A century ago in San Francisco, the population was mushrooming and building, to meet the demand for new homes, were covering the sand dunes with rows of speculative houses -- forerunners of the residential tracts that now dot the hills of the Bay Area. Those were the Victorian rowhouses that gave so many San Francisco neighborhoods their characteristic charm. But over the years the architectural quality of many of these rowhouses have been remodeled insensitively to turn them into out-of-scale structures. Now a group of early San Francisco houses, still remarkably cohesive and intact, has been designated as San Francisco's first residential historic district. The district includes most of the 2300 block of Webster Street, between Clay and Washington, and the west side of the 2200 block, north to Jackson Street. The boundaries also take in one property facing Jackson and two on Washington.

According to Anne Bloomfield, the historian who researched the case report for the district nomination: "The district gives one a living view of typical middle-class residential living of its period. However, it is not a museum but a group of comfortable and practical homes for people of today. Economically it has proved its vigor in continuing the residential use for which it was built." Most of the buildings in the district are Italianate one- and two-family homes built between 1878 and 1880. As Mrs. Bloomfield describes them, "The overall Italianate style is found on Webster Street emphasizes the vertical, with a tall, narrow two-story house characterized by a two-story, half-octagonal bay (and) tall narrow openings. The houses' vertical emphasis is capped by the vigorous horizontal of a wide, bracketed cornice on a parapet masking the roof." The visual appeal of the district is enhanced by cutwork, scrolls and moldings that ornament the houses, the landscaped garden spaces in front of most of them, their uniform height and scale -- and the fact that so few of them have suffered serious alteration.

Most of the houses in the district were built by Henry Hinkel, one of a noted family of San Francisco builders. Hinkel and TREA, known as TREA. One of the city's most prolific 19th-century construction firms, TREA erected more than 1,000 homes; two hundred of them still stand. Both Hinkel and TREA specialized in speculative housing for the mass market. When they began work in the Webster Street neighborhood in the late 1870s, it was a fairly new part of town. Although a couple of houses had been built nearby earlier, development of the area really began about 1870 when a horse car line opened on Pacific Avenue. The public transportation made the area more accessible to downtown and an area more desirable place to live. The first row of speculative houses were constructed that same year just past the edge of the

A row of Italianate houses in the Webster Street Historic District displays a very pleasing architectural rhythm.

Inside This Issue:

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Heritage 1980 Annual Report
The Monumental Albert Plissis
Bonnie Receptions

Work Begins on Downtown EIR

Caught between an almost overwhelming pressure for development and the competing demand for preservation of the splendid architecture and urban amenities that already exist there, downtown San Francisco has inspired enough analyses and proposals to keep several cities going.

Now our Department of City Planning has commissioned Environmental Science Associates, a consulting firm, to study the studies. Nicknamed the "Super EIR," the new effort will be a master environmental impact report, evaluating the effects of various proposals for regulating downtown growth and development. Among the plans to be examined are: the highrise limitation initiative (Proposition 0 on the November 1979 ballot) and other proposals made by San Francisco Tomorrow and San Franciscans for Reasonable Growth; the Downtown Growth Management Program prepared for the Chamber of Commerce in October 1979; the Approaches for Resolving Issues of Downtown Conservation and Development recently completed by the Planning Department; and other alternatives. The Super EIR will not recommend one scheme over another, but it should provide a useful analysis and an objective basis for comparing the range of regulatory mechanisms contained in the various proposals.

One major part of the study is expected to be an examination of the Planning Code's bonus system, which has allowed developers to construct larger buildings than would normally be permitted in exchange for their providing certain public amenities.

(Continued on page 2)
new historic district. A neighborhood school opened in 1875, the cable car lines reached the area in 1878, and in 1882, shortly after homes on Webster were built, Cooper Medical College was established two blocks away. The facility later became the Stanford Medical School and now is the Pacific Medical Center.

The district shows that architecture, to be significant, doesn't have to have belonged to elite or wealthy citizens or to have been created by high-name architects. The houses here originally belonged to San Francisco's ordinary folk -- a drygoods clerk, a bank officer, a chemist, a bartender, a liquor importer, a starch salesman. The district is important precisely because it typifies the setting for everyday life in the city 100 years ago.

Historic district status will help these two blocks maintain their cohesion, scale and harmony of design. The district will be subject to the same safeguards and review processes as a City Landmark. A Certificate of Appropriateness from the Landmarks Board will be required before a construction or a remodeling project can take place, and there will be disincentives for demolishing buildings within the district's boundaries (except in the case of a few existing structures that are incompatible with the district's character). In exchange for these controls, the residents and the city at large are assured that the neighborhood will continue to be both a livable, attractive community for today and a valuable link to San Francisco's past.

Splendid Survivors, Heritage's survey of downtown architecture, defines a historic district as "a group of contiguous buildings or sites ... that collectively represent a unified ensemble that expresses a coherent image of a period in the history of a place or its architecture." A district may be designated by the City, as in the case of Webster Street, following the same process as a City Landmark designation. The Webster Street Historic District was approved by the Landmarks Board and the City Planning Commission in January and by the Board of Supervisors in March. A district may also be created by nomination to the National Register of Historic Places. Currently San Francisco has two official historic districts besides Webster Street.

The Civic Center was listed on the National Register in 1978 as a result of Heritage's nomination. The Jackson Square Historic District was established by the City.

Several neighborhood groups in San Francisco have been exploring the possibility of nominating their neighborhoods to be named historic districts. Heritage would like to assist interested organizations. For information, call Ward Mill, who is coordinating Heritage's historic district program.

New Docents

Begin Giving Tours

Heads afloat with facts and anecdotes, 19 new docents are posed and ready to begin leading tours of the San-Lillenthal House. Graduates of the annual spring docent training class, they have learned about early San Francisco history, the Haas and Lillenthal families, the architecture and furnishings of the House, and tour procedures in an intensive eight-week course. Docents Linda Ganfield and Jean Rapaport coordinated the training class.

