Heritage is currently seeking funds to match a grant from the National Trust for Historic Preservation to finance a study of the feasibility of the Jessie Street Substation's reuse. This sketch, showing that retention of the Substation would contribute to a well-scaled urban plaza at the north end of the Yerba Buena Center, was drawn looking north from Mission Street. St. Patrick’s Church is at the left, and the Humboldt Tower and Phelan Building can be seen in the background.

**EASEMENT RULED TAX DEDUCTIBLE**

In a ruling of major importance to urban conservation, the Internal Revenue Service recently granted an owner a charitable contribution deduction for conveying to a state a restrictive easement on his property. This easement restricts that owner’s right to alter that property from its historically significant appearance. According to the IRS, the amount of such a deduction is to be determined on a “before and after” approach: the amount of the deduction would equal the difference in the value of the structure resulting from the restrictions.

Heritage has drafted its form of Historical Preservation Easement to comply with the IRS ruling. Thus, a donor who grants an easement on an historically significant structure to Heritage should be entitled to a federal income tax deduction for the value of that easement.

**AWARD OF MERIT PROGRAM ESTABLISHED**

The Board of Directors of Heritage announced at the August meeting a program of award presentations to recognize individuals and organizations which make significant contributions to the conservation of San Francisco’s architectural heritage. These Awards of Merit will be presented annually during Historic Preservation Week (second week in May), beginning in 1976, the year of our Twin-Bicentennial celebration. Recipients will be chosen by a panel of preservation, neighborhood, and architectural authorities and confirmed by the Board of Directors. Members of Heritage and the public are invited to submit nominees. Please send Heritage suggestions of individuals or projects you think should be considered with as much detail as possible (addresses, photographs) and a paragraph on why you think an award should be given. For more information, call Heritage.
ART INSTITUTE VIEWED AS LANDMARK

The San Francisco Art Institute (800 Chestnut) which recently petitioned the Landmarks Board for designation as a city landmark, was founded in 1871, making it the oldest school of its kind in the West.

The roster of artists that have taught or studied at the Art Institute is long and distinguished. It has included at various times Arthur and Lucia Mathews, Bernard Maybeck, Willies Polk, Mark Rothko, Richard Diebenkorn, Ansel Adams, Minor White, Imogen Cunningham, Maynard Dixon, Hassel Smith, Beniamino Bufano, John Gutzon Borglum, and Robert Motherwell.

The present buildings are the work of two designers. The old building (1926) is by Bakewell and Brown, and the new wing (1964) is by Paffard Keatinge Clay. Together these two concrete structures accurately reflect the changes in twentieth century architecture from the historicist to the deliberately modern.

The Bakewell and Brown building is particularly pleasing. Arthur Brown, Jr. was a graduate of the Ecole des Beaux Arts in Paris in 1901. In partnership with Bakewell from 1905 to 1927, he was responsible for much of San Francisco's official architecture. His commissions included the Berkeley City Hall; the S.F. City Hall, Temple Emanu-El, the S.F. Federal Building, structures at the 1915 and 1939 world's fairs, Stanford's Hoover Tower, U.C.'s Sproul Hall, Coit Tower, and with G. Albert Landsburgh, the S.F. Opera House and Veterans Memorial.

Of all his designs, the Art Institute is one of the most appealing. In its scale and treatment it seems human-sized and welcoming. True to historicist training, Brown designed the Art Institute as a Mediterranean monastery with a cloister and a tower as the principal focal points. Around these elements he grouped studios, offices, a library and gallery spaces. While ancient in form, the building is modern in construction. It is built of poured concrete dyed orange with cappadocia, red tile roofs. The most striking feature of the old building is the roof with its staggered skylights which flood the studio with north light.

Inside the main gallery of the old building is a fresco by the noted Mexican muralist, Diego Rivera, whose work was influential in shaping the perceptions of the WPA muralists who later adorned Coit Tower and other Depression-era public works. Rivera's 40' by 30' fresco depicts Rivera seated on a scaffold painting a scene of a modern city. True to his political philosophy, the fresco celebrates the workingman and the process of construction. Shown at the bottom of the composition are civic leaders, Timothy Pflueger, Arthur Brown, Jr., and William Gerstle -- the three people responsible for Rivera's commission. Rivera painted this fresco soon after his work at Pflueger's Stock Exchange lunchroom. The irony of the well-known left-wing artist's embellishment of the Stock Exchange was not lost on contemporaries. Some saw Rivera's portrait of his own backside at the Art Institute as a deliberate affront. In fact, one subsequent director of the Art Institute had a false ceiling constructed to obscure part of the fresco.

