

**N. GRAY & CO. FUNERAL HOME**  
1545 Divisadero Street  
San Francisco, California

**HISTORIC AMERICAN BUILDING SURVEY**  
**DOCUMENTATION**  
**FINAL DRAFT**

Prepared by  
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**N. GRAY & COMPANY FUNERAL HOME  
1545 DIVISADERO STREET, SAN FRANCISCO, CA**

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**LOCATION:** 1545 DIVISADERO STREET, SAN FRANCISCO, CALIFORNIA

**PRESENT OWNER:** UNIVERSITY OF CALIFORNIA, SAN FRANCISCO

**PRESENT USE:** VACANT

**SIGNIFICANCE:**

The former N. Gray & Company Funeral Home is significant as an early surviving example of a San Francisco mortuary and as a rare example of a Georgian Revival building in San Francisco.<sup>1</sup> Originally founded in 1850 by Nathaniel Gray, N. Gray & Company (originally known as N. Gray Undertakers) was San Francisco's oldest mortuary business when it closed in 1980. Nathaniel Gray became known in San Francisco as a leading businessman, philanthropist, and civic leader. In 1919, N. Gray & Company commissioned engineer James H. Hjul to construct a two-story, wood-frame building on the southwest corner of Post and Divisadero Streets.<sup>2</sup> From 1919 to 1981, the building at 1545 Divisadero Street served as the main headquarters for N. Gray & Company. In 1980, N. Gray & Company was sold to their competitors, Halsted & Company. In 2001, 1545 Divisadero Street was sold to the Bernard Osher Foundation, which later donated the building to the University of California. From 1995 to 2003, the University of California, Mount Zion campus utilized the building as medical office space, until its closure in 2003. Currently, the building is vacant.

The former headquarters of the N. Gray & Company Funeral Home stands out as a rare example of a Georgian Revival commercial building in San Francisco. The Georgian Revival style was an updated version of the original Colonial Georgian house and was popular on the East Coast in the late 1890s.<sup>3</sup> Generally speaking, the Georgian Revival style was characterized by Palladian windows, Flemish bond brickwork, classical columns and pilasters, and simple rectilinear plans and elevations. In San Francisco, the usage of this style in residential homes was uncommon because of the popularity of Hispanic Revival styles during the early 20<sup>th</sup> century. However, East Coast pattern books and East Coast trained designers disseminated in San Francisco's architectural community. A Classical architectural vocabulary was common among many of San Francisco's funeral homes. Engineer James H. Hjul utilized the Georgian Revival style in the design of 1545 Divisadero Street. The usage of a more standard Classical architectural vocabulary was more commonly applied to many of San Francisco's funeral homes. The former N. Gray & Co. funeral home's brick clad exterior, Classical details, Palladian windows, and fanlight transoms reflect these Georgian Revival elements. Additionally, the facades are symmetrical and flat with minor projections

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<sup>1</sup> The former N. Gray & Company Funeral Home has been found eligible for listing in the California Register of Historical Resources under Criterion 1 (Events) and Criterion 3 (Architecture). See Architectural Resources Group, "Historical Resources Evaluation, UCSF Mount Zion Campus, San Francisco, California, Impact Sciences." report (June 2003).

<sup>2</sup> Although prior evaluations suggest that the 1545 Divisadero Street is significant for its association with Nathaniel Gray, the building was constructed well-after the death of Nathaniel Gray, therefore the building is not significant for its association with his life.

<sup>3</sup> Lester Walker, *American Shelter, An Illustrated Encyclopedia of the American Home* (New York: Overlook Press, 1981), 172.

in the cornice line. The Corinthian capitals and colonnettes add the classical flare, which characterizes many buildings of this style and type.

## **PART I. HISTORICAL INFORMATION**

### **A. Physical History**

- 1. Date of Erection:** 1919
- 2. Architect:** James Hjul (engineer/designer)
- 3. Original and subsequent owners:**

N. Gray & Co. [1919 to 1981]; Irving Rabin & Bernard Osher [1981 to 1983]; Kaiser Foundation Hospitals [1983 to 1985]; Chevra-Kadisha Sinai Memorial Chapel [1986 to 2001]; the Bernard Osher Foundation [2001-2002]; and University of California, San Francisco [2002 to present].<sup>4</sup>

- 4. Builder, contractor, suppliers:** James Hjul
- 5. Original plans and construction:**

Originally completed in 1919, the structure at 1545 Divisadero Street is a two-story frame building with a concrete foundation, basement level, and tar and gravel roof. The building measured 65' x 125' and was clad with rustic wood siding and brick. The building rests on a 75' x 125' lot in San Francisco's Western Addition.