We welcome the following people to the docent ranks:

Tina Aronowitz
Ann Arrowmith
Bill Belling
Joyce Canwell
Bill Cook
Ann Hardesty
Denise Kivien
Bill Kostura
Larry McWen
Cathleen Miller
Ken Miller
Audrey May
Dave Oris
Loretta Pietro
Stephen Sims
Cindy Smith
Charlie Stuck
Roslyn Rundman
Robbie Reisman

There have also been some changes on the Heritage staff. Catherine Joseph, our Program Coordinator, and Janet Byrd, our Administrative Assistant, resigned from the staff in April. We thank them both for their hard work and excellent service and send them off with all our best wishes. And a warm welcome is in order for Linda Caraballo, our new Administrative Assistant.
Preservation Week Focuses on Neighborhoods

"The overlap between preservation and neighborhood conservation is tremendous. Many neighborhoods have a historic conservation community a major opportunity to save countless numbers of older buildings. To neighborhood conservation, preservation offers excellent tools for building community pride and interest, as well as methods for saving neighborhoods. Consequently, both groups should work together to create a preservation-neighborhood alliances, under the sponsorship of the National Trust for Historic Preservation," said Michael L. Ainslie, National Trust President, in Preservation Review, January 1981.

In order to promote a working alliance between neighborhood leaders and preservation activists, this year's National Trust's Preservation Week has as its theme "Conservation: Keeping America's Neighborhoods Together." Heritage will join the National Trust for Historic Preservation and approximately 5,000 other community and conservation groups nationwide in sponsoring Preservation Week from May 10 to 16.

This year, Preservation Week marks a major milestone, a significant moment. It will take place against a backdrop of extraordinary change in the ways that government assists preservation. Federal, state and local funding for community conservation and revitalization is almost certainly to be severely curtailed or even eliminated. So Preservation Week is a prime opportunity to tell America that neighborhood preservation is far more than an aesthetic exercise: It is a vital way of strengthening a community's social and economic health.

"By working together," says National Trust President Ainslie, "I believe that neighborhood conservation, historic preservation and preservation organisations can achieve the highly ambitious but attainable goal of creating healthy, thriving neighborhoods that retain the architectural flavor of the past, allow for the new and provide decent living opportunities for all."

That's quite a challenge for San Francisco, where pressures on neighborhoods, particularly with respect to housing, are tremendous, even more so than in other parts of the country. But also more than other cities, we have active, concerned, neighborhood organisations committed to achieving and keeping vital, diverse, livable communities.

An alliance between historic preservationists and neighborhood leaders exists here to some extent, but heritage would like to help it expand. The effort that created the Webster Street Historic District (see page 1) and the interest in historic preservation in other neighborhoods have expressed show that residents recognize that the process of preservation can help them achieve their goals.

Through the attention generated by Preservation Week, we have the chance to focus interest on the vital, historically important role that neighborhoods have historically played and continue to play in strengthening our social and cultural identity. Preservation Week is a celebration, both nationally and locally, of our rich neighborhood heritage and a means of fostering support for maintaining and enriching that heritage.

Haas-Lilenthal House
Open Free on May 10

To inaugurate Preservation Week, the Haas-Lilenthal House will be open to the public free of charge on Sunday, May 10. The Haas-Lilenthal House, gleaming from a recent intensive cleaning and polishing, will welcome visitors from 11 a.m. to 4 p.m. Volunteer docents will be on hand in each of the principal rooms to explain what you're seeing, share the house's history, and answer your questions. Bring your friends (and your Mom) and join us on Mother's Day at 2007 Franklin Street, San Francisco.

Downtown EIR (Continued from page 1)

Because the conservation of historic buildings has not been included on the list of incentives for a building project, bonuses, the system has tended to discourage preservation — for example, the bonus has been awarded for replacement of significant structures with plazas. The bonus system was suspended in January 1980 when the Planning Commission adopted interim controls pending the completion of its various studies of regulations governing downtown growth. Many of the projects now under construction or in the planning stages were exempted from the interim controls and many are being planned under the interim controls.

The consultants who will take a look at offering a kind of bonus known as transfer of development rights, or TDR, as a way to promote the retention of smaller historic buildings. Already used in New York and being considered in other cities, a TDR is a particular useful when a project site includes a small historic structure that doesn't come close to the currently allowed height and bulk limits for the property — a common occurrence in downtown San Francisco. While the TDR concept is that it could save individual landmarks while working to destroy the scale and context that make those buildings meaningful elements in the city's design.

The Super EIR is in Phase 1, which involves community review of the Scope of Work, the study's program plan. During April and May community groups and other interested parties are reviewing and commenting on the plan. The resulting Scope of Work will determine how the consultants will proceed with the study.

In a resolution passed in March, the Planning Commission specified that the organisation expected to carry out the plan would include Heritage along with San Francisco Tomorrow, San Francisco Forward, the National Trust for Historic Preservation, San Franciscans for Reasonable Growth, the San Francisco Planning and Urban Research Association (SPUR), the Chamber of Commerce, the San Francisco Building and Construction Trades Council, and the Department of City Planning and its Office of Environmental Review.

Heritage's role will be to make sure that the community's views are considered and that the owners' views are considered. The city must have a strong, consistent public policy that affirms its understanding and appreciation of those benefits and encourages the conservation of such buildings.

Owners may decide to keep historic buildings for many reasons, such as their pride in owning a treasure and in being identified with San Francisco's traditions, the sense of solidity associated with fine craftsmanship and excellent materials, or the economics that come from maintaining an existing energy-efficient building. But there's no question that owners are strongly motivated by the economic incentives that public decision-makers create to favor preservation: tax deductions for gifts of historic preservation easements, accelerated depreciation for certified rehabilitation work, tax credits for investment in older buildings and allowances for deviations from the Uniform Building Code.

The effectiveness of these incentives depend on their strength compared to the incentives that work against preservation. For example, in some cases rehabilitating a historic building is more economical than constructing a new one only if the owner gains favorable tax write-offs by rehabilitating.