When the school outgrew its old building, a young English-born architect, Paffard Keatinge Clay, was commissioned to design a new wing. The extensive mural plan by an Iranian artist, Vahdat, was finished in 1969. Those who have only seen this wing from the street are often less than enchanted by its appearance. But those who venture through the old building into the new are treated to a flowing sequence of spaces which lead easily from Bakewell and Brown's small cloister out onto a breathtaking vantage point on the roof of the new wing from which North Beach, Telegraph Hill and the North Bay seem laid out at one's feet. The effect is sensational. True to the teachings of Le Corbusier, the roof of the new wing is as exciting and useful as the interior. Below its amphitheater-like expanse are ample studio and exhibition spaces. In its dramatic and appropriate use of its Russian Hill site, this is one of the best new buildings in San Francisco. From this high and windy vantage point, the student is presented with a panorama of San Francisco's cubist cityscape. The ease with which the user's path is directed until he stands facing faces with the city and the bay is a true architectural delight, in a city famous for both its spacious vistas and the sculpting of them.

ARCHITECT JOINS STAFF

John Gordon (Jay) Turnbull has joined the Heritage staff as Architect & Rehabilitation Specialist. Mr. Turnbull will provide the technical expertise needed to reinforce our property conservation program. High priority projects include the review of existing legislation such as the Parapet Ordinance, fire regulations, and building codes which currently handicap the retention of older S.F. structures. Mr. Turnbull will also supervise the preparation of a homeowner's rehabilitation guide, prepare plans for the adaptive-reuse and/or restoration of specific structures, and assist the Heritage-AIA committee.

After receiving a BA and MFA in architecture from Princeton University, Mr. Turnbull joined the Peace Corps and was instructor of engineering and the architect of a dig in Iran. He then spent five years in New York: two with Skidmore, Owings, & Merrill, and three with the Office of Midtown Planning & Development (Office of the Mayor), preparing proposed zoning studies. In 1970, Mr. Turnbull studied at the Palladio Institute, Vincenza, Italy. Upon coming to San Francisco in 1971 he began work with Kaplan/McLaughlin. His employment with this firm included direction of the Mcl/William Liskamm joint venture project for the SFUR/HUD highrise study.

Jay Turnbull's background also includes teaching, and owning a Victorian home. His position with Heritage was made possible through the Mayor's Office of Manpower with the aid of federal funding under the Comprehensive Employment and Training Act (CETTA). Welcome, Jay -- we're already wondering how we existed without you!
CIVIC CENTER HISTORIC DISTRICT

Heritage will soon initiate designation of the S.F. Civic Center as an Historic District under Article 10 of the City Planning Code. At the same time, we will nominate the District to the National Register of Historic Places which will hopefully lead to the more exclusive designation as a National Historic Landmark. These designations would protect the district from federally licensed or funded projects that impinge on the aesthetic integrity of the area. The design of any such project would be subject to review by the Advisory Council on Historic Preservation in Washington and by the state's Landmarks Preservation Advisory Board. At present there are a number of proposals that might fall into this category including the Performing Arts Center in the Old Commerce High School playing field, a new library in Marshall Square, and an expansion of McAllister Street from the Library.

Recognition of the Civic Center is long overdue. The classical style of its architecture was discredited by the early modernists with the result that decades have passed when the beauty and urban value of these buildings have been overlooked. Today, however, in response to the increasingly impersonal character of American cities and the failures of modern architecture, there is renewed interest in the historic and decorative styles of the late 19th and early 20th centuries. In particular, contemporary architects and historians are looking again at the classical legacy of the Ecole des Beaux Arts in Paris which educated many American architects and had a lasting effect on American cities. A measure of the renewed interest in the Beaux Arts is the major show currently at the Museum of Modern Art in New York.

