Preservation Loan Program

Heritage Loans to Assist Low Income Owners

The Heritage Preservation Loan Program is beginning. The result of three years of work, this pioneering program has begun with $200,000 pledged by the City and the hiring of Frederick A. Massen as Loan Program Administrator, a new Heritage position funded through a National Park Service grant.

Mr. Massen will sit with the existing Preservation Loan Program and establish procedures to provide financial assistance to those who are unable to secure loans for preservation from other sources. The first $100,000 of the $200,000 will be drawn through a Mayor's Office of Community Development (MOC) project with Heritage for the use of these funds. The department of Community Planning has contracted with Heritage to establish and administer a Preservation Loan Program. If you wish to attend the hearing, confirm the date and time at the Planning Department at 558-3055. This program will operate as a revolving fund to make guarantees on bank loans primarily for the benefit of persons of low and moderate income for the restoration and/or rehabilitation of structures of architectural and historical value. Following extensive discussions and meetings with interested organizations, the Department of City Planning and the Mayor's Office of Community Development developed a proposed program with Heritage for the use of these funds. The Department of City Planning has contracted with Heritage to establish and administer a Preservation Loan Program. If you wish to attend the hearing, confirm the date and time at the Planning Department at 558-3055.

Objectives

San Francisco's 1976 commitment to preserving our architectural heritage led to an allocation of $300,000 to develop and establish a program for preserving structures of architectural and historical value. Following extensive discussions and meetings with interested organizations, the Department of City Planning and the Mayor's Office of Community Development developed a proposed program with Heritage for the use of these funds. The Board of Supervisors approved the expenditure of funds for this program in July, 1976.

Operation

The executed agreement calls for the City to transfer a total of $200,000 to an account in a bank designated by Heritage and established for the purpose of this program. $100,000 would be transferred initially, and another $100,000 would be transferred after review and approval by the Board of Supervisors and City Planning Commission. The deposit would be used to guarantee bank loans that meet program criteria.

Fitzhugh Building

Public Hearing on Saks Plan Soon

November 10 is the tentative date for the long awaited Planning Commission hearing on the environmental effects of Saks Fifth Avenue's proposal for a new store on Union Square at the site of the Fitzhugh Building. If you wish to attend the hearing, confirm the date and time at the Planning Department at 558-3055.

In the hearing, the Planning Commissioners will review the Draft Environmental Impact Report (EIR) which Saks has been preparing for three years. During that period, Heritage has continuously reviewed preliminary EIR material and submitted information and comments which are meant to ensure that the cultural and aesthetic consequences of the loss of the Fitzhugh are not ignored.

Heritage continues to support the preservation of the Fitzhugh Building, particularly because Saks' various proposals do not contribute to Union Square what the Fitzhugh contributes.

The Heritage Board of Directors, on August 18, 1977, reaffirmed its position for preservation of the Fitzhugh Building, and urged Saks to consider the larger implications of the new building in relation to its surroundings.

Fitzhugh's Significance

The importance of the Fitzhugh was formally recognized in January 1976 when it was placed on the National Register of Historic Places. Heritage's nomination of the building was supported by the San Francisco Landmarks Board and the California Historical Resources Commission. The National Register listing was based on the contribution that the Fitzhugh's Renaissance palazzo style facade makes to Union Square's architectural character.
Preservation Loans

continued from page 1

The purpose of this guaranty program is to assist the preservation of historically and architecturally significant San Francisco properties which otherwise might not be improved. Since the highest risk to a lender is during the construction period (the risk is that construction won't be completed and the value of the security for the loan property will be therefore impaired), the guarantee would be used to underwrite the lender and thus reduce a lender's loan in instances where it would not otherwise be made. At the completion of construction, the guarantee would be released, enabling the funds to be applied to other projects.

Program Development: Two Phases

Phase 1: During the past several months, a concentrated effort has been made to develop an operating plan for the Preservation Loan Program (PLP). In March a program consultant was hired on a part-time basis to assist the Urban Conservation Officer with this task.

Following discussions with the directors of three rehabilitation programs currently operating in designated areas of the City, the program consultant prepared a draft of procedures and criteria based upon the projected needs and objectives of the PLP, and also incorporating some of the general policies of the existing programs. This document provided a basis for negotiating loan terms with interested financial institutions and for developing further the PLP.

The responsibilities of a full-time program administrator were determined. Rehabilitation guidelines were adapted from a model prepared for the Advisory Council on Historic Preservation. In addition, the program consultant compiled forms and guidelines for program implementation, including an application, an architectural evaluation form, a building analysis checklist, and a project summary form.

This phase has been completed.

Phase II: Negotiations with participating financial institutions were initiated in this phase. Once the loan terms are established, a program brochure and loan application form will be devised. Specification guidelines and bid forms will be written according to the individual needs of the project; and review procedures for the loan committee will be developed. As the program is implemented, its policies and procedures will continue to be refined and modified as deemed appropriate.

For more information, call Rick Masseno at Heritage, 441-3000.

Summer Lectures and Fall Films Enjoyed

Two summer Lecture Series by Randolph Delehany and the fall Preservation Film Reception were well received and well attended. Special thanks to the San Francisco Film Institute, the San Francisco Historical Society, the National Trust for Historic Preservation, Lecture Series Chair Ann Anderson, Film Chairman Kalinda Quam and the dedicated volunteers who made these programs successful. To make this possible, several heritage preservationists and long-time members and certainly added to our knowledge of architecture and urban conservation.

Heritage Officers and Directors

Charles Hall Page, Chairman
Edward J. Conner, President
James W. Haas, Vice President
Robert Horton, Vice President
Melan Tavorenti, Secretary
Harry Miller, Treasurer
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Linda S. Johnson, Administrative Assistant
Frederick Masseno, Loan Program Administrator
Tay Turnbull, Architect
Stephen B. Ward, Administrative Coordinator

Fitzhugh/Saks

continued from page 1

Designed by the Held brothers (architects of the Fairmont Hotel and San Diego's Hotel del Coronado), the 1925 Fitzhugh Building reflects the architect's and client's desire to have a handsome building which complements its neighbors, particularly the St. Francis Hotel. The brownstone facade with its ample entrance and ornamental balconies gives the building the general proportions and appearance of a Renaissance city palace. The shallow relief ornament is also derived from Renaissance design. The facade is a pleasing combination of rich ornament and plain walls.

The importance of the Fitzhugh Building to the architectural character of Union Square was the basis for the National Register listing. Saks, in its efforts to keep the building from being listed on the National Register, tried to argue that the building had to be old and historic to be considered. That line was printed in several San Francisco Chronicle editorials, including one on 12/8/76 entitled "The Fitzhugh Mess," which stated: 'A group of architectural heritage preservationists has moved into the controversy... having the Fitzhugh building listed on the National Register is certainly debatable, since a 1925 Union Square building, however appealing its facade in the nostalgia of half a century, is hardly a historic landmark.'

Despite being unable to convince the Chronicle that the Fitzhugh Building has an important positive place on the Square, Saks caused Saks to take a new look at their 1923 Main Wall design. The result was a new design unveiled July 6, 1977 which is now described as "a major improvement over the first design, but still fails to do what the Fitzhugh does for Union Square."

The Planning Commission hearing on the Draft Environmental Impact Report offers a chance for all persons in the community to comment on Saks' plans. Copies of the Saks EIR are available at the City Planning Department at 100 Larkin Street. Call 558-6055 to find out where and when the hearing will be.

Haas-Lilienthal House News

In the fall, maintenance work was undertaken to repair the roof, including the tiling of the gable and the repair of the H-L roof. Thanks to members of the Haas and Lilienthal families, we were able to purchase new roofing materials and replacement pieces for the H-L roof. The total cost of these repairs is about $6,000.

New Members Welcome

Heritage is an urban conservation organization dedicated to encouraging and assisting the protection of San Francisco's unique cityscape. The four major goals of Heritage are:

(1) Assure the CONSERVATION of important elements of San Francisco's architectural heritage and to enhance that legacy by encouraging excellence and sensitivity in new development.
(2) Encourage PUBLIC POLICIES and decisions which recognize and promote the preservation and enhancement of the city's special character.
(3) Sponsor PUBLIC AWARENESS programs on the urban environment.
(4) Preserve and maintain the Landmark HAAS-LIENENTHAL HOUSE.