It has become clear that preservation must be an explicit policy of city government — and a higher one than it is now, at least in San Francisco — if there is to be effective preservation. The policies and decisions our city makes now will profoundly affect San Francisco's physical character for decades to come.

Through such public policy work as participating in the downtown EIR, Heritage aims further the causes of urban conservation. Our efforts entail intensive, analytical work in specialized areas like zoning and taxation, enabling us to provide information to the decision-makers who create policies and regulations for the public good. Because "public good" is defined differently by different people, the policies and regulations that are usually considered. The evidence suggests that only partially favorable preservation are worth working toward if they give owners more incentives to save their historic buildings.
Hallidie Plaza takes a lot of flak. Like so much else of the Market Street Beautification Project, it just didn’t turn out the way it was intended. Instead of being an urban update of a Beaux-Arts concourse, this sunken plaza at the foot of Powell Street, resembling an abandoned granite quarry in the city, continues to collect the litter and human detritus that redevelopment shifts but never eliminates. Hucksters play to the mobs of tourists waiting for the cable cars in front of Woolworth’s while panhandlers ply their trade. Herb Caen once wrote that after the Great Quake, Hallidie Plaza will be the world’s largest salt water fountain. But in one instance at least the plaza succeeds brilliantly. By eliminating buildings on the site, it has opened a magnificent vista of commercial buildings and created a space more powerful than the Civic Center Plaza. Splendid Survivors has proposed the south side of Market Street from the old Penney’s west of 5th Street to 4th as a National Register Historic District, while the north side of the street comprises part of another potential district extending up Powell Street. Around the plaza, one senses realizable the perennial hope that Market Street should be the Champs Elysées of the West, here achieved not by imperial edict but by the shared vision of disparate architects and their clients.

The area began to take shape as we know it in 1896 with the erection of Albert Pissis’ Parrott Building, now the Emporium. Its noble classical facade, finely proportioned and dominated at the center by an immense triumphal arch, brought a new order to the architectural chaos of Market Street. Like the nearby City of Paris Building it promised the restrained decorum and elegance of the Paris where Pissis had received his training. In 1905, Pissis completed the Flood Building across Market Street for James L. Flood, son of one of the Comstock silver kings. Like other large offices and hotels rising downtown at the same time, the Flood Building represented the consolidation and memorialization of immense local fortunes transformed into revenue-producing real estate. The Flood Building was the largest and most lavish office building in San Francisco, a wonder of inlaid marbles, ornamental bronze and plaster within and carved sandstone without. Pissis designed it to harmonize with his earlier building across Market, using a stack of horizontal courses instead of the vertical treatment favored for steel frame skyscrapers. Ornamental details, such as the enormous entrance arches, correspond across the street, uniting the two buildings to create a heroic gateway to lower Market Street.

Both buildings were gutted but reconstructed after the 1906 fire. Their presence at Powell and Market attracted other prestigious buildings to the area. As they were being rebuilt, Henry and O’Brien’s Humboldt Bank tower rose to the east. Its gray terra cotta walls harmonized with the Coluna sandstone of the Flood and Emporium while its florid Baroque crest recalled their combined gravity. Rebelling from the dankness of the sandstone, Charles Whittlessey added the brilliant green, cream and vermillion Pacific Building at 4th and Market in 1907 to house the local garment industry. The following year, Lewis Hobart sandwiched the Commercial Building between the Pacific Building and the Emporium, its details, articulation and size uniting them. In the same year, Willis Polk was in charge of designing the brick Lincoln Building at the corner of 5th and Market, thus completing the block between 5th and 4th on the south side of Market.

In 1912, the Bald Brothers added the dignified Hale Brothers Department Store (more recently, Pansey’s) to the increasingly prestigious retail area. Its giant order columns above its rusticated base directly relate to the Emporium, though this reinforced concrete building features far more glass within its classical framework. When A.P. Giannini’s Bank of Italy (now Bank of America) moved its headquarters to the foot of Powell Street in 1920, it was into the white granite palazzo that Bliss & Faville designed as a complement to the Flood Building. Like its neighbor, the bank curves around the corner of its gore lot and is organized in horizontal courses of several...
stores, while its snowy whiteness plays off against the Flood's somber gray.

The bank was the subject of a long-forgotten scandal because of its extremely close resemblance to McKim, Mead, and White's University Club in New York. Irving Crowell, New York architect of the Golden Gate Bridge, placed it on the side of inspiration rather than plagiarism, calling it "a building of unusual distinction, simply composed and proportioned, noble in scale, detailed with fine taste, and executed with beautiful perfection."

Hallidie Plaza, by exposing the old Bank of Italy to full view from Market Street for the first time, has created one of the grandest spatial experiences in San Francisco. Emerging from the bowery to the west of Market Street, one is suddenly confronted witharry ranks of stone columns marching north along Market Street, which in this one place achieves the status of the boulevard envisioned in Daniel Burnham’s plan of 1905.

The collision of the blunt wedges of the Bank of America and Flood Buildings, played off against the continuous wall south of Market, gives a sense of powers like great ships moored at a pier, that is absent in the Civic Center.

Even the Emporium's new paint job, which gives its stone facade the appearance of stucco, contributes to the ensemble; its reach and aspect, together with the cream-colored Commercial Building and Bank of America, the pistachio Pacific and chocolate Flood Building, creates a Venetian quality which architects once hoped would be the legacy of the Panama Pacific Exposition. The area is being surrounded and directly affected by development proposals that will have a great impact in the coming years. The recent multimillion dollar remodeling of the Emporium, although it eliminated the great arcade and obscured the entrance arch with a bulbous awning, represents its owners' commitment to the area. The Planning Department has recommended that the commercial and retail level of the Pacific Building be restored as a tradeoff for the massive new Pacific II and III Apparel Marts behind it. The Bank of America is planning a cleaning and restoration of its fine banking hall in Mill's & Pavilia's palazzo. And the gap in the plaza's enclosure at Eddy and 5th Street will soon be filled with the 1,000-room Hotel Ramada, which will, at least, step back from the corner.