- 6. Alterations and additions:**

The former N. Gray & Company Funeral Home has had several alterations and additions over its lifetime. In 1927, a small garage was added to the west side of the building along Garden Street.<sup>5</sup> Afterward, the building underwent several general repair projects, which included signage work (1937), foundation repair and termite extermination (1938), underground vault construction and sidewalk repair (1940), chapel alterations (1953), parapet repairs (1955), garage renovations (1961), and window and cornice work (1967). Presumably in 1967, the original projecting cornice at the second floor level and balustrade on the roofline was removed. Despite these alterations, the building retained most of its original appearance and form until the transfer of the property to Irving Rabin and Bernard Osher in 1981. In 1985, a one-story garage with roof-level parking and fire lane were constructed behind 1545 Divisadero Street on the site of the 1927 garage, which was demolished. In that same year, the two fire stairs on the west façade were added to the building. Tenant improvements were completed on the building in 1986, 1987, and 1993. These improvements altered the interior configuration of the building as well as the interior finishes. The last major alteration to the building was in 1996,

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<sup>4</sup> This information was compiled from a deed search performed on 1545 Divisadero Street (Block 1079 Lot 024) at the San Francisco City Assessor's Office.

<sup>5</sup> Kotas/Pantaleoni Architects, "Preliminary Architectural and Historical Analysis of 1545 Divisadero." report. Kaiser Foundation Hospitals, October 1983.

when portions of the exterior wood siding on the west facade were replaced due to fire damage.

## B. Historical Context

### *N. Gray & Co.*

The N. Gray & Company Funeral Home is one of the earliest mortuary businesses in San Francisco. Founded in 1850 by businessman Nathaniel Gray, N. Gray & Co. Funeral Home (originally known as N. Gray Undertakers, then N. Gray & Son, and finally N. Gray & Co.) operated out of a brick building at 641 Sacramento Street, at the corner of Dupont [Grant] Street. Initially, the company's holdings were modest with a small house, a few coffins, and a wagon covered with black cambric and drawn by two mules, which served as a hearse.<sup>6</sup> Despite these humble beginnings, the business prospered in San Francisco. In 1852, Nathaniel Gray was elected San Francisco County Coroner and helped to found the Laurel Hill Cemetery in 1854. By the time of his death in 1889, Gray had become a leading member of his religious community in San Francisco and Oakland, and served as president of the Old Peoples Home and the San Francisco Benevolent Society.<sup>7</sup> Following his death, Gray's son-in-law Cyrus Wright and his grandson Harold Wright took over the business.

In 1903, N. Gray & Company moved to 323 Sutter Street, between Grant Avenue and Stockton Street. The company remained in this building for only three years due to the 1906 Earthquake and Fire, which destroyed this building as well as most of San Francisco's Downtown. Following the devastation, the company temporarily moved to a residence at 2198 Geary Street, at the corner of Divisadero Street, which they occupied until 1919.

In 1919, N. Gray & Company commissioned engineer James H. Hjul to construct a two-story wood-frame Georgian Revival building at 1545 Divisadero Street on the corner lot bounded by Divisadero, Post, and Garden Streets. The exterior of this two-story building featured an ornamental cornice, Corinthian columns and a heavily fenestrated facade. The interior was simple in configuration, featuring a chapel and showroom on the first floor and office space on the second floor. This building would serve as the company's main headquarters for the next thirty years.

With success in San Francisco throughout the 1920s and 1930s, N. Gray & Co. expanded their facilities to the Peninsula with the completion of Crosby-N. Gray & Co. Mortuary in Burlingame in 1947. Designed by architect Richard Bates, the new building resolved a perennial architectural problem in funeral home design, allowing for several services to take place simultaneously, while still maintaining quiet and privacy. Continuing to expand, N. Gray & Co. built another funeral chapel at 19<sup>th</sup> Avenue and Sergeant Street in San Francisco's Sunset neighborhood in the mid-1950s.

In the 1960s and the 1970s, N. Gray & Company continued to thrive in San Francisco, due to their long-standing reputation. In 1980, the N. Gray & Company Funeral Home joined Halsted & Company Undertakers to form the Halsted-N. Gray Company.<sup>8</sup> In the following

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<sup>6</sup> Kendrick W. Miller, letter to State Agricultural Society, "N. Gray & Co. – Dates from the Days of Forty-Nine," September 9, 1948.