Heritage depends upon membership dues and contributions. Members receive the quarterly HERITAGE NEWSLETTER, reduced rates for lectures and talks, bookshop discounts, and invitations to special events. Contributions and membership dues are tax deductible.

Encourage your friends to join Heritage; pass this coupon on to them.

Enclosed is $15.00, $25.00, $50.00, $75.00 (Sr. Citizens $49.00)

Name
Address
City State Zip

Mail to Heritage, 2007 Franklin Street, San Francisco, CA 94109
Buildings of Interest

Levi's to Save Historic Italian Swiss in New Complex

A joint venture between two architectural groups, McNamara-O'Hara Architects and Sutter & Associates, is designing a new complex, Place, in SF's South of Market District. The 1.5-acre complex will include a retail mall, hotel, and office buildings. The project is being funded by a $100 million investment from a French investor.

Veterns Auditorium—Restoration?

Veterans Auditorium, major site in the War Memorial Building in Civic Center, was designed in the mid-1920's by Arthur Brown Jr., and constructed between 1930 and 1932. A handsome, rectangular room specifically designed to house eight Frank Bradford murals from the Panama Pacific International Exposition, which were destroyed by a fire not long after completion. The auditorium seats 1,100 people, a limited stage available for performances, and has a scenic tower.

Castro Theatre Landmarked

The Castro Theatre building, which the City Planning Commission declared "out of date and obsolescent", has been given a landmark status. The landmark designation was initiated by the San Francisco Heritage, which argues that the building is a significant example of early 20th-century architecture.

City of Paris Committee Seeks Assisted

The Citizens Committee to Save the City of Paris is working hard to save the City of Paris Building. They report that meetings with Carter-Hexel-Dale (Nelson, Haugan's parent corporation) have failed to show any realistic alternative for the building. They say that any realistic alternative for the building, such as the renovation of the existing structure, has been made, but that they have preferred to do so in response to the many, many letters written to them urging their support of the building. Furthermore, the company's current plans for rebuilding the building may not meet with the community's expectations. They are currently seeking ways to involve the public.

(1) Give a few hours of your time each week for clerical and research work.
(2) Donations: Legal expenses will run high, with the committee asking assistance of the city's, local and national, to help defray these costs.
(3) Write the Mayor, the Supervisors, and the Planning Commission, asking for their assistance in your concern for the building.
(4) Write Mr. Johnson, the Allen Markham current architect. He asked for input from the public regarding this building—let him know!

Sutro Building Studied by Landmarks Board

A news story announcing that the owner, Hong Kong-based developer, has decided not to proceed with the reconstruction of the Sutro Building, which is an important example of 19th-century architecture. The Landmarks Board is now studying the building to determine its significance.

Sutro Building Study by Landmarks Board

The Sutro Building, located at the intersection of Gough and Geary Streets, was added to the San Francisco Heritage's list of landmarks. The building is significant as an example of early 20th-century architecture and is one of the city's historic landmarks.

Golden Gate Park Conservation Plan Reviewed

Golden Gate Park, our finest Victorian park inheritance, is undergoing a careful and thorough study by the Recreation and Parks Department. The park is now a century old, and like the fine antique it is, demands delicate treatment and constant polishing here and there. The park is a classic piece of the urban environment—in this case a "natural" one—and a work of art. Spaces, forests, buildings, statuary, all are names, and the architectural gems are everywhere from gates and walls to the great glass Victorian baffle of the Conservatory. The deeper one studies this park the more complex the problems perceived become, all the way from the inexorable aging of the great old trees to the increasing use of the plants by auto fumes. The architectural problems in the park are also important. Heritage in the city's historical and architectural expertise to the Park Department's Citizens' Advisory Council for the Golden Gate Park conservation plan.
New Heritage President

Meet Ed Conner

Newly elected Heritage President Ed Conner at Haas-Lilienthal House.

Ed Conner is a peculiar sort of developer, one who has renovated or restored over 60 buildings in the last 17 years but has not built a single new one constructed. He often works with architect Herb McLaughlin and the Hallidie Building in the Financial District is one of their most outstanding joint projects.

The Hallidie Building, which they have been steadily renovating for over three years, was the first glass curtain wall facade in the world, a style in which the steel frame of the structure is recessed behind its glass front. In this feature the Hallidie Building was the forerunner to the Seagram's Building in New York and the Crown Zellerbach in San Francisco. It was designed by Willis Polk and dedicated in 1917.

Ed Conner is a native San Franciscan—he belongs to the California Society of Pioneers and lives with his wife and three sons in his grandfather’s house—Conner graduated from Lowell High and from U.C. Berkeley. For a while, he worked as an appraiser for Coldwell Banker & Co.; then he went on to law school. As a law student, he held a job with a construction company and bought his first two buildings.

After earning his law degree and passing the Bar, he began acquiring and restoring more buildings.

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Heritage Board Changes

At the Annual Meeting of the Board of Directors held in June, Charles Hall Page, founder and President of Heritage was named to the newly created position of Chairman. Officers elected for 1977-78 were: Ed Conner, President; Jim Haas, Vice President; Stewart Morton, Vice President; Helen Tavernetti, Secretary; and John Sanger, Treasurer. Two new directors whose names appear among the directors (page 2) are planner William Shapiro and former trustee of the National Trust for Historic Preservation Mary Homans.

In the July meeting, Mr. Conner named the following Board committees: Executive Committee, Long Range Planning, Current Programming, Development, Nominating, Investment, Architectural Review, Haas-Lilienthal House, Community Relations, Easements, Volunteer Activities and Advisory Council Liaison. The committees are a means for board members to have an in-depth review of policy matters which are to come before the entire Board.

Volunteer Opportunities

As Heritage’s conservation and education efforts grow, so do our volunteer needs. The programs below depend upon volunteer support. If you can help, write or call.

DOCTORS TO GIVE HAAS-LILIENTHAL TOURS

The docent training course is repeated every February and March. Trainees learn about San Francisco’s Victorian period and the H-L house history and furnishings. We require a one-year commitment for Wednesday or Sunday, semi-monthly. If you are interested in the 1978 course, please send your name. You will be contacted in December 1977.

THE TRAIN

Persons are needed to run our 1920’s toy train during tours. Toy train operators are scheduled for one Wednesday or Sunday a month.

BOOKSHOP COMMITTEE

Sell books at the house during tours. Persons are needed one Wednesday or Sunday a month.

PUBLICITY ASSISTANCE

Help with on-going media and special projects. You will need to spend at the Heritage office between 9 and 5 pm.

PROGRAM AND SPECIAL EVENTS

Help plan and carry out Monthly Programs, the Holiday Tour, Haas-Lilienthal and other special events. The committee meets one evening a month.

MEMBERSHIP MAILINGS AND OFFICE HELP

Help send Heritage information to callers. Need to be scheduled at least one-half day per week during office hours (1-5). On call typists needed, too.

HAAS-LILIENTHAL HOUSE POLISHING COMMITTEE

Spend an evening a month shining the house under the direction of architect committee chairman. Members are needed to help in the office or with the architect committee which meets in the evenings.

RECEPTIONS

Can you be "on call" to help with receptions? Heritage occasionally needs food (cookies, tea...) and/or greeters, ticket-punchers, etc.

MAIL THIS FORM TO HERITAGE, 2007 FRANKLIN ST., SAN FRANCISCO, CA 94109

Name__________________________________________

Address________________________________________

City____Zip__________________________

Phone (day)________________________ (eve)________________________

Choosing from the list above, how would you wish to help?

...docent...

...train committee...

...bookshop committee...

...publicity assistance...

...recceptions...

...program/special events...
Clinton Day's Spr. Valley Water Co. building was designed by Clinton Day for the Spr. Valley Water Co. and opened in 1896. It was the first building to be leased to the City of Paris dry goods company, and its entrance was on Stockton Street. The building was leased to the City of Paris and opened in 1896.