Of great concern is the site now occupied by the Lincoln Building at 5th and Market between Hale Brothers and the Emporium. Golu, Inc., a firm owned by Bob Lurie of San Francisco and Sheldon Gordon of Los Angeles, has taken a long-term lease of the property from the San Francisco School Board and has announced plans for a 20-story highrise office/shopping complex on the site. A shopping mall of expensive stores would connect with the old Hale Brothers Store, also owned by Lurie, which would be renovated and occupied by Bullock's.

Anticipating the transformation of the district, Sheldon Gordon said, "Fifth and Market has the most dramatic future of any area in downtown San Francisco. It's going to be one of the real centers of downtown."

Market Street is going to be in the middle, rather than on the periphery of development. The architects and developers of this critical corner are confronted with a responsibility and opportunity to provide a great service to San Francisco. It is conceivable that, given sufficient sensitivity and thoughtfulness, the replacement of the Lincoln Building could better unite the Hale Brothers and Emporium, much as the new Federal Reserve Building on Lower Market Street will link the historic Southern Pacific and the Matson-P.G.&E. Buildings. In so doing, they could complement and continue that shared vision which began with the Emporium 85 years ago. A heroic facade facing on Market and a cornice line that more nearly matches the Emporium's would terminate the vista down Powell far more appropriately than the gaudy signs now littering the Lincoln Building.

Adequate warning of what not to do has already been provided by 1 Hallidie Plaza, the stark 1973 building at the northwest side of the plaza which manages to ignore its splendid surroundings entirely while drawing attention to itself as a brash intruder.

The sort of enthusiasm that Sheldon Gordon expresses for the area is nothing new. As the area began to take shape following the post-fire rebuilding, a distinguished European architect gave advice that remains timely:

"The area revealed magnificent potential historic dimensions which to these noble structures. They are conceived on a scale that is truly heroic and they impat to Market Street, where they front one another, a touch of grandeur truly imperial. Perhaps the best effort is produced on leaving the colonnaded vestibule of the Flood Building, with a view of the Emporium framed in the arched exit. Here one gets an architectural ensemble of metropolitan magnificence hardly equaled for dignity and repose in any commercial street scene in the world."

Gray Brechin

Opposite page, top: From across Hallidie Plaza, a sweeping view of excellent architecture. Bottom left: Lewis Roberts' elegant Commercial Building. Bottom right: The Flood Building, across Market from the Emporium group, enhances their setting and anchors another potential historic district up Powell Street. This page, top: The Emporium block. The Emporium Building, center, is the keystone of the recommended historic district. The Lincoln Building is at right. Right: The colorful Pacific Building at 4th and Market.
To Maintain a Treasure:

Heritage Launches
Fundraising Campaign
for the Haas-Lilienthal House

The roof leaks in places. A portion of the foundation is crumbling. The antiquated plumbing system needs to be replaced. And once again, it's time to scrape and paint the exterior.

The Haas-Lilienthal House, a proud symbol of both the Heritage organization and San Francisco's Victorian past, is showing its age. Unlike many of its contemporaries, the house has been well loved and cared for throughout its almost 100-year history. But due to its age and size, it requires extensive maintenance, immediately and on an ongoing basis, that Heritage's everyday resources cannot provide.

Therefore, the Heritage Board has embarked on a campaign to raise $200,000 for the Haas-Lilienthal House. Part of that sum will pay for immediately needed repairs. Most will be added to the House endowment fund to generate income to care for regular, cyclical maintenance in the future.

The Significance of the House

Why should San Franciscans care about the Haas-Lilienthal House?

During the city's adolescence, its hills were covered with houses of all sizes that reflected the spirit of the city: newly respectable yet cocky, proud, full of energy. Today this Victorian architecture connotes respectable yet cocky, proud, full of energy. The Haas-Lilienthal House was built in 1886 for William Haas, a prosperous wholesale grocer, and his wife Bertha. A Jewish immigrant from Bavaria, William emigrated to New York City in 1865 at the age of 16 and headed west, arriving in San Francisco three years later. He joined a grocery firm that had been established by cousins who came here during the gold rush years.

William Haas married Bertha Greenebaum in 1880, and six years later built the house at 2007 Franklin Street as a place to raise their three small children. The house, built by architect Peter S. Schmeltz, was constructed at a cost of $16,500, a substantial sum in those days. The Pacific Heights neighborhood was a popular location for the city's successful businessmen and had a number of homes comparable in size and style to the Haas house. For William and Bertha it had the added attraction of being close to their family and friends.

The House survived the 1906 earthquake with only a crack on the wall by the staircase, and it was saved from the fire that followed when its neighbors on Van Ness Avenue, just one block away, were dynamited to create a firebreak. The family moved across the bay temporarily while the city pulled itself together, and William, whose downtown offices had been destroyed, conducted his business from the study behind the dining room while they were being rebuilt.

After William Haas died in 1916, his youngest child, Alice, moved her family in to live with her mother. Alice had married Samuel Lilienthal a few years earlier in front of the marble fireplace in the second parlor. Now they raised their three children here, plus a young niece and nephew who came to live at the House after their own parents died.

Alice continued to live in the House after the children were grown and her husband had died, until her own death in 1972 at the age of 93. By then the House was a rarity — a large Victorian home, in good condition, substantially unchanged over the years.