<sup>7</sup> Kendrick W. Miller, letter to State Agricultural Society, "Nathaniel Gray," September 9, 1948.

<sup>8</sup> Halsted-N. Gray-Carew & English Funeral Directors. "About Us" < <http://www.halstedngray.com/> > accessed on May 15, 2005.

year, the new company sold 1545 Divisadero Street to Irving Rabin and Bernard Osher, thus ending four generations and sixty-two years of operation at 1545 Divisadero Street.

### *Mortuary Design*

The commercial mortuary is a relatively unexplored topic in the field of architectural history. Preliminary research indicates that mortuaries did not possess an identifiable typology prior to the twentieth century. In the early nineteenth century, the undertaker was a middleman in the bereavement process. The undertaker was seen as a trade profession and was originally part of the liverymen or carpenters' responsibilities. Throughout this time period, the family handled burial rites, religious services and memorial processions. The undertaker provided the coffin and transportation for the family and the dead. However, by the late nineteenth century, the undertaker's role expanded to include preparing the dead, embalming the corpses, notifying friends and relatives, arranging the funeral service, floral arrangements, obituaries, and coordinating the burial.<sup>9</sup> The trade had evolved into a profession and undertakers became known as funeral directors. In actuality, the funeral director evolved from a combination of occupations: the liverymen, who were responsible for the hearse and funeral carriages; the carpenter, who made the coffins; the church sexton, who was responsible for the bell-tolling and grave digging; and the midwife or nurse, who historically prepared the body and laid out the dead.<sup>10</sup> With the evolution of the funeral director, the mortuary evolved into a stage set for the work of the funeral director, who now handled all aspects of the funeral. Thus, in response to these changes, the mortuary evolved into the funeral home and came to encompass three major components: business and sales (client reception area, offices, and casket display area), medical (embalming and preparation rooms) and ceremonial (slumber rooms and chapels).<sup>11</sup> In order to maintain propriety it was essential to make sure that these three components remained separate. Thus, mortuaries developed a functional and stylistic vocabulary, which became common among buildings of this type in the early twentieth century.

Proprietors of twentieth century funeral homes have traditionally avoided stylistic innovation, choosing instead to commission mortuary designs that adhere to familiar historicist styles. Seeking to ensure the comfort and serenity of their bereaved clients, funeral directors preferred themes of tradition and domesticity over dynamism and novelty. Many funeral homes were actually housed in converted upper-class residences, as was the case for Nathaniel Gray's early business. An article in *Progressive Architecture* accurately sums up the situation:

Few building types have received less architectural attention than the funeral home. As a rule, this activity is housed in some commodious old residence in a once-fashionable part of town.<sup>12</sup>

These "commodious old residences" actually inspired funeral directors and their choice of designs for new mortuaries. According to an article in the July 1934 edition of *Architectural Record*, a funeral home should combine "the devotional atmosphere of a small chapel with the conveniences of a private residence."<sup>13</sup> The article featured the newly completed Lutz Funeral Home in Reading, Pennsylvania as an example of the well-designed mortuary.

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<sup>9</sup> Gary Laderman, *Rest in Peace: A Cultural History of Death & the Funeral Home in 20<sup>th</sup> Century America* (Oxford University Press, 2003), 5.

<sup>10</sup> Jessica Mitford, *The American Way of Death Revisited* (New York: Alfred A. Knopf, 1998), 148.

<sup>11</sup> Eugene Burns, "A Funeral Home in Burlingame, California," *Architect and Engineer* (April 1928), 13.

<sup>12</sup> "Mortuary in San Francisco, California," *Progressive Architecture* (October 1955).

<sup>13</sup> "Planning the Funeral Home, Lutz Funeral Home, Reading, PA," *Architectural Record*, v. 76 (July 1934), 40-42.

Designed by Elmer Adams in 1934, the Lutz Funeral Home is a two story, brick, hip roof structure designed in the Georgian Revival style. Its most prominent feature is a two-story portico, supported by massive, white Doric columns and a classically detailed pediment. Historicist funeral parlors predominated in the Bay Area, such as the N. Gray & Co. Funeral Home in San Francisco, the Crosby-N. Gray Funeral Home in Burlingame, and the Halsted-N. Gray-Carew and English Funeral Home in San Francisco. The Crosby-N. Gray Funeral Home was featured in the April 1948 edition of *Architect and Engineer*. According to the author, it was designed in the tradition of "colonial architecture, both inside and outside, giving the building the dignity befitting its use.<sup>14</sup> Thus, the usage of historicist styles, inclusive of Classical Revival and Georgian Revival, became a common feature of several early funeral homes and can be characterized as an early trait of this building type.

