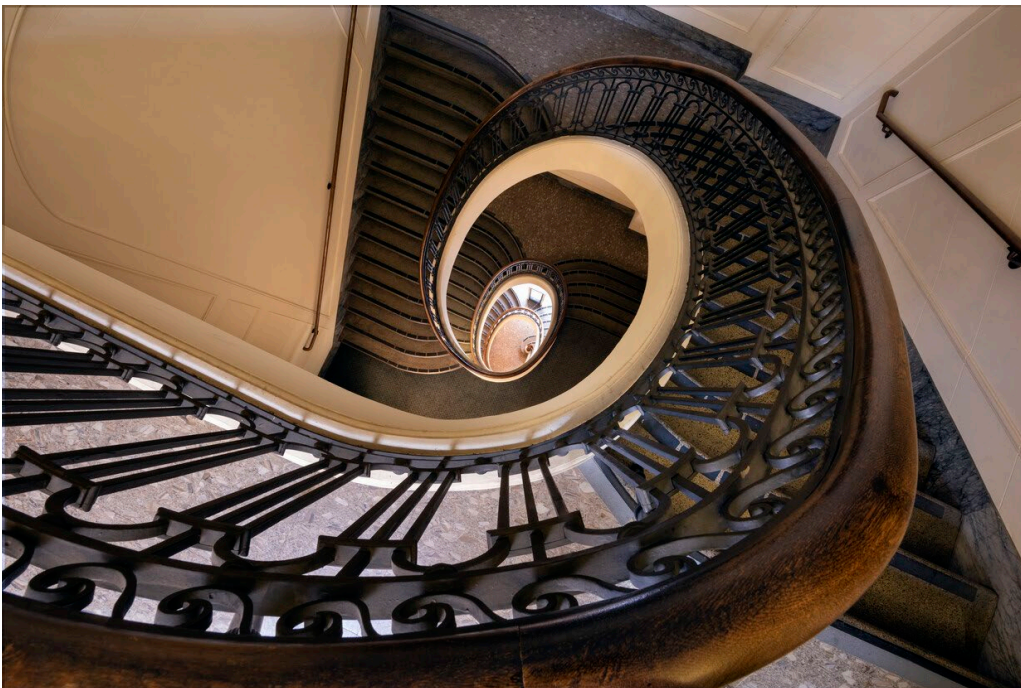


Figure 19 of 24



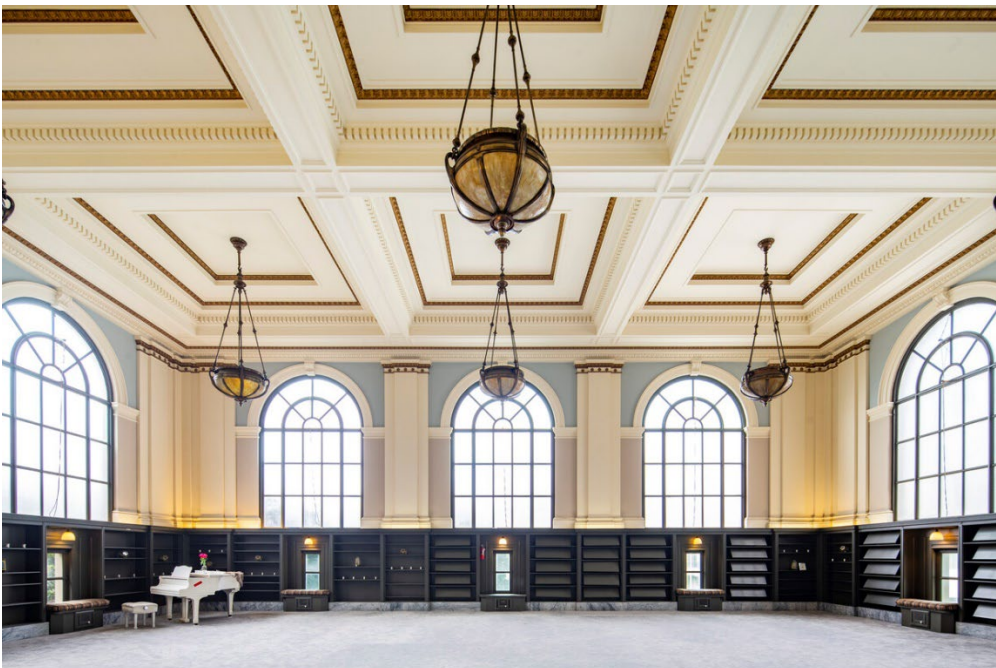
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