The Spring Valley Water Co. building was designed by Clinton Day for the Spring Valley Water Co. and opened in 1896. It was the first building to be leased to the City of Paris dry goods company, and its entrance was on Stockton Street. The building was leased to the City of Paris and opened in 1896.

The City of Paris building was built in 1896 as a mixed-use building; the water company occupied the top four floors and the two bottom floors were leased to the City of Paris dry goods company. The City of Paris had its entrance on Geary and the water company had its entrance on Stockton. This accounts for the design of the Stockton Street facade which is treated as two sections. (See Fig. 3.)

Clinton Day (1846-1916) was an important architect in late nineteenth century San Francisco. He secured many institutional commissions including the Observatory at Berkeley (demolished) and the commission from Jane Stanford to carry out Charles Coolidge's (of the Boston firm of Shepley, Rutan and Coolidge) design for the Stanford Memorial Church (damaged 1906). Day also designed Falkirk, the Dollar estate in San Rafael.

Of Day's designs in San Francisco there are only two well-known survivors, the City of Paris building and the Union Trust, now Wells Fargo, at Market and Grant designed in 1908.

Day's Spring Valley Water Co./City of Paris building was the first "modern," that is to say, post-Victorian, Beaux-Arts or Neo-classical building on Union Square. The hallmark of these new Beaux-Arts commercial buildings was their relative sobriety. They broke away from the ubiquitous use of the bay window and the picturesque rooflines of their Victorian predecessors.

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History of an Edwardian

The dome roofed building on Union Square was a present from Jane Stanford to carry out Charles Coolidge's design for the Stanford Memorial Church (damaged 1906). Day also designed Falkirk, the Dollar estate in San Rafael.

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Art Glass Considered a Unique American Development

The United Glass Company flourished in San Francisco between the years 1895 and 1915. Two brothers, Harry and Bert Hopp, were the owners and designers for the company. The quality of the work produced by the organization was a reflection of their heritage. They were descendants of Charles Hopp of the well-known firm of Hopp & Sons, established in 1800. Speaking of Mr. Hopp, from the archives of the California Historical Society comes the quotation — "excess in their business, displaying the exceptional skill and ability in their manner of executing work, while the results is such a nature as to please the most critical."

Art glass, as distinguished from stained glass, which is primarily translucent, refers to a glass that is more opaque, iridescent and reflective, but very effective in its own right. These particular properties required their own special handling to achieve the optimum potential of the glass and this found its fullest flowering in the Art Nouveau mode which originated in Germany and was the preponderant art style between 1885 and 1910.

The onset of World War I brought the end of the functioning of The United Glass Co., which depended on England and Germany for many of its glasses. It also marked the termination of the Art Nouveau period.

Art glass is considered a unique American development. Although opague glass had been produced in Europe and America during the early nineteenth century, it was merely used for containers for household use. It was the experiments of John LaFarge and Louis Tiffany, beginning in the late 1870s, that really created the particular glasses that became known as art glass, specifically for picture windows and domes. Both men traveled and studied art in Europe, were artistic by nature, and brought their abilities to bear in creating new types of effects with glass. They experimented separately, but with equal interest to introduce color to glass in ways heretofore unknown.

Often called the opalescent style, this well describes the art glass genre. This experimentation with new types of glass was to expand the possibilities for different effects and to lighten the palette from the deep colors of traditional stained glass to more golden sunlight tints.

The City of Paris

San Francisco...Could Still Win

Figure 4. Brown's design for the central oval of the City of Paris dome.

The City of Paris was one of the most important. It stands as a monument to the past-history of the city, as a landmark, as a symbol of its position as a center of the city's shopping area. Diagonally across Union Square the Fitzhugh Building is soon to be demolished for a new Saks Fifth Avenue store. It will probably not be long before the stately Francis Hotel will be all that remains of the past-architectural spirit of this famous square.

At the landmark committee meeting in June, one critic asked Mr. Stanley Marcus why he could not consider the City of Paris the architectural level of his art collection. The way in which the City of Paris deserves to be saved for its own merits not just in fear of what may follow it. It is unfortunate for the citizens of San Francisco and the thousands of people who each year visit this city that we regard the family do not possess a more generous definition of Fine Art which could include this building. It is even more unfortunate that the city of San Francisco does not have the laws necessary to save their architectural heritage. The one-year moratorium that the City can give a building only postpones its destruction. Mr. Marcus has offered to save the process, skylight and to continue the annual Christmas tree tradition at the new store. They will serve as reminders of what has been lost to future generations.

(From: San Francisco Bay Architectural Review, May 1977)
Figure 5. The engaged columns of the City of Paris exterior wall are arranged classically: Corinthian order is shown here above, Ionic. The spandrels between the floors are each treated with a different design. Between the third and fourth floors, there is a floral pattern with cabochon-like escutcheons and a line beaded moulding. Between the fourth and fifth floors, shown here, there is a stylized Greek design with an egg and dart moulding above. Between the fifth and sixth floors, there is a simple Greek meander capped by a denticulated moulding. Over the top floor is a continuous band with a elaborate floral pattern interspersed with escutcheons and classical Greek ornaments. All this exterior ornament is highly refined and intricate.
History of an Edwardian

continued from page 1

Restraint is the keynote of this opalescent art glass skylight. The effect achieved by the almost-monochromatic skylight is to make one marvel at the intricate leading in the design, not at its colors. The only comparable skylights in San Francisco are those of the landmark Garden Court of the Palace hotel and the skylights in the Hibernia Bank at One Jones Street. All were manufactured in San Francisco by the United Art Glass Company.

The interior is ornamented with late Beaux-Arts, proto-Art Nouveau design: Master artisans—mold-makers, stonemasons, plaster workers, glaziers, metal workers—were working then in crafts which no longer exist at such levels of refinement. The mold-makers who translated Brown’s two-dimensional drawings into three-dimensional ornament were themselves artists though their names are now lost to us.

The well-ordered Neo-classical exterior was preserved by Brown to serve as a foil for his opulent interior rotunda with its subtly-colored glass dome. The amber sunbursts in the glass dome seem to flash overhead when the shopper walks through the building and instinctively looks up. There is a theatrical, Baroque manipulation of light.

The City of Paris has the elegance and richness of Parisian buildings from la belle époque and is a unique part of San Francisco’s architectural heritage.

City of Paris

Union Square

First Store in Town to Reopen

Fluctuat nec mergitur (it floats and never sinks), Paris’ own municipal motto, has been the slogan of the City of Paris since the spring of 1850, when Felix Verdier hung up over an edifice constructed largely of packing cases the sign: "LA VILLE DE PARIS FELIX VERDIER PROPRIETOR FLUCTUANT NEC MERGITUR"

The motto was appropriate, for the contents of "La Ville de Paris" had been shipped ever since. Felix had come from his silk-stocking factory at Nice, where he had started the new enterprise. Destroyed several times by fires, the store moved each time to larger quarters. When Felix was succeeded, at his death in the late 1860's, by his son Gaston, it was moved into its own building at Geary Street and Grant Avenue. It came to its present location in 1896.

Twenty-four-year-old Paul Verdier had scarcely taken over in 1906 when the building was destroyed. First store in town to reopen, it resumed business in a mansion of San Jose Avenue. The present six-story building, with its glass dome rising above balconies, its Louis XV window frames of white enamel and carved, gilded wood, was opened in the spring of 1909. At the peak of the dome appear the original crest of Paris; a ship in full sail, and the motto, Author of A History of Wine, Paul Verdier personally selects the more than 1,000 choice vintages which stock the cellars.

(From San Francisco: The Bay and Its Cities, by Workers of the WPA's Program of the Work Projects Administration in Northern California; The American Guide Series; 1940.)

Figure 7. Brown’s opulent rotunda was built on the setting for the city’s grandest Christmas tree.