San Francisco's Civic Center is a product of the Beaux Arts, and more specifically, of the City Beautiful Movement. The movement was an aspect of the widespread efforts at municipal reform of the late 19th and early 20th centuries, that responded to the visual squalor and chaos of American cities through Beaux Arts planning and design ideas. It effectively dates from the World's Columbian Exposition of 1893 in Chicago, which was the inspiration for the four decades of City Beautiful Projects that included world's fairs, city and park plans, civic centers and the revival of L'Enfant's plan for Washington, D.C. Because of the ambitiousness of most of this planning, very little of it was actually completed.

The San Francisco Civic Center is the finest and most complete manifestation of the City Beautiful Movement in the United States. Better than any other civic complex, it represents a once widely held vision of the potential of American cities. It is designed in the tradition of Haussman's Paris with its long, broad vistas from Market Street to the great dome of the City Hall. The other buildings defer to the, exuberance of the City Hall as the symbolic and architectural focal point of the complex, while remaining interesting in themselves. The group was intended to serve as an example of urban architecture for the rest of the city, with each architect designing for the effect of the whole rather than for the isolated impact of his own building.

The Civic Center was designed in 1912 and reached its present state of near completion in 1936. It was the product of a great many people and had no single dominant creator. B.J.S. Cahill, Mayor James Rolph, John Galen Howard, and Arthur Brown, Jr., played the most important roles in its development. The architects of the individual buildings were among the most important in San Francisco at the time, including Frederick Meyer, George Kelham, Bliss and Faville and John Bakewell.

As it was originally designed, the Civic Center consisted of five major buildings and four small corner buildings around the plaza. Only an Opera House in Marshall Square and two corner buildings were never completed. The original design anticipated future growth which occurred in the Old Federal Building down Fulton Street toward Market, and in the War Memorial Group west of the City Hall. The War Memorial Opera House and Veterans Building together with the City Hall form the symbolic and architectural focus of the Civic Center. Since the Federal Building was finished in 1936, the Civic Center has suffered both in the loss of its old plaza (altered when an exhibit hall and garage were built in the late 1950's), and in the general growth of the area. Now a freeway and more cars add congestion, and a number of high rises detract from the dominance of the City Hall dome on the skyline. Creating an Historic District would be an important step in protecting the unique character of the Civic Center.

Michael Corbett

STAINED GLASS, BALUSTRADES ...

In response to the many calls we have received from Victorian homeowners, Heritage is compiling a list of suppliers, books and craftsmen under the designation of four sources of rehabilitation/restoration information with comments about their value.

ALTERNATIVES TO PARAPET REMOVAL

The Bureau of Building Inspection continues its inspection of structures built before 1949, looking for parapets which might be earthquake hazards. At present 500 downtown buildings cited were built before 1915. Code compliance through parapet removal would strip the City of much of her architectural uniqueness. Recognizing this, viable alternatives to parapet removal have been developed by the Dept. of City Planning parapet program staff. Call 558-5050.

SPUR has led a move to present a resolution to the Board of Supervisors which would urge the State Legislature to offer California voters a constitutional amendment enabling the development of property tax incentives for owners who reinforce rather than remove parapets.

Heritage continues to serve as part of a broad-based task force studying the parapet problem and seeking possible solutions.
III SUTTER

111 Sutter, the handsome mansard-roofed structure located at the southwest corner of Sutter and Montgomery, was built in early 1927 for Hunter, Dulin and Company, an investment securities firm then expanding their Los Angeles office. Architects Schultz and Weaver followed the French Mansard style used by Hardenbergh in his 1898 design of the old Waldorf-Astoria which incorporates gables, dormers and a rusticated base.

The tripartite exterior of 111 Sutter is typical of early skyscraper design. A 13-floor shaft rises from the two-floor base, extending up to the Venetian cornice. The extension of the capital to three floors balances the scale of the base, creating a transitional floor to make the building's structural elements separate, yet unified. These floors contain a series of triple bay windows, in contrast to the double bay series dominant in the bulk of the shaft and capital. A parapet tops the gabled roof, completing the effect of delicately scaled verticality.

Mansard style used by Hardenbergh in his 1898 design of the old Waldorf-Astoria which incorporates gables, dormers and a rusticated base.