The House Joins Heritage

In 1973, Alice Lilienthal's heirs — her children, Ernest R. Lilienthal, Elizabeth Lilienthal Gerstley and Frances Lilienthal Steinhagen, and her niece, Madeleine Haas Russell — aware that their family home represented a vanishing aspect of San Francisco, donated the House to the city's fledgling preservation organization, Heritage. Heritage took title to the House, to be held in trust for present and future generations of San Franciscans. The heirs also contributed money to create an endowment for the care and maintenance of the House, and they made its furnishings available to Heritage, which helps to give the House the warm, intimate feel that its visitors enjoy. As part of its stewardship, Heritage has established the House as San Francisco's...
Heritage Newsletter • Spring 1981

A Blending of Victorian Styles

The Haas-Lilienthal House combines elements of two architectural styles that were popular in San Francisco at the end of the 19th century. The rectangular bays and incised ornamentation were the mark of the San Francisco Stick style of the late 1880s. The House's lack of symmetry, its gables and shingles and right round tower all are typical of the later Queen Anne houses. Picturque details like the conical witch's hat tower roof, a third-floor balcony and stained glass windows suggest the variety of styles at play in late Victorian architecture.

One wood paneling, simulated leather wall coverings and marble floors and mantels distinguish the interior of the House. Its floor plan is standard for San Francisco Victorian homes, though on a grander scale than many. The main floor has a long hallway from which the main rooms branch: a bay-windowed front parlor that was used for formal occasions, a center parlor that was the family's gathering place and a dining room with a bay. Behind the dining room are the breakfast room, pantry and kitchen. Up the grand staircase are family bedrooms, sitting rooms and baths. The third floor, less elegant than those below, has the servants' rooms and a large attic playroom.

The House today is furnished with possessions that were collected by the Haas and Lilienthal families over the years. The furnishings show the family's interest in the local arts, their own German heritage and their travels in Europe and the Orient. Thus the interior of the Haas-Lilienthal House reflects both its Victorian origin and one family's response to new domestic conveniences and ways of living.

The House's Needs

Last year the Heritage staff made a detailed assessment of the maintenance needs of the House and the costs of meeting them. The study had two parts: First, we determined which critical repairs and maintenance projects cannot be deferred. Then we analyzed the short-range cyclical maintenance needs of the House — those projects that must be done every so-many years, like repainting the walls and replacing the roof.

Heritage is launching its fundraising campaign for the House in order to meet two goals: to be able to make the structural repairs and improvements that should be undertaken within the next 12 months and to raise the House's endowment to a level that will provide sufficient income to support a first-class continuing maintenance program.

Immediate Requirements

Foundation repair. Some 18 feet of foundation on the southwest corner of the House have deteriorated because of water leakage and must be replaced.

Roof repair. Last year, work was begun on replacing the roof shingles, but the project was not completed. It is urgent that the work be done before minor roof leaks now evident become major ones.

Exterior painting. The House was last painted in 1974, and unfortunately even a good paint job doesn't last forever. To protect the House, it is time to scrape and repaint the exterior again.

Plumbing. Many of the House's pipes are original and these are in bad condition. As a consequence, the House is in constant danger of flooding from broken pipes; one such incident happened last summer.

Weather Stripping. The House has no weather stripping on its windows and doors. Installing weather stripping will make the House more energy efficient and more comfortable for its users.

Safety/fire system. Because of the value of the House's furnishings, an adequate security system is essential.

Based on estimates that we have received from contractors and craftspeople, we have determined that these high-priority projects will cost a total of $80,000.

The Endowment

Heritage uses the House to generate income by renting it for events, leasing an apartment and charging for tours. Income also comes from grants. From the income generated by Heritage, the House's $30,000 annual operating costs are met. Our planned program of sustained maintenance will cost approximately $16,000 annually each year, in 1981 dollars, over the next 20 years. Heritage seeks to have a $190,000 endowment that can be invested to yield an annual return of 12%, giving us $11,000 a year for the maintenance program plus a sum to Yeaview as an inflation hedge.

$200,000 Goal

Our goal in the Haas-Lilienthal House Endowment campaign is to raise a total of $200,000: $80,000 to make the immediate repairs and $120,000 to add to the existing endowment of $70,000.

The Haas-Lilienthal Family's Commitment

To stimulate the fundraising drive for the House, the House's original donors are contributing, on a matching basis, $50,000 toward the $120,000 needed for the endowment. In addition, the sons and daughters of these four family members have agreed to contribute $15,000, also as a match, toward the $80,000 needed for the structural repairs.

Please Help

All contributions, whatever their amount, will help us meet our goal. Small sums as well as large ones will help the Haas-Lilienthal House continue to make its strong contribution to San Francisco's architectural and cultural richness.

Please help us preserve the Haas-Lilienthal House. Make your check payable to Heritage and mark it for "H-L House Campaign." The form below should accompany your check. Remember, contributions to Heritage are tax-deductible.

Thank you for supporting this campaign.

Enclosed is my tax-deductible contribution of $________ to Heritage's Haas-Lilienthal House Campaign.

Name ____________________________

Address __________________________

City/Zip __________________________

Phone (day) ______________________ (evening)

Mail to: HERITAGE, 2027 Franklin Street, San Francisco 94110. (415) 441-3500.

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HERITAGE IN 1980:

Annual Report of the Foundation for
San Francisco’s Architectural Heritage

For Heritage, 1980 was a year of challenge and change — and of accomplishments we regard with pride. We focused in part on reevaluating and refining our programs and goals in order to make Heritage a stronger and increasingly effective advocate of urban conservation in San Francisco. Here we set forth some of Heritage’s activities in 1980:

Golden Gate Bridge

Alarmed when the Golden Gate Bridge District announced its plans to replace the existing toll booths with ones that would detract from the excellent overall design of the bridge, Heritage mounted a successful effort to convince the Bridge District directors to reconsider. As a result they adopted a new toll booth prototype that will preserve the integrity of the bridge’s design.

Preservation Loan Program

Seven projects were completed and planning and rehabilitation work began on five more as the Heritage Preservation Loan Program continued to offer low-interest loans to San Francisco homeowners with limited incomes. Loan commitments in 1980 totaled $137,000. The money lent is used for exterior rehabilitation work on vintage homes, and Heritage assists in planning the work and monitoring its progress.