Figure 8. When the City of Paris was redesigned by Brown in 1909 an elegant rotunda with an art glass dome was built behind the surviving facade of Day’s 1896 building.
Walking Tours

Guides
Randolph Delehanty, Heritage Historian
John Woodford, Architect (Russian Hill only)

Tour #1:
CLASSIC SAN FRANCISCO: NORTH BEACH & TELEGRAPH HILL.
Saturday
Nov. 5
The tour begins in Washington Square, the heart of North Beach, and explores some characteristic Edwardian streets and alleys. The tour includes prime examples of San Francisco's various Victorian architectural styles. Both large and small houses are included. Careful attention is also given to well-designed apartment houses built in the early decades of the twentieth century.

Tour #2:
TRACING THE ORIGINAL SHORELINE: DOWNTOWN OLD & NEW.
Saturday
Nov. 12
This tour explains San Francisco's peculiar grid pattern and its historic effects on the growth of the downtown. From Market Street, through the Financial District with its old and new office blocks and skyscrapers, to the red brick, nineteenth century Jackson Square Historic District. The tour explores both the city of the present and the city of a century ago.

Tour #3:
MISSION HILL
Saturday
Nov. 19
The tour begins at Mission Dolores and explores much of the Hill neighborhood, including several sensitive examples of San Francisco's various Victorian architectural styles. Both large and small houses are included. Careful attention is also given to well-designed apartment houses built in the early decades of the twentieth century.

Tour #4:
MISSION DOLORES AND THE MISSION DISTRICT.
Sunday
Nov. 20
The tour begins at the old adobe Mission, built in the 1790's. The history of the mission is recounted and the old burial ground explored. Then past Dolores Park and its sweeping view, to Liberry Street and some Victorians from the 1870's and 80's. Then to Mission Street itself, the oldest path of travel through the peninsula, and then to some workers' cottages on small side streets. The tour charts the Mission District's ethnic succession and its architecture.

Tour #5:
A VICTORIAN SAMPLER.
Saturday
Nov. 26
This tour, from the Ssas-Lilienthal House to the Whittier mansion, covers eastern Pacific Heights and includes prime examples of San Francisco's various Victorian architectural styles. Both large and small houses are included. Careful attention is also given to well-designed apartment houses built in the early decades of the twentieth century.

Tour #6:
GREAT EDWARDIAN INTERIORS: ART GLASS IN SAN FRANCISCO.
Saturday
Dec. 3
This tour, from circa 1915, San Francisco's downtown was graced with its finest interior commercial spaces. The Garden Court of the Palace Hotel, the dome of the Emporium, the splendid glass domes of the Hibernia Bank and the great dome and rotunda of City Hall are the treasures on this tour.

Tour #7:
The Presidio: Architecture and Landscape.
Saturday
Dec. 10
The cradle of San Francisco, the Presidio has been a military installation since 1776. This tour includes the old hospital, the old red brick barracks, some finest Victorians, the W.P.A.-remodeled Commandant's house, some very fine utilitarian structures and much more. Included in the trip history, the Presidio shelters some of San Francisco's oldest and finest surviving buildings.

Tour #8:
SAN FRANCISCO NORTH BEACH.
Sunday
Dec. 31
This tour, from the Haas-Lilienthal House to the Whittier mansion, covers eastern Pacific Heights and includes prime examples of San Francisco's various Victorian architectural styles. Both large and small houses are included. Careful attention is also given to well-designed apartment houses built in the early decades of the twentieth century.

You should know:
1. Reservations are to be made by mail, prepaid, and are non-refundable.
2. The necessary admission tickets showing meeting places will be sent to you.
3. If you make reservations for more than one date, please remit separate checks for each date.
4. You may purchase only two tickets per tour. (Members may purchase two tickets per tour at the lower rate.)

TOUR NUMBER DATE NUMBER OF TICKETS (LIMIT OF 2 PER TOUR) 

Mail tickets to:
Name ____________________________
Address __________________________
City __________________ Zip ______
Phone (day) __________________ (eve) ______

Mail this coupon to: Heritage, 2007 Franklin Street, San Francisco, CA 94109
Victorian House Tour a Great Success

The response to our October 2 Victorian House Tour exceeded our wildest dreams. Having never run a tour of private homes before, we carefully picked out the houses, put permission from the owners, designed and mailed out flyers, researched the houses, lined up interested volunteers, sent out publicity, and hoped to attract 1,000 people. While the chairman and the house captains were in careful planning, the reservations began pouring in. By the week of the tour, we had more advance reservations than we could fill. Noting that it could be otherwise, we began sending back checks, turning away buyers, and calling radio stations asking for World-wide announcements. On the tour day, a few tickets were available from volunteers who could sell them that they would be too busy to even use them. In all, 2,200 tickets were sold. At this time, it appears that Heritage’s net revenue will be about $9,000.

The committee is to be congratulated for creating a thoroughly enjoyable, informative tour, and special thanks is extended to the owners and tenants who so generously opened their homes. People attending noted the huge crowds and the enthusiasm generally centered on the well-informed house teams, the fascinating variety of restoration and decoration ideas, and the obvious care that had gone into the planning of the tour route, the refreshments, the program, and the logistics.

Chairperson Stephanie McCombs coordinated and directed the efforts of 200 volunteers and handled innumerable small jobs such as cutting plastic runners to fit into the houses. Working with staff Program Coordinator Linda J. Pitts, Chairman Stephanie and committee members Judy Crawford, Erllin Orell, Victoria Gilespie, Corrie Hamme-
man, Marilyn Hill, Mistie Mirke, Debbie Selom, Richard Sullivan, Charlotte Schmiedel, John Schmiedel, Helen Tomerlini, Bill Walters, Robert W. Warner and Cherry Morris thoroughly carried out aspects such as ticket sales, personnel, displays, refreshments, publicity, and research, writing, and drawing.

House and area captains organized their teams, worked with owners to know the houses, and pitched in as was needed. They were: Bruce at the June meeting of the Board of Directors. These Honorary Members, over 200 volunteers commented on the well-informed house teams, the fascinating variety of restoration and decoration ideas, and the obvious care that had gone into the planning of the tour route, the refreshments, the program, and the logistics.

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New Members Welcome

Contributors between May 1 and July 31, 1977

<table>
<thead>
<tr>
<th>New Members</th>
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<tr>
<td>Ms. Heron Freed</td>
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<tr>
<td>Howard &amp; Helene Askew</td>
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<td>Phyllis Pung</td>
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<td>Victoria Gilespie</td>
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<td>Bennie Gleason</td>
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<td>Dr. &amp; Mrs. Richard Glouw</td>
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<td>Harriett Alexander</td>
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<td>Neala G. Grooms</td>
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<td>Jo Hengst</td>
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<td>Michael Henderson</td>
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<td>Heritage Place</td>
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<td>Nancy H. Gerber</td>
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<td>Robert Holland</td>
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<td>Vaughn &amp; Barbara Hopkins</td>
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<td>Thomas C. Lummis, Hudson</td>
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<td>Nasia J. Jewett</td>
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<td>Mrs. W. H. Johnson</td>
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<td>Joan &amp; Kon Kaplan</td>
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<td>Michael Kay</td>
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<td>Kay &amp; Schurikplexkap</td>
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<td>Mr. &amp; Mrs. W. Klieber</td>
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<td>Bernard L. Kronick</td>
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<td>Ms. Jane &amp; John Krasnow</td>
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<td>Stephen Lakatos</td>
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<td>Thomas H. landmark</td>
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<td>Dana &amp; Frances Leavitt</td>
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<td>Jack Leister</td>
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<td>Ben Lesser</td>
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<td>Bert S. Leventhal, M.D.</td>
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<td>Houses in the Western Addition</td>
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<td>Mr. &amp; Mrs. T. Peter Linber</td>
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<td>Max &amp; Mary Linber</td>
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<td>Dr. Louis K. Lowenstein</td>
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<td>Mrs. Laura Magary</td>
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Paula March
Jennie Stith
Harold E. Major
Mr. & Mrs. Diane Munar
Mr. & Mrs. Frank Mantha
Mr. & Mrs. R. Maroten
Russell L. Mons
Cyr Mulligan
Linda P. Medina
Ronald & Ellen Morgenbach
Wayne Mayer
Mr. & Mrs. Albert F. Miller
Rosalva Miller
Daniel E. Morris
Jesse H. Moreland
James A. Morgan
Katherine Miorka
Nowell's
Pheasle O'Brien
Glenda Oel
Julie & Al Parker
Jean & Picklesimer
Roy E. Pike, Jr.
Julie Polanshek
Judy Prager
Mary Saltiey
Keith Selman
Joan Shaffer
Larry Resko
Jeffrey Ross
Frieda Edwards
Mona & Tom Robson
James A. Robson, Jr.
Mr. & Mrs. R. F. Ryan
Edgar Sanders
Linda Scherer
Terri Simpson

Walking Tour Pamphlets Available

The program for the house tour was designed to be a self-guided walking tour. Many extra were printed so that Heritage could sell them to persons wanting information about Victorians. Entitled "Victorian Houses in the Western Addition," the self-guiding walking tour can be acquired from Heritage for 50¢. If you order by mail, enclose a business size self-addressed, stamped envelope.