#### *Nathaniel Gray*

Nathaniel Gray was influential in early San Francisco as a prominent community member, civic leader, and philanthropist. Born on July 20, 1808, in Pelham, Massachusetts, Gray originally worked as a stonemason and as an agent for the New York tract society, whereby he worked to improve "the moral condition" of people through church and Sunday school.<sup>15</sup> In 1849, Gray partnered in an undertaking business in New York and was sent to San Francisco to establish a branch office in 1850. However, upon his arrival in San Francisco, his goods were destroyed in the fire of June 1850. Shortly thereafter, Nathaniel Gray purchased the city's local undertaking business, which consisted of "two black mules, and a black wagon fitted up with black muslin for a hearse, 12 coffins, 300 feet of pine lumber, a small lot of trimmings, carpenter's tools and a canvas tent."<sup>16</sup> Gray's undertaking business attracted steady clientele, due to the mass immigration, fires and rampant illness, which ravaged early San Francisco. He became a noted for his charity and was described as "...a ministering angel, sympathetic, thoughtful, and generous."<sup>17</sup> In 1854, after seeing the confined conditions of the Yerba Buena Cemetery, he helped to found the Laurel Hill Cemetery on the outskirts of the city.

Along with his role as an undertaker, Nathaniel Gray was an active member in local politics and the First Presbyterian Church. In 1852, he was elected San Francisco City Coroner, and later became a member of the California State Legislature (1863).<sup>18</sup> Continuing his early philanthropic activities, Gray contributed thousands of dollars towards the San Francisco Theological Seminary and the Mills Seminary in Alameda. In addition, he was noted for his humanitarian views toward minorities. Gray was a prominent citizen in early San Francisco, due to his compassion and generosity. On April 24<sup>th</sup>, 1889, Nathaniel Gray died at the age of eighty-one.

#### *James H. Hjul*

James Hansen Hjul (1882 – 1957), a local engineer, constructed many buildings in San Francisco. He was the founder of the J.H. Construction Company and was listed as a contractor, civil engineer, structural engineer and construction engineer in San Francisco City Directories from 1907 to 1958.<sup>19</sup> Most of his work occurred in the South of Market area on warehouses and industrial buildings. Examples of his industrial work include 1126

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<sup>14</sup> Eugene Burns, "A Funeral Home in Burlingame, California," *Architect and Engineer* (April 1928), 13.

<sup>15</sup> Herbert Howe Bancroft, "History of the Life of Nathaniel Gray," *Chronicle of the Builders of the Commonwealth*, v. 7 (San Francisco: The History Co., 1891-92), 347.

<sup>16</sup> Bancroft, 348.

<sup>17</sup> Bancroft, 350.

<sup>18</sup> California Historical Society, Register of Historic California Businesses, "Nathaniel Gray."

<sup>19</sup> San Francisco Architectural History, vertical file "James Hjul."

Folsom Street and 1049-53 Howard Street. His other industrial projects included several piers on San Francisco's Northeast Waterfront for the State Board of Harbor Commissioners. The N. Gray & Co. Funeral Home was one of Hjul's rare commercial projects. In addition to this building, Hjul was listed as the designer for several other buildings in San Francisco, including 160-64 Russ Street (1923), 34-40 Harriet Street (1925) and 930-36 Alabama Street (1925).<sup>20</sup>

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<sup>20</sup> San Francisco Architectural History, vertical file "James Hjul."

## PART II. ARCHITECTURAL INFORMATION

### A. General Statement

#### 1. Architectural character

The architectural character of 1545 Divisadero Street is Georgian Revival. In the late 1890s, Georgian Revival architecture became popular in the United States, particularly on the East Coast, for Federal buildings and large mansions. Based on the Colonial era buildings erected in the mid-Atlantic and Southern colonies during the reign of George I-IV in England, the Georgian Revival style is characterized by symmetrical facades, hipped or double-pitched roofs with classical cornices, Palladian windows, Classical columns, and doorways with fanlights or tabernacle frames.<sup>21</sup> This revival style saw two distinct forms of articulation, which can be characterized as Neo-Adamesque or Neo-Colonial. The Georgian Revival Neo-Adamesque tradition drew from Federal architecture and was large scale and heavy in ornamentation. Meanwhile, the Georgian Revival Neo-Colonial tradition drew from earlier Georgian-Colonial and English architecture with its strictly rectangular plans and flat, symmetrical facades.