The perfect proportion and delicate balance of 111 Sutter's composite parts create a sharp contrast to the modern monoliths towering nearby. Ironically, some of the most breathtaking views of 111 Sutter are seen from the windows in the higher floors of buildings such as the Bank of America's World Headquarters. Such contrasting architecture and diversity of period representations contribute to the aesthetic excitement of San Francisco's financial center.

NOVEMBER 13 BENEFIT

As the Newsletter goes to press, Heritage has just held "An Evening in Victorian San Francisco". The soirée began with cocktails at 1701 Franklin, then dinner, dancing, and Games of Chance at the Maas-Lillenthal house. The generosity of all who bought tickets or made contributions helped us raise well over $5,000 toward meeting operating expenses for 1975.

So many people deserve our thanks: Ann Eliaser and Shirley Peletz of Compass Associates; Associate Morton, Chairman of the event, Francesca Taylor, Event Coordinator, the more than 20 volunteers who worked steadily for the last two months in preparation, and who worked hard at the soirée also, and those individuals and businesses which contributed wine, alcohol, gifts for gambling, etc. A partial list includes: Kutsko, Moran & Mullin, Ernest Lillenthal, John Upton, Browne Vintners, Liquor Mart, North Beach Cafe, Canlis, Design Re-search, Forrest Jones, J. Andrews, The Little Gallery, Gumps, Jay Briggs, Determined Productions, The Greenery, O Boutique, Michael Koski, Obiko, Pavillion, Julius' Castle, Cliff Hotel, Char Jollie's Night Set, European Motors, Contos, Holiday Inn, Anchor Shack, Robert Bright, DeDe, Elizabeth Arden, and Peter Ash. The Board of Directors and Staff warmly thank all involved.

FITZHUGH BUILDING STATES

Two actions are pending in Heritage's efforts to save the Fitzhugh Building located at the northeast corner of Powell and Post on Union Square.

On Sept. 5 Heritage submitted materials to the Dept. of City Planning for inclusion in their draft Environmental Impact Report (EIR). The information we supplied stressed the architectural merit of the building, the negative aesthetic impact of the proposed new Saks Fifth Ave. store on the Union Square environment, and the Heritage-AIA proposed alternative plan for the retention of the Fitzhugh Building.

The other action pending is our nomination of the Fitzhugh Building to the National Register of Historic Places. As of December 1, the application awaits final approval in Washington.

ZEN SOTO MISSION

A Venetian Gothic-style Victorian synagogue (built in wood, not stone) that later became a Zen temple seems the kind of building history that could happen only in San Francisco, a city where the Far East lies due West.

Recently acquired and resold by the S.F. Redevelopment Agency, the one-time Zen Soto Mission at 1881 Bush Street, between Laguna and Octavia, was built in 1898 to house the Ohabi Shalom synagogue. The congregation was a Conservative splinter from Temple Emanu-El that broke away in 1865. The architect of this Venetian fancy was one Moses Lyon whose inspiration must have been the influential writings of the English critic and artist John Ruskin who loved all things Venetian. Half a century, after Ruskin's prime, his ideas seem to have been embodied in this most unlikely addition to the Western Addition.

When this part of the Western Addition became predominantly Japanese in the early part of this century, the synagogue became a Zen temple. Until 1975, one of the distinctive experiences in this cosmopolitan city was passing through the temple's Romanesque portals and climbing up into the balcony of the sanctuary to sit transfixed by the stately, slow gongs and chants that reverberated so rhythmically through the receptive space. The effect was a profoundly religious, hypnotic sense of timeless peace. Sitting quietly in the gallery as the pale light filtered softly and reflected on gilded calligraphy, one felt the rightness of Ferlinghetti's line about San Francisco's wish to pursue what lies beyond the mind.

Yet one more unique part of old San Francisco, or at least its spirit, has been lost. The SFRA has sold the Zen Soto Mission to the American Victorian Museum of Nevada City. While it is good news that this quixotic building will not be demolished, it is depressing to see one more uniquely San Franciscan place mummified into a tourist attraction. Not that good museums aren't wonderful places. It's just that living, illogical, flavorful cities are far superior.