Left: Chairperson Stephanie McCombs. Right: House Captain and house Li-
Bennie Hume, Herbert Rowe, Charles Trott, Hattie Tavenern.

Hard Work Recognized

Twenty-three dedicated volunteers were awarded Honorary Memberships at the June meeting of the Board of Directors. These Honorary Members, whose names are listed below, bring the current Honorary Member count to 127.

Each Honorary Membership is one year and the privileges of membership are extended to those who have worked on the tour. Spirits were very high there was a great deal of lively powder among the group of volunteers, and there was a joyous aftertaste to the volunteer’s work. The volunteers are:...

Joseph F. Cohan, H. D. Kathryn A. Kirkpatrick, Ginny Ott

Contributors

Special Contributions

Haa-Tillenthal Realty
Elizabeth L. Gerstley
S. A. Lillenchold
Madeleine Haas Russell
Frances L. Stein

June Honorary Members

Jan Reeder
Bruce Soncker
Harry Clay
Burtan Edwards
James Flack
George Cappell
Reed Hooker
Susan Hornstein
John Johnston
Joel Lippert
Mel Moyer
Mel Nester
Mitzie Mize
Shirley McKnight
Laurel Quase
Valerie Ramey
Shirley de la Torre
Georgiana Warner
William Werner
Michael Varner
Book Review

Ever Wondered How They Designed City Halls?


This is a sequel to two handbooks published by William Ware in 1878 and 1897, which have been called the 'Talmud of architects'. This volume answers the question: what did the Gothic/Classical mode look like in the 19th century? This is a sequel to two handbooks published by William Ware in 1878 and 1897, which have been called the 'Talmud of architects'. This volume answers the question: what did the Gothic/Classical mode look like in the 19th century?

Vignola published his Rules of the Five Orders of Architecture in 1562 and had laid the geometric system on a module of the diameter of a column (Ware uses 1 diameter). Vignola's work, as well as that of other Renaissance architects including particularly Palladio, was published and republished with successive more modern illustrations until well into the 18th century. Books like these, though they did not hamstring genius, were indispensable. Jay Turnbull

Would not have known what Wright meant by "organ" architecture, nor could he have understood Wright's curious post-Victorian system of ornament. And of course, he would not have understood LeCorbusier's "new architecture".

Yet in the first decade of this century Wright was in Oak Park, designing his first Prairie style buildings which, when gathered together in the Wasmuth edition of his work (Berlin 1911) were to excite a whole new generation of European architects. And LeCorbusier, in his twenties, was in the same decade traveling the Mediterranean and spending time in the offices of the most revolutionary architects he could find. A revolution was brewing, but before it changed the visual world, Ware's hunch about the need for copy-books in the classic style was correct.

Ware himself, though he preferred to prefer the classic style to any other, had designed most of his buildings in the current tastes of the 19th century—that is, in the Gothic mode. This was what his master, Hunt, was known for, though Hunt too made the Gothic/classic switch. Ware's best known building, Memorial Hall at Harvard (1874-1878) is a bacon-striped, Gothic pile which bears no hint of the knowledge and lore Ware had for classic orders. But tastes changed, and we have seen in San Francisco that, with the Queen Anne style, buildings still essentially Victorian in massing began to be classic in their details, so that by the turn of the century, with Greece and Rome the models for international expositions (such as Chicago, 1893, Buffalo, 1900) the classic mode began to be the style of choice, particularly for institutional buildings in America's downtowns. Indeed, between 1910 and 1950 America built more classic buildings than Greece, Rome, or the rest of the world had seen.

The production of the 1977 book is basically a razoring apart of the original volumes for today's offset camera, and it is easy to see where the hand-set type of 1902 gives way to the photo-set heads of the 1970's. There is an immediate change in visual quality; the new heads are black and punchy but the old typescript far more carefully spaced and elegant. Happily, the plates in this revised edition have been photographed just as they appeared originally, and have lost little in the current publication.

There are many plates which could be reproduced better, but I have chosen one for the essay. As in the other plates in this volume, the orientation of the building is reversed. This is not a serious error, but it is a constant feature of 19th century plate reproductions. Making a comparable drawing of each building and putting it on a card for future reference is a good idea. Jay Turnbull

For what it is worth, here is the way Ware's idea of a City Hall might have looked, with the Gothic/Classical mode intact, though perhaps somewhat modified.

Perhaps economics constrains us too much today, or our interest lies in other things. This volume is a reminder that once there were other ideas, some of which have renewed validity.

Jay Turnbull

This statement is the very key to the rift between modernists and traditionalists which widened between 1900 and World War II. Ware would have given careful thought to the usefulness, or function, of a building, but he would have denied that the way the building fit its use was what made it architecture, or a work of art. He
Calendar in brief

**Daily**

**Weekly**
- Heritage Walking Tours - For reservations see page 5.
- UC Extension Seminar (Santa Cruz) - Popular Arts of the 20th Century: The Theatre - Lecture Series. (408) 459-2071

**Monthly**
- Nov. 15: Heritage Special Program - Finding the Flawless Photo by Craig Buchanan, H-L Ballroom, 7:45 pm. Free for members.
- Dec. 10: Californians for Preservation Action Workshop & General Meeting - At Pacific Grove's Historical Arts Center. Call EPA members Hal Major (771-4600) or Judith Waldhorn (647-7470) for information about EPA's workshop & legislative activities.
- Dec. 15: Heritage Holiday Open House - Members will receive invitations.

**Special Program:**
**Finding the Flawless Photo**

Tues. Nov. 15. Haas-Lilienthal Ballroom. $1. Free for members. 7:45 pm.

Craig Buchanan, a professional free lance photographer in San Francisco specializing in architectural photography, will clarify what is, for many, the confusing and often not-so-successful process of photographing buildings. By demonstrating the differences between film types, and by explaining the uses of photographic equipment, from the instant to the more complex cameras, and the ways to capture the subtleties of light, both interior and exterior, he will show how one can achieve success in photography. Mr. Buchanan will speak about the uses of scale, perspective, and composition, and show how details as well as full views of buildings are photographed. In demonstrating his techniques, he will use his extensive and excellent archive of photographs of the City of Paris as well as other notable public buildings.

**Heritage Downtown Inventory**

The map above shows the boundaries of Heritage's architectural inventory. The central area outlined with a heavy black line is the primary area which consists of the Financial District, the Union Square area and the Market Street area. The larger boundary which includes areas of North Beach, the Tenderloin, Civic Center and some parts of Market is a secondary area which will be evaluated less comprehensively.

The inventory is being carried out by Charles Hall Page & Associates, who report that over 1,000 buildings have been recorded during the project's initial stage. The data collection and evaluation will be completed in 1978 and the resulting information will assist owners in evaluating the merits of their buildings and should help encourage the preservation of meritorious buildings. Heritage has raised $40,000 of the $46,000 needed for this project.

**Directory 77 Revised & Reprinted**

Heritage's popular Directory 77, Rehabilitation Advice and Useful Sources for Owners of Vintage Buildings is now available.