In San Francisco, Georgian Revival architecture saw more influence from the Neo-Colonial tradition, rather than the Neo-Adamesque tradition. Popularized during the latter part of the nineteenth and early twentieth centuries, the Georgian Revival style was less popular in the Far West, where Hispanic traditions dominated. However, a few examples of Georgian Revival architecture do appear within San Francisco's Pacific Heights and Presidio Heights neighborhoods. These examples include 2151 Green Street and the 1930s residences along the Presidio's Lover Lane trail. Within the Bay Area, the most prominent Georgian Revival residence is the 1917 Filoli Estate by architect Willis Polk in San Mateo County, near the town of Woodside.

The north, south, and east façades of 1545 Divisadero Street feature symmetrical compositions, brick cladding, Corinthian columns and colonnettes, Palladian windows and ornamental cornice lines, which are clearly Georgian Revival in character. These facades are divided into two-part horizontal compositions. The lower portion of the building features a red brick base, a row of fluted wood columns with Corinthian capitals and a molded entablature line. Above each wood column is a small relief medallion flanked on either side by vertical relieves. Infilling the space between the fluted wood columns are large fixed, plate glass windows, which are further subdivided by smaller colonnettes. Each colonnette is punctuated by projections at the sill and cornice, as well as a small rounded finial. Above the large plate glass windows, in between the fluted wood columns, are three rows of multi-light, wood-sash, awning windows. Each large plate glass window has a molded wood panel below, just above the red brick base. The upper portion of the building features red brick cladding and a row of Palladian windows. Each Palladian window is composed of a central double hung window flanked on either side by identical fixed windows and transoms. All of the second-story windows have wood sash and an angled wood header. On the north and south facades, the center window is further articulated by a round arch surround and a brick relief arch.

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<sup>21</sup> Marcus Whiffen. *American Architecture Since 1870* (Cambridge, Mass.: The M.I.T. Press, 1969), 160.

Above the building entrances on the north, south, and east façades, the Palladian windows feature thin colonnettes, similar to the ones found on the first floor level.

The west façade of the building features two large stair extrusions and is clad entirely with horizontal rustic wood siding. These stair extrusions were added in the 1985 renovation. On this façade, the fenestration is wood, double-hung, single-light windows. The central window on the second floor features a large wood-sash Palladian window with a multi-light composition and large fanlight.

## **2. Condition of Fabric**

Overall, the building is in fair to good condition. The exterior envelope appears to be sound with no traces of water infiltration on the interior. On the exterior, portions of the wood columns, sills and panels appear to suffer from minor dry rot. The interior of the building is also in good condition with no signs of water infiltration, deterioration, or vandalism. The building was recently remodeled for contemporary office use.

## **B. Description of Exterior**

### **1. Overall Dimensions**

The former N. Gray & Company Funeral Home measures 65' x 125'. The building is two-stories tall with two partial basements and a partial mezzanine level.

### **2. Foundations**

The former N. Gray & Company Funeral Home features a concrete perimeter foundation.

### **3. Walls**

On the north, south, and east facades, the first floor features tall plate glass windows with multi-light windows above. On the second floor of these facades, the exterior walls are clad with brick. In contrast, the west façade features horizontal rustic channel wood siding.

### **4. Structural System**

The building's structural system is wood-frame.

### **5. Porches**

None.

### **6. Chimneys**

None

## 7. Openings

### a. Doorways and doors

The north and south façades have identical entry doorways, composed of multi-light, wood-frame double doors with flanking sidelights.

The east façade has two entry doors. The northern doorway [the main entry] is composed of a contemporary two-panel aluminum frame door with vision glass panels and flanking sidelights. Above this doorway are a large fanlight and three rows of multi-light wood-sash windows. The southern doorway is similar to the doors on the north and south facades, containing multi-light, wood-frame, double doors.

The west façade has six doorways, which feature either contemporary metal doors or solid core wood doors. Each doorway is crowned with a flat wood pediment.

### b. Windows and shutters

The north, south, and east facades have similar fenestration patterns. On the first floor, the fenestration is composed of large plate glass, fixed windows. Above, on the mezzanine level, are three rows of wood, multi-light windows. At this level on the east façade is a large fanlight window, which occupies the central bay above the main entry. At the second floor level, the fenestration is primarily composed of a variation of the Palladian window, with a central double hung window, flanked by sidelights and transoms. The width of this Palladian window varies on the east façade in comparison to the north and south facades.