Easements

The owners of 15 properties donated preservation easements to Heritage, helping to ensure that their outstanding buildings will be part of San Francisco in the future. An easement is an interest in real property that prevents the owner and subsequent owners from taking specified actions, such as making incompatible alterations to the exterior or tearing the building down. Thus an easement is a valuable tool for protecting buildings of architectural merit.

City of Paris

A long battle for Heritage and other supporters of the elegant City of Paris building ended in August, when the California Supreme Court declined to hear the appeal filed in the case and Neiman-Marcus, the owner, began to demolish the Union Square landmark.

Heritage Walks

Nearly 1,700 people explored Pacific Heights, the North Beach-Telegraph Hill area and the Financial District on the walking tours offered each Sunday afternoon by Heritage Walks guides. Toward the end of the year we began a planning process that we expect to result in a more careful focusing of the Heritage Walks program, concentrating on walks of San Francisco’s downtown — an area that is rich in meritorious buildings, many of which threatened by development pressures.

Haas-Lilienthal House

Heritage’s treasured Haas-Lilienthal House was visited by more than 12,700 people during regular Sunday and Wednesday tours and on special tours arranged for groups. We held training courses for docents in the spring and fall, adding a number of new faces to the dedicated group of volunteers who guide visitors through our grand Queen Anne House.

Victorian House Tour

On a sparkling Sunday in May, Heritage staged a tour of Victorian houses in eastern Pacific Heights. Nearly 1,000 participants were treated to a rare inside look at seven buildings, varied and excellent examples of the exuberant Victorian spirit in San Francisco. The event raised $10,000 for Heritage’s preservation work.

Old House Conference

In response to many requests after 1979’s Old House Conference, we sponsored a second edition in October 1980. Billed as A Practical Conference on Rehabilitation, the how-to event featured 25 workshops on topics ranging from deciphering building codes to understanding foundations to choosing paint colors.

To provide accurate assistance to the 125 people who attended, as well as to the many others who direct inquiries to Heritage, we prepared an updated supplement to the Heritage Directory, our publication that lists contractors, craftspersons and suppliers who can assist homeowners with renovation and restoration projects.

A festive group gathers outside the Coleman House at Franklin and California Streets, one of the stops on Heritage’s Tour of Victorian Homes, May 4, 1980.
Creators of Our Cityscape:

The Monumental Albert Pissis

More than any other single architect, Albert Pissis changed the face of San Francisco in the two decades bracketing 1900, bringing to this strange frontier city the imperial pomp and gravity it so longed for. Such a giant in his own time was Pissis that when he died in 1914, a colleague published a memorial poem identifying him with the Master Architect himself. If honor can be translated into money, Pissis died the wealthiest architect on the Pacific Coast.

Pissis (whose name rhymes with crisis) was born in 1852 in Guaymas, Mexico, the son of a doctor, and was brought to San Francisco at the age of six to receive his elementary education. Having shown an early aptitude for drawing, he was among the first generation of American architects to study at the prestigious Ecole des Beaux-Arts in Paris, arriving in 1872 in time for the excitement of the Franco-Prussian War. While attending the Ecole, Pissis traveled extensively throughout Europe, studying the lessons of classicism at the source.

The San Francisco to which Pissis returned in 1880 was decidedly provincial to someone with such a distinguished education. The early restraint of the Italianate style was yielding to the eclectic hysteria of the Renaissance Revivals. Pissis, it seems, bided his time for a decade. In 1882, he was elected to the AIA and, shortly thereafter, joined partnership with William P. Moore. Together, they concocted Queen Anne and Eastlake houses every bit as flamboyant as those of their contemporaries.

These early houses are all the more remarkable for the profound change that soon took place in Pissis' work. Joining the ranks of established architects in San Francisco, Pissis was well placed to affect a revolution by the early 1890s.

His Hibernia Bank at 1 Jones Street, completed in 1887, was exceptionally advanced, not only for San Francisco but for the country at large. It appeared a year before the Chicago Columbian Exposition swept the nation with a renewed appreciation for classical grandeur and order. With its crisp and dignified detailing, its scholarly composition and its white Sierra granite walls, capped with a then-gilded dome, the bank appeared like a manifesto near the incoherent City Hall and the adjacent jumble of brick and wood commercial structures.

Architect and Engineer reflected in 1909 that "the (Hibernia bank) became famous at once and marked an epoch in San Francisco architecture and placed its designer in the forefront of his profession, where he has remained ever since. The building from the first to last shows no sign whatever of immaturity."

Having secured his reputation, Pissis went on to capture the plummet commissions of the following two decades and to endow the city with a new dignity. A learned, reserved man, he was precisely the person to clothe the ambitions of second-generation bonanza fortunes with metropolitan grandeur, immortalizing San Francisco's first families in laudatory mounds of steel, granite and sandstone.

Pissis reassessed his commitment to classicism in the Parrott Building of 1896, now the Emporium. Its grand range of three-story Corinthian columns spoke for the prestige of the California Supreme Court, which originally met in the building, while the department store that occupied its first levels recalled similar Parisian establishments with its hope central dome under which a live orchestra entertained shoppers and diners on a tiered platform resembling an immense cake stand.

In the immediate pre-fire building boom, his James Flood Building at the corner of Market and Powell, was one of the structures that gave tangible proof that San Francisco had arrived. The Overland Monthly proudly noted that the building "compares favorably with the most celebrated edifices in the East and Europe." Above the banks and stores on its first floors rose ten more stories housing 700 modern offices. A magnificent marble staircase descended to Nait's Cafe in the basement. The Overland explained, "The style is what might be called the modern classic, which includes all the substantial features of the Renaissance art and solidity with modern discoveries and invention in structural materials added."

The Flood, Parrott and Hibernia Buildings were gutted but rebuilt after the 1906 fire. Pissis was, of course, instrumental in rebuilding the downtown along more classically inspired lines. No longer revolutionary, his classicism was precisely what the establishment ordered, and he endowed the city with structures ranging from the magnificence of the Emporium and the historic White House at Sutter and Grant to small banking temples, granite jewel boxes like the Anton Hinal & Co. Bank at 440 Montgomery.