This book, featured in our previous newsletter, contains: introductory advice; lists of craftsmen and suppliers; a checklist for the prospective buyer or restorer of an old building; do's and don'ts in restoration; bibliography; instructions on researching a building; a glossary; and a summary of architectural styles.

Copies are available at the Heritage bookshop at 2007 Franklin St. (open Monday–Saturday 10-5). Mail this coupon to DIRECTORY 77

Heritage, 2007 Franklin St., San Francisco, CA 94109
Heritage Publication

Directory 77 Helps Owners of Vintage Homes

"Who can fix my stained glass window?" is one of hundreds of questions homeowners have asked Heritage during the past few years. Heritage's new Directory 77: Rehabilitation Advice And Useful Sources for Owners of Vintage Buildings, answers many of these questions. Compiled by volunteers Jan Beecher, Bruce Ronacker, Burton Edwards, Charlotte Schmidt, and William Walters, and edited by Heritage Architect Jay Turnbull, AIA, the book is aimed at all who are renovating or intend to restore an older building.

First edition of 500 copies sold out within a month. The second edition, printed May 10, is going fast. Copies are available at the Heritage Bookshop at 2007 Franklin (open Wednesday and Sunday afternoons) or by mail for $4.50. For your convenience, an order blank is on page 3.

Comments from the Directory Committee
(The background of assembling the Directory is a story in itself. The following comments were written by committee members Jan Beecher.)

Working on Directory 77 was a unique volunteer experience. The committee that assembled the book worked at the seat of several previous Directory committees. When I joined the "reconstituted" committee in the fall of 1975, meeting Charlotte, Bill, Burton, Bruce and Jay for the first time, we had only a card file of craftsmen and suppliers to work with. This resource had been accumulated by earlier committees who had begun asking Heritage members in 1975 for recommendations. From those forms, a list of entries was compiled which needed to be checked.

The most difficult questions concerned costs. Certainly, the lists of craftsmen and suppliers would be included. Out of hundreds of additional ideas, the most important and most accessible were selected. These decisions were made at our irregularly scheduled evening meetings.

Getting our group together was often difficult since prior commitments (jobs, school, other committees, etc.) intervened. However, by December, we had had enough meetings with the Heritage staff to have determined the basic sections of the Directory and to assign ourselves tasks. In December, we were updating card files, drawing, and writing narrative. The glossary, among other things, did not exist.

As is inevitable in any project that depends upon volunteer aid, other commitments delayed us. In fact, I began to suspect that we would indefinitely assemble information and never publish the book. Fortunately, an element of urgency arose: the American Institute of Architects wanted to feature the Directory in its March Rehabilitation Seminar.

in this issue...

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Monthly Programs

July 12

49 Miles of San Francisco History

Historic sites along San Francisco's 49 Mile Drive will be presented by Gladys Nason, City Archivist. She will use slides made from some of the old postcards and early photographs which are part of the historical treasure which she manages in the Main Library's San Francisco History Room. She will show the changes which have occurred along the route as she discusses existing buildings (in Civic Center, Chinatown and on Market Street) and demolition sites (the Stanford Mansion on Nob Hill, Sutro Baths, and the early Cliff House structures). Of particular interest are rare interior photos which document the life styles of bygone eras.

August 9

Floating History at the Hyde Street Pier

Five ships from the great turn-of-the-century shipping days are part of the Hyde Street Pier, a unique park established nearly 20 years ago by the State and now operated by the National Park Service. John Martini, a National Park ranger who led Historic Preservation Council tours for the Golden Gate National Recreation Area will use slides to trace the history of these historic ships and to describe the unusual preservation effort.

September 12

Victorian Alamo Square and Inner Richmond

The Victorians who lived there and the developers of the finer District will be presented by Richard Looman of the San Francisco Planning Department. The slides of these two neighborhoods are part of the Planning Department's architectural survey of all historic districts in the city and were prepared and evaluated. The presentation will show the common architectural characteristics which define each of these neighborhoods and will point out the important structures which are included.

Walking Tours Need to Expand

The increasing popularity of our weekend walking tours has been well received, of course, delighted that they filled up so rapidly, but would rather not have fewer people going. In March, after Larry Marx announced the walks in the Inner Richmond section of the event, the request of mail contained twice as many requests as we could handle.

In response to the great interest in San Francisco neighborhoods, we are planning a series of walking tours which will be held on weekends, beginning in September. The grant money will be used to determine the scope of the program, plan the curriculum for training walking tour docents, and determine the administrative needs involved in running a larger program. Gay Kuz, who managed our Lecture series in 1975 and 1976, will direct this study beginning this month. We hope to train our first walking tour docents in 1978.

New Members Welcome

Heritage is an urban conservation organization dedicated to encouraging and assisting the protection of San Francisco's unique cityscape. The four major goals of Heritage are to:

1. assist the CONSERVATION of important elements of San Francisco's architectural heritage and to enhance that legacy by encouraging excellence and sensitivity in new development,
2. encourage PUBLIC POLICIES and decisions which recognize and promote the preservation and enhancement of the city's special character,
3. sponsor PUBLIC AWARENESS programs on the urban environment,
4. preserve and maintain the landmark HASS-LLIENAL HOUSE.

Heritage depends upon membership dues and contributions: Members receive the quarterly HERITAGE NEWSLETTER, reduced rates for lectures and tours, bookshop discounts, and invitations to special events. Contributions and membership dues are tax deductible.

Encourage your friends to join Heritage; pass this coupon on to them.

Enclosed is $15, $25, $50, $75.00 (Sr. Citizens & Students)

Name__________________________
City__________________________
State__________________________
Zip__________________________

Mail to Heritage, 2007 Franklin Street, San Francisco, CA 94109.
1976 Reviewed

Citing 1976 as "a year of signal accomplishments," Heritage President Charles Hall Page reviewed the year's achievements in Heritage's just-published 1976 Annual Report.

Among these were saving the Jessie Street Substation designed by master architect Willis Polk, preparing and submitting a nomination of San Francisco's nationally significant Civic Center to the National Register of Historic Places, continuing to champion public concern for the architectural future of Union Square, and developing (with the City) a preservation loan program aimed at helping low and moderate-income owners participate in San Francisco's restoration boom. In 1976 Heritage also sponsored an AIA grant funding a feasibility study of the landmark Goodman Building, supported efforts of a task force confronting technical, legal and economic problems posed by San Francisco's 1969 "parapet ordinance," and acquired historic easements on two restored buildings in the Western Addition. The Urban Conservation Fund continued to be employed as a last resort financial resource to save threatened buildings. Also noteworthy was the tremendous success of Heritage's program to make San Franciscans more aware of our architectural legacy—walking tours, lectures, house tours, Awards of Merit, and special programs.

Thanking members, board, staff and volunteers, Mr. Page looked to the future by noting that priorities for 1977 include an historical/architectural inventory of San Francisco's architecturally rich downtown. Implementation of the preservation loan program for lower income owners and neighborhoods, publication of a completed manuscript for a book of Heritage's architectural walking tours, and the development of a program of docent guided city walking tours.

Directory 77

This March 1977 deadline renewed our energy. Final decisions were made jointly with the Heritage staff. We determined how to handle the response process, the extent of the glossary, the title, and the format. The staff and the committee pulled together the final writing, thanks to Jay's editing, design and paste-up skills, the book was finished a week before the AIA seminar.

Surpassing our dreams, the final product is not only attractive, but is also a very useful source of information. We are pleased that the book is in such demand that it was so well received at the AIA seminar, which is reported on in the following article.

Directory 77 Presented at AIA Seminar

On March 24, the continuing education program of the Bay Area chapters of the American Institute of Architects, the Construction Specifications Institute, and the Producers Council was thrown open to a larger public when three organizations co-sponsored with Heritage a seminar on restoration and rehabilitation. This seminar was designed to describe the rehabilitation of San Francisco's significant Civic Center to the National Register of Historic Places and the City's efforts to make it a living, working center for the downtown. The seminar also included a special session on "Overcoming the Obstacles to Rehabilitation," with Mr. Page looking at the future of Union Square, Mr. Anderson looking at the future of Los Angeles, Mr. Stewart looking at the future of the Bay Area, and Mr. Page looking at the future of San Francisco's Civic Center.