The fenestration on the west façade is composed of double-hung wood windows, which appear at the second floor and mezzanine levels. The first floor level has no window openings, although cuts in the siding suggest prior openings, which have since been infilled.

## 8. Roof

### a. Roof Shape, covering

The former N. Gray & Company Funeral Home features a flat tar and gravel roof.

### b. Cornice, eaves

On the north, south, and east façades, the roof cornice is simple with no ornate detailing or molding. No cornice appears on the west façade, which appears to have been removed in the late 1960s.

### c. Dormers, cupolas, towers

None.

## **C. Description of Interior**

### **1. Floor Plans**

In 1995, the former headquarters of the N. Gray & Company Funeral Home was converted into medical office space. New partition walls and finishes were added to the interior of the building, altering the original configuration of the building, which had featured a lobby, chapel and viewing rooms.

Currently, the interior plan is organized around a one-and-a-half-story entry lobby, which is accessed through the main entry on Divisadero Street or through the back entries on the west facade. This entry hall divides the building into two areas, which are partitioned into offices, patient rooms and support spaces. A similar layout appears on the second-floor with offices and other rooms arranged around a central hall. The mezzanine level only occupies a portion of the building's floorplate and is accessed from the main staircase leading from the first floor entry hall to the second floor central hall. The two partial basements are roughly finished with concrete walls and floors, and an exposed ceiling. The west basement is accessible from behind the main stair. The east basement is accessible from a side staircase off of the first floor entry hall

### **2. Stairways**

The building features a total of five staircases: a central staircase accessible from the main entry hall, two staircases to the second floor (located along the west façade), and two staircases to the basements (one to the rear of the central stair and the other accessible from the main entry hall). The central stair features recently constructed wood balusters and carpeting over wood treads. This staircase is composed of a single run stair from the first floor to the mezzanine level and a double staircase from the mezzanine level to the second floor. The other four staircases are utilitarian and appear to be contemporary in construction.

### **3. Flooring**

On the first and second floors, the flooring is primarily composed of carpet over concrete slab. The mezzanine level features hardwood floor. The basement level has an exposed concrete floor.

### **4. Wall and ceiling finish**

The interior walls are primarily composed of contemporary gypsum board. The perimeter walls feature a lath and plaster finish. The original coved plaster ceilings are presently concealed behind a suspended acoustic tile t-bar ceiling.

### **5. Openings**

#### **a. Doorways and doors**

Although the building has been extensively remodeled, original doors and frames remain in the offices along the east façade and in a few other

locations. The original doors are six-panel and wood. In several instances, the two middle panels are infilled with clear glass panels.

**b. Windows**

The building has wood, multi-light, fixed sash or double-hung wood windows with wood surrounds and wood sills.

**6. Decorative features and trim**

Due to the alterations to the buildings, very little original decorative trim remains within the building. Decorative features include wood door and window surrounds, wood sills, wood baseboards, wood chair rails and wood picture rails. Along the exterior walls, wood trim and molding surrounds the windows and interior columns. The first floor still retains its original coved ceiling and molding, which has been concealed behind a hanging acoustic tile t-bar ceiling. The coved ceiling is still visible in the central halls on the first and second floors. These central halls also have recessed lighting behind the wood moldings, which are contemporary in construction.

**7. Hardware**

Throughout the building, window hardware appears to be composed of either historic brass or bronze. The door hardware also appears to be composed of either brass or bronze, but is contemporary in origin.

**8. Mechanical Equipment**

**a. Heating, air conditioning, ventilation**

The building has an extensive network of heating, air conditioning, and ventilation systems. Modern central heating, and air conditioning has been added to the building. Ducts and vents are located above the t-bar ceiling.

**b. Lighting**

Incandescent and florescent lighting is utilized throughout the former N. Gray & Company Funeral Home. There do not appear to be any original lighting fixtures within the building.

**c. Plumbing**

There are toilet facilities on each floor of 1545 Divisadero Street. All are contemporary in nature.

**D. Site**

**1. General Setting and orientation**

The former N. Gray & Co. Funeral Home sits on a lot bounded by Divisadero, Post and Garden Streets. An asphalt fire lane is located along the western portion of the lot. The

building is adjacent to the University of California, Mt. Zion Hospital, at the northeast corner of Post and Divisadero Streets. Large-scale medical buildings and smaller commercial properties occupy the surrounding lots and streets. The neighboring properties include the Sinai Memorial Chapel to the south and a one-story parking structure to the west.

**2. Historic landscape design**

None.

**3. Outbuildings**

None