When Pissis died of pneumonia at his suite in the St. Francis at the age of 62, he stood for everything most reactionary in American architecture at the time. Modernist historians would later tax such figures for having buried the functional genius of Louis Sullivan and Frank Lloyd Wright under the ponderous weight of European tradition represented by such piles as the Flood and Parrott Buildings.

At the time, however, Pissis was lauded for his consummate taste and for his skillful interpretation of baroque and Renaissance models, which brought needed order and sophistication to San Francisco. Freed of polemical bias, he re-emerges as one of the masters of Beaux-Arts classicism in the Far West, having bequeathed this city some of its most magnificent commercial structures.
**Contributors: November 1980-February 1981**

**NEW MEMBERS**

- Ann Albrecht
- Melanie C. Allweli
- A. G. Ames
- Maureen Ambruster
- Dr. C. Willet Alling
- Mr. & Mrs. James A. Ayhena
- Robert Babcock
- Mrs. Andrew D. Black
- Mr. & Mrs. Donald F. Black
- Kathleen Blackman
- John Blackman
- Allan Blumenfield
- Todd Gordon Brewer
- Charle Carlson
- Donna Carlson
- Joyce Caswell
- Rick Charnea
- June Clancy
- Gary A. Claytor
- Kees Clancy
- & Richard Hayes
- Mr. & Mrs. Brent Comer
- Joshua G. Copeman
- & Mrs. James Cotelle
- Jacques Cran
- Charles K. Davis, AIA
- Mrs. John G. Day
- Robert J. Dodge, Jr.
- Carole Durable
- Mary Dorothy
- Richard Dunn
- Marla Durst
- Thomas Durst
- Patricia Z. Edwards for Continental Can Co.
- John Easley
- Ronald E. Etzer, M.D.

**Top of the Renaissance-style Pacific States Telephone and Telegraph Building.**

manually operated cage elevators, you'll enter a large receiving area with exposed brick walls and hardwood floors, then come into the first floor of office spaces. In this excellent example of sensitive redesign of a vintage building, you'll be struck by the engaging contrast of the 75-year-old structure and its modern interior with peach-colored paint and carpet throughout, light wood, plants and glass partitions. The many windows offer fine views of the Mark Hopkins Hotel and the Hunter-Dulin, Bank of America, Mills and Roses Buildings.

A very unusual feature is a 1905, 1930-style glass-cubed wall defining the first-floor conference room. Proceed past the 15-foot law library shelves and up the staircase to the second-floor office spaces, which again feature the pleasant blend of modern and antique furniture, old exposed brick walls and new decor. After leaving the building and enjoying wine and cheese, we will gather for a "mini-auction." Heritage's Architectural Historian Gray Brehlin, will offer to the highest bidder several of the elaborate terra cotta spandrels and capitals that Heritage salvaged from an 1899 "A"-rated building at Spear and Market Streets. The sculptural pieces depict exotic goddesses, dolphins, menacing bearded fauns and lush foliage. For your garden or simply as very unique coffee table conversation pieces! All this for only $15 for two people.

**"RED GABLES" ESTATE**

A very special treat is in store for those who join us on Sunday, July 12, at the beautiful Sausalito home of one of Heritage's Directors. Perhaps Sausalito's oldest home (c. 1879), "Red Gables" was built as the summer home of a wealthy San Francisco couple. Designed for its fine architecture in the New York Times several years ago, this brown-shingled architectural treasure, designed by Frederick W. Russell, affords breathtaking vistas of Angel Island, Alcatraz, the Bay Bridge and San Francisco skyline. (Its bay windows certainly justify their name in this case!)

Entering the steep drive, you'll come upon bird aviaries (with peacocks, cardinals and mourning doves), a mosaic tile fish pond. The tile motif is carried into the glass-enclosed foyer with a preview of the spectacular views awaiting you. The main living rooms are a blend of original redwood paneling, windows galore and 19 different shades of white paint. The master bedrooms are an amazing contrast, yet carry through with redwood paneling, white walls, plus many chrysalises.

Wander outside (either down the spiral stairs leading from the deck outside the master bedroom, or through the winding path from the drive) into the lushly landscaped grounds filled with towering redwoods, holly, napaquilla and beautiful tulip trees. After you have partaken of a light brunch around the pool, meander along winding paths, where you'll come upon such surprises as tucked-away grottoes, little wooden benches where you can almost see Victorian couples courting, a tiny guest cottage, and a "private garden" with a heart-shaped, tile pond.

An extra-added-attraction is the opportunity to see one of the few private contemporary art collections in California, featuring original works by such artists as Norrissenschaft, Ad Reinhardt, Tom Holland, Will Rees, and others. "Red Gables" is a rare opportunity for connoisseurs of art, architecture and the good life. A donation of $25 will admit two people.

Please send me invitations to Heritage's receptions as noted below. My contribution to Heritage is enclosed.

**SPLENDOUR SURVIVOR**

- Thursday, June 4
- $15 for an invitation for 2 people

**SEND CONGRATULATIONS**

- "RED GABLES" ESTATE

- Sunday, July 12
- $25 for an invitation for 2 people

Please send invitaions to:

**HERITAGE, 2007 Franklin Street, San Francisco, Calif. 94105**
Landmarks in Process

Important San Francisco buildings can be officially recognized in various ways. They may be designated as a San Francisco landmark, a State Landmark, or a National Historic Landmark. Also, they may become part of the National Register of Historic Places. Each kind of designation has different criteria and involves different processes. The designation of greatest honor is the National Historic Landmark, which is conferred at the sole discretion of the U.S. Department of the Interior.