Randolph Delahanty
CORPORATE GIVING PROGRAM

In response to the commendable position which the business community has taken in supporting non-profit organizations, Heritage has instituted a Corporate Giving Program. Under the Chairmanship of Edward J. Conner, our Board of Directors is soliciting corporate gifts of $100 to $1000. Among recent members in this category are: Bank of America, Federal Savings and Loan, Citizens Savings and Loan, Deans & Homer Insurance Co., and Ralph C. Suto Co. We thank them for their generous support, and look forward to welcoming many new corporate members.

GIVE HERITAGE FOR CHRISTMAS

Gift memberships of Heritage provide a way to share your appreciation of the architectural treasures of our city. Send the below to us with $15 or more and we will send a special gift card announcing your holiday gift.

Gift for

Address

ZIP

Your name

Your name for gift card signature

Your address

Send to Heritage, 2007 Franklin, S.F. 94109

MORE LECTURE SERIES

Plans for two 1976 lecture series have begun under the able direction of Gay Kunz, Chairperson for both 1975 series.

The success of the recent series, ‘City Spaces: The Art of Environment,’ is due to the lecturers; Robert Royston, Henrik Bull, Paffard Keatinge, and the many volunteers who assisted her. Thanks!

HOLIDAY GIFTS AT OUR BOOKSHOP

Books and stationery items are available in the Heritage Bookshop, open in the ballroom during tour hours: Wed., Sat., and Sun. afternoons. Your 20% MEMBERSHIP DISCOUNT makes here Today a perfect stocking stuffer!
**WINTER DOCENT COURSE**

Six weeks of docent training will be given in Feb. and Mar. by our Historian, Randolph Delehanty. The course will be two weekday evenings, 7 to 9 pm at the Haas-Lilienthal house.

Docents are exceptionally important to Heritage. In sharing their knowledge of the history, architecture and furnishings of the Haas-Lilienthal house, they are often the initial contact the public has with Heritage's role in the urban conservation process.

Docents are needed for Wed., Sat. and Sun. A one-year commitment of two afternoons per month is required. Call Heritage by Jan. 9 for an application.

**VICTORIANS FOR SALE**

Three of the 14 Victorians in the Heritage-SFRA Western Addition project await buyers. As the others are being transferred to new owners, the rehabilitation begins. For information on the three available houses in the Beideman Place Historic Area, call Heritage.

**BROWN SIGNS S.B. 927**

Governor Brown's recent signing of Senate Bill 927 will enable the establishment of alternate building codes in California cities for the rehabilitation, preservation, restoration or relocation of qualified historical buildings.

S.B. 927 will be in effect starting Jan. 1, 1976. Currently, a committee composed of architects, fire marshals, engineers and the state architect, Sim Van der Ryn, is drafting alternate regulations. Public hearings on the subject will be scheduled in mid-June.

**'VICTORIANS IN TRANSITION' AT SFMA**

Visitors to the San Francisco Museum of Art between Nov. 5 and Dec. 7 saw the excitement of the November 1974 house moving through the lenses of Craig Buchanan and E. Andrew McKinney. Prepared by Randolph Delehanty, the photographers, SFMA Director Henry Hopkins and his staff, the exhibit will be circulated during 1976.

**THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE**

2007 FRANKLIN STREET • SAN FRANCISCO, CALIFORNIA 94109 • (415) 441-3000

**COMING EVENTS**

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<tr>
<th>Every</th>
<th>Haas-Lilienthal House, Guided Tours. 1-3:30 Wed., 12:30-4:30 Sat. &amp; Sun. $1, 50¢ Student/Sr. Citizen, members free. 2007 Franklin Street.</th>
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<td>Tues.</td>
<td>Monthly Program: Heritage's Urban Conservation Projects, by Robert Berner, Heritage's Urban Conservation Officer*</td>
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<tr>
<td>Feb. 17</td>
<td>Monthly Program: J. Phillip Langellier on Bay Area military architecture.*</td>
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<td>April 28</td>
<td>Monthly Program: Ernest Coxhead and the Formulation of the Bay Area Tradition by John Beach, instructor at U.C., author.*</td>
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<td>April 20</td>
<td>Monthly Program: Father McGloin of USF and of the S.F. Landmarks Board discussing the earthquake and fire of 1906.*</td>
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*Monthly Programs, 7:45 pm, Haas-Lilienthal ballroom, 2007 Franklin. $1, members free. See future flyer for details.