The continuing education programs were funded by a grant from the Committee on Continuing Education of the American Institute of Architects, the Construction Specifications Institute, and the Producers Council. The curriculum was developed by Mr. Page in consultation with Mr. Anderson and Mr. Stewart. The seminar was a tremendous success, and we are looking forward to continuing these programs in the future.
Frescos in Coit Tower & Beach Chalet
Public Treasures Back on View

The rightful owners of a unique and priceless work of art recently got back a lost communal heirloom when the Recreation and Park Commission restored the Coit Tower frescoes that had been locked away from the public since 1961. The murals are now open from 2 to 4 p.m. daily.

The frescoes were the work of some fifty artists commissioned by the Public Works Administration in 1934. They decorate the interior of the base of the observation tower designed by Arthur Brown, Jr. in 1931 and built with a legacy left to San Francisco by Lily Hitchcock Coit. The base of the tower was originally intended to house a restaurant which was never installed. The doughnut-shaped corridor on the ground level was later selected for a federal relief project for artists in 1934. The theme that the artists chose was the working life of California in the 1930's.

The Coit Tower frescoes are a carefully thought out sequence of images that tell a story, actually many stories, with a strong and sometimes political theme. The fresco cycle is very complex and rich. While a collective project, the individual sections of the sequence reveal strong personal style and great stylistic variation. The influence of the Mexican muralists is very evident.

San Franciscans interested in seeing that is perhaps the finest public art work of 1934 in San Francisco should visit the top of Telegraph Hill and see this treasure which has just been returned.

The companion to the Coit Tower frescoes depicting work in California is the fresco cycle showing play and recreation in the Beach Chalet on the Great Highway at the far western end of Golden Gate Park. The Chalet itself was one of Willis Polk's last designs before his death in 1924. In 1936, Lucien Labaudt and two assistants covered some 1500 square feet of wall space in the rectangular barroom with a beautiful sequence of frescoes. (Presumably the art of painting with water color on wall plaster. It is the most durable kind of painting.)

The Chalet now houses a bar and the frescoes can be seen during regular bar hours. The fresco cycle is the artists' survey of how San Franciscans enjoyed their leisure in the 1930's. The scenes cover many different areas in the city and all different sports and forms of recreation.

Western Addition
House Tour October 2

At least six Victorian houses will be open to the public as part of Heritage's first fund-raising house tour. It is scheduled for October 2, from 1 to 5 p.m., in the Western Addition from Cottage Row between City Hall, Octavia, California and Sutter Streets.

The homes on the tour will demonstrate a range of uses, from small businesses to residences—studios, flats and single-family homes. Interior and exterior examples of excellent craftsmanship will be identified and an exhibit of the work of those craftsmen and designers will be featured.

Flyers announcing the house tour will be mailed in August.

Volunteers are needed now for the various tour committees. These are Publicity, Research, Refreshments, House Staff, and Telephone. The House Staff in each home will provide visitors with general information about the Victorian features to be seen. Each volunteer will be eligible for a half-price ticket to the tour.

An introductory meeting for all volunteers will be held on Saturday, June 18, from 9:30 a.m. to 12:30 p.m., in the Haas-Lilienthal Ballroom. Stephanie McKown (922-7852), House Tour Chairman, and Georgiana Warner (546-4824, evenings), House Personnel Chairman, will explain volunteer jobs and distribute the neighborhood showing slides of the houses and of interesting aspects of the area, such as Cottage Row, Manny Pleasant's Trees (official San Francisco Landmarks) and the unusual Zen Soto Mission. If you can assist on October 2, or if you can help with advance work over the summer, come to the meeting or call.

Union Square
Whose Blind Spot?

On March 16, columnist Herb Caen tossed Heritage a bouquet—"no public-spirited group could be worthier"—but followed with a blast—"but it has developed a blind spot about Union Square." Thanks, Herb, but we think you're the one who is short-sighted.

Mr. Caen may not be fond of the Pittburgh Building or the City of Paris building, but many San Franciscans are. These buildings, along with the St. Francis Hotel, define Union Square.

Many persons, when asked to describe Union Square, would talk of "real" San Francisco, as they pictured articulated, balconied, columned early 20th century structures.

The elimination of well defined, elegant buildings in favor of standardized, suburban blank-box design is not progress. Had Heritage and the Citizen's Committee to Save the City of Paris been silent, a blank-wall Saks Fifth Avenue store and an ordinary Neiman-Marcus building might exist today, blighting Union Square.

Heritage's vigorous efforts to open people's eyes, to eliminate their blind spots, have begun to pay off.

Saks Fifth Avenue has not agreed to save the Pittsburgh, but they have instructed their architects, Wallman Cohen, to consider a facelift; Neiman-Marcus have consistently talked of a landmark designation and, in fact, Mr. Johnson recently asked that ideas about the City of Paris be sent to him at: 575 Park Avenue, New York, NY 10022.

Although neither of these situations promises that the early 20th century structures will be conserved for the future, each does hold promise that the unique, elegant character of Union Square will be conserved. In both cases, Mr. Caen should be able to see how Heritage's vision is 20-20.
Walking Tours

J Delanhanty, Heritage Historian

San Francisco's downtown stands where Yerba Buena cove once sheltered the ships of Yankee cattle hide traders in the 1850's. Portsmouth Square, the plaza of the Mexican-era village, and Jackson Square are included.

TRACING THE ORIGINAL SHORELINE: PART I
San Francisco's downtown stands where Yerba Buena cove once sheltered the ships of Yankee cattle hide traders in the 1850's. Portsmouth Square, the plaza of the Mexican-era village, and Jackson Square are included.

TRACING THE ORIGINAL SHORELINE: PART II
Jasper O'Farrell's town plan of 1847 established two different grids and block sizes in the downtown and permanently divided the city into two halves. Some fine red brick utilitarian buildings, old and new, are the highlight of this exploration of the South-of-the-Slot.

NOB HILL: 1850-1906
This tour traces Nob Hill's early development, stressing the Bonanita period between 1870 and 1890. This street pattern, the locations and histories of early houses, and later mansions, and the social life can be sensed from the remaining walls, gardens, fences, gates, and sidewalks, as well as from the Flood Mansion and the Fairmont Hotel.

THE EMPIREADO (Old East Street)
San Francisco developed as a seaport, not a railroad city. This tour examines what remains of the turn-of-the-century waterfront: the Ferry Building, the piers, and some landmark buildings and modern redevelopment. Bus hop to the brick warehouse district at the base of Telegraph Hill.

PRESIDIO AND JACKSON SQUARE HISTORIC DISTRICT TO THE FILLMORE DISTRICT
The introduction of the cable car changed transportation patterns in San Francisco. This tour includes the cable car powerhouse and museum and a hop by cable car to California Street. Then downwards to the great banking halls, the Wells Fargo History Room and the superb Museum of the Money of the American West.

VINTAGE OFFICE BUILDINGS: BUSH AND FIFTH STREETS
The concentration of high quality office blocks and skyscrapers in this area is extraordinary. The Mills Building, fine post-fire structures, some of the best skyscrapers from the boom of the 1920's and a few good contemporary buildings line these key streets.

MARKET STREET
Saturday
August 20 This tour examines both sides of San Francisco's "main street" which attracted prestigious building from the 1880's on. Both old and new buildings are included and also some successful and not-so-successful public spaces.

NEW MONTGOMERY AND MONTGOMERY STREETS
Saturday
Sept. 3 New Montgomery was a later alteration of Jasper O'Farrell's town plan of 1847. It is a surprisingly coherent streetscape. Then across Market to the Phelan Monument and down Montgomery Street itself, "Main Street West," to the Transamerica pyramid.

THE BEST OF POST-FIRE SP: KENNEDY, POST & SUTHER STREETS
Sunday
Sept. 4 San Francisco's post-fire shopping district contains whole clusters of beautifully designed commercial buildings with Neo-Classical detailing. Most were built between 1906 and 1918; when the ideal of most architects was to harmonize their individual designs with the street as a whole. We will look for the best of these buildings.

NOB HILL: 1850-1906
Saturday
August 16
Tour #8 NOB HILL: 1850-1906
Sunday
August 15 See description listed for Tour #3.

Tour #9: GREAT EDWARDIAN INTERIORS: ART GLASS IN SAN FRANCISCO
Friday
August 19 From the late 1890's to circa 1915, San Francisco's downtown was graced with its finest/ greatest interior commercial spaces. The Garden Court of the Palace Hotel; the rotunda of the City of Paris, the dome of the Emporium and the splendid glass domes of the Embarcadero Bank are the treasures on this tour.

Tour #10 MARKET STREET
Saturday
August 20 This tour examines both sides of San Francisco's "main street" which attracted prestigious building from the 1880's on. Both old and new buildings are included and also some successful and not-so-successful public spaces.

Tour #11 THE EMPIREADO (Old East Street)
San Francisco developed as a seaport, not a railroad city. This tour examines what remains of the turn-of-the-century waterfront: the Ferry Building, the piers, and some landmark buildings and modern redevelopment. Bus hop to the brick warehouse district at the base of Telegraph Hill.

Tour #12 THE EMPIREADO (Old East Street)
San Francisco developed as a seaport, not a railroad city. This tour examines what remains of the turn-of-the-century waterfront: the Ferry Building, the piers, and some landmark buildings and modern redevelopment. Bus hop to the brick warehouse district at the base of Telegraph Hill.

Tour #13 NOB HILL: 1850-1906
Sunday
Sept. 13
Tour #14 PACIFIC HEIGHTS
Saturday
Sept. 18 Major areas discussed will be the 1000 block of Green which includes pre-1906 buildings, the 1000 block of Vallejo where architect Willis Polk was active, and sites of compatible 20's and 30's apartment houses.

Tour #15 RUSSIAN HILL
Sunday
Sept. 24 This spectacular ridge has attracted prestigious patrons and creative architects. After the turn-of-the-century, and before the income tax, many splendid houses were built here. This tour picks out some of the very best.

Tour #16 PACIFIC HEIGHTS
Saturday
Sept. 24 This spectacular ridge has attracted prestigious patrons and creative architects. After the turn-of-the-century, and before the income tax, many splendid houses were built here. This tour picks out some of the very best.

Note:
1. All tours start promptly at 12:30 pm and last about two hours.
2. Wear walking shoes.

Mail this coupon to: Heritage, 2007 Franklin Street, San Francisco, CA 94109.

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City: ____________________________ Zip: ________
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Contributors between February 1 and April 30, 1977

New Members

- Mr. & Mrs. Harvey G. Anagnost
- Y. J. S. J. Arnold
- James E. Ang
- Josephine Aspin
- Gerald B. Barrick
- Dr. and Mrs. J. T. Beckett
- Jeannie Bannar
- Myron Baxley, M.D.
- David E. Belden
- Mr. Brennan Belling
- Paul D. Bertin
- Alan Besnault
- Mike Borganz
- E. R. Bollinger
- Mr. & Mrs. R. R. Buck, Jr.
- Mary Beth Buck
- Mrs. Theodore F. Carter
- Marilyn Cerroso
- Miss Rita Clark
- Francisco Urda Cooke
- Carol L. Cohn
- John Conolly
- Dr. & Mrs. Robert E. Cooper
- Mr. Gunter Dafnis
- George Delano
- A. Desayre
- Alice Huddleson
- John Dickinson
- Bobbie D. Draper
- Miss Nicole Doyle
- Mr. & Mrs. Perrysley
- Mrs. Joseph Pennington
- Margaret A. Phelan
- Kathleen S. Fredericks
- Gary A. Goetze
- David E. Goodwood
- Joe Anne Grimes
- A. G. Grout
- Mrs. Harriet S. Gross
- Max Malti Gamma
- George W. Halman
- Marilyn Hall
- Mr. & Mrs. Donald C. Hamilton

Hedges

- Alex Harwood
- Forrest Halton
- Henry H. Hambleton
- Gayle S. Hare
- Nancy A. Haspel
- C. Wayne Hampton
- Elizabeth Harman
- Kenneth H. Hatton
- Louisa M. Haydon
- Mr. & Mrs. George P. Hewett, Jr.
- S. M. Hiram
- Janice Kaye
- Elwood Kerr
- Ursula Keeler
- C. Gordon Keyser
- Barbara Kline
- David M. Knoke
- Mrs. Ruth Knufft

Soiree a Great Success!

The Landmark Koshland House charmed over 300 people who attended Heritage's fundraising party there on April 30. Thanks to the planning and attention to detail provided by Stewart Morton and John Johnston, the help of former owner Paul Rem, and the cooperation of new owners Ken Williamson and Martin Brown, the delicious buffet prepared by Farmers', and the dedication of many volunteers, the party was memorable, delightful and profitable. Names of contributors and prize donors are listed above.

The net proceeds of over $13,000, which include donations from a number of members who could not attend, are earmarked for expenses connected with the Haas-Lilienthal House's annual fund drives. The most noticeable use of funds will be for finishing the 91-year-old Haas-Lilienthal House floors.

The most successful of this soiree definitely calls for another one in 1978. Any ideas?

Our new contributions were funded by the newscasts on April 1 at the House. The thirty-two newly trained daces are: Ida Anderson, Martha Bacon, Mary Beth Back, Phyllis R. Champion, Judy Cretagh, A.C. Crispin, Nancy Harris, Forrest Halton, Natalie Hall, Janice R. Kawasaki, Eleanor Keating, Julia King, David Krzems, Fanchon Leit, Joelle Nations, Betty Miles, Marjorie Meadows, Peter Quin, Kayla Dunn, Bebe Salley, Jerry L. Samuel, Andrea Schrade, Ann Schwabendy, Ann L. Sim, Diane Stathis, Anaya Sorey, Cobey Sova, John Surges, Sue Surges, Dolores Taylor, Joan Wilt and Cheryl Willis.

The docent corps now numbers 75, making it possible to not only have extended Sunday and Wednesday hours, but also to give more specially scheduled tours.

A delightful new exhibit has been added to the tour; a collection of Victorian children's furniture on loan from Mrs. Carl Stein.

The House has been visited by over 3,000 people since January 1977 and has been a most romantic setting for several weddings and parties. Call us for tours or rental information.
Historic Preservation Easements

Heritage Protects More Buildings

The future of two distinctive San Francisco buildings has been assured by the conveyance of Historic Preservation Easements to Heritage from the owners.

One of the most elaborately decorated houses in Presidio Heights, 3340 Washington Street, was built in 1872 for a prominent member of San Francisco's French community, John Andrew Bergerot. A period Baroque combining French and Italianate styles and elaborated into an architectural rarity, the house is a private investment partnership. David S. Peter F. Supino & Partners' "Nae I" group; a private investment partnership. David S.

Architects, draftspersons are needed to help Heritage in this preservation program. The owner of each building is eligible to claim a Federal tax deduction for the value of the easement. The amount of the deduction is the difference between the market value of the building before and after the conveyance of the easement. Although there are many variables which affect the calculation of before and after values, the tax deductible difference is estimated to be about 10% of the value of the building. Owners interested in preserving their buildings by conveying easements to Heritage should write or call the office for detailed information.

3512 Twenty-first Street is a Stick Style Victorian built in 1890 by C. T. Pfarrer. The original facade was particularly unusual in that the ornamentation and fenestration were fully carried around the side of the building with variations in the use of recessed windows behind full columns, rather than bays as on the street side, and two-sided or "triangular" bays also on the courtyard side. In 1959, the street facade and portico were entirely removed and a plain stucco front and garage installed. The facade was fully restored with a modified portico by Peter F. Supino & Partners' "Nae I" group; a private investment partnership. David S.

As Heritage's conservation and education efforts grow, so do our volunteer needs. The programs below depend upon volunteer support. If you can help, write or call.


docent to give Haas-