Below are those buildings recently designated or now in one or more of those processes:

**CITY LANDMARKS**

Recent Designations

1981 S. Van Ness — Ravens Mansion
Webster Street Historic District

Pending Designations

Initiated by the Landmarks Board; going to the Planning Commission:

1 Jones — Tadich Grill
240 California — Brandenstein House
351 Dolores — Clunie House
1136 Noe — Hibernia Bank
615 Sacramento — J. F. Brandenstein House
1060 Tennessee — I.M. Scott School
135 Van Ness — High School of Commerce
3250 18th Street — St. Charles School

Initiated by Planning Commission; going to Board of Supervisors:

1 Bush — Crown-Zellerbach Bldg.
1 Jones — Hibernia Bank
744 Market — Union Trust Branch, Wells Fargo

Initiated by Landmarks Board; approved by Planning Commission; going to Supervisors:

1 Grant — Savings Union Branch, Security Pacific
550 Chestnut — Union Trust Branch, Wells Fargo
615 Sacramento — J. F. Brandenstein House
1060 Tennessee — I.M. Scott School
135 Van Ness — High School of Commerce
3250 18th Street — St. Charles School

Initiated by Board of Supervisors; recommended by the Landmarks Board:

478 Green — Old Spaghetti Factory Cafe
550 Chestnut — Bauer Schweitzer Maltin Co. (Commission omitted rear portion)
3250 18th Street — Brandenstein House
135 Van Ness — High School of Commerce
3250 18th Street — St. Charles School

Initiated by Board of Supervisors; recommended by Planning Commission; going to Board of Supervisors:

550 Chestnut — Bauer Schweitzer Maltin Co. (Commission omitted rear portion)
3250 18th Street — Brandenstein House
135 Van Ness — High School of Commerce
3250 18th Street — St. Charles School

Initiated by the Landmarks Board; going to the Planning Commission:

1381 S. Van Ness — Brandenstein House
1464 California — Notre Dame School
1620 California — Security Pacific
230 California — Brandenstein House
335 California — Brandenstein House
501 California — Tadich Grill
740 California — Tadich Grill
960 California — Tadich Grill
1060 California — Tadich Grill
240 California — Tadich Grill
290 California — Tadich Grill

Maxwell's Plum Fete Benefits Haas-Lilienthal House

Prior to its public opening, Maxwell's Plum, San Francisco's new cousin to the famous New York restaurant of the same name (and also to that city's Tavern-On-The-Green), will be the site of a glittering evening on May 12 to benefit the Haas-Lilienthal House.

The restaurant, with spectacular views of the Bay, occupies the spaces formerly belonging to Senor Pico and the Bretzsteller in Ghirardelli Square. It is the brainchild of creator/designer Warner LeRoy. Mr. LeRoy is the nephew of Hollywood mogul Jack Warner and son of director Mervyn LeRoy, and his innate theatrical flamboyance is evident in the very unusual restaurants he has created.

Refurbished at a cost of $7 million, his latest features such accoutrements as three Tiffany glass chandeliers and an organ using in excess of 250,000 pieces of hand-crafted cut glass. Nine magnificent chandeliers made from Baccarat, Strauss, and Sasaki crystal adorn the several dining areas, as do 50 Art Nouveau and Art Deco statues, more than 3,000 square feet of specially curved plaster ceiling, numerous murals and paintings, and a specially created 40-foot glass fountain.

Madeleine Haas Russell, Supervisor Louise Renne and Mrs. Richard Clarke are serving as Honorary Chairpersons for the $100-per-person benefit, which will feature cocktails, a lavish five-course dinner with specially selected wines, and entertainment. The bulk of the proceeds will be used for the many repairs and ongoing maintenance of Heritage's Haas-Lilienthal House.

Invitations were mailed to the Heritage membership in mid-April. For further information, please contact Jim Burrow at the Heritage office.

Heritage Calendar: What's Happening This Spring

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
<th>Location</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>Haas-Lilienthal House Guided Tours</td>
<td>May 12</td>
<td>Franklin Street, San Francisco</td>
<td>Sundays, 11 a.m.-4:30 p.m.</td>
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<tr>
<td>Decorator Showcase, a benefit for San Francisco University High School</td>
<td>May 12-23</td>
<td>Palace Hotel, San Francisco</td>
<td>Well-known designers will display their talents in a historic Tudor-Gothic house at 3725 Washington Street, San Francisco. Volunteers are needed and will be able to tour the showcase for free. Contact Mrs. A. Richard Anderson, 3249 Francisco Street, San Francisco 94118.</td>
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<tr>
<td>Haas-Lilienthal House Public Day</td>
<td>May 10</td>
<td>135 Van Ness</td>
<td>In celebration of Preservation Week, the Haas-Lilienthal House will be open free of charge. Invite your friends to join you for a visit to the House. Heritage docents will be on hand in each principal room to answer questions. 2007 Franklin Street, San Francisco. 11 a.m.-4:30 p.m.</td>
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<tr>
<td>Preservation Week</td>
<td>May 10-16</td>
<td>Palace Hotel, San Francisco</td>
<td>Each year Preservation Week is observed to recognize outstanding preservation efforts and to make people more aware of the contribution preservation makes to the quality of life. This year’s theme is “Conservation: Keeping Neighborhoods Together.”</td>
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<tr>
<td>Splendid Survivor Law Offices Reception, in a beautifully renovated private office building</td>
<td>June 4</td>
<td>135 Van Ness</td>
<td>For a $25 contribution to Heritage you will receive an invitation admitting two people. Call Jim Burrow at 441-3000 for information.</td>
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<tr>
<td>Maxwell’s Plum Preview Party to benefit the Haas-Lilienthal House fundraising campaign. A glamorous evening featuring cocktails, dinner and entertainment prior to the public opening of this exquisitely appointed restaurant. Maxwell’s Plum, Ghirardelli Square. 7:00 p.m. $100 per person. Call Jim Burrow at 441-3000 for information.</td>
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<tr>
<td>&quot;Red Gables&quot; Reception and Brunch at a historic Italian estate</td>
<td>July 12</td>
<td>Palace Hotel, San Francisco</td>
<td>For a $25 contribution to Heritage, you will receive an invitation admitting two people. Call Jim Burrow at 441-3000 for information.</td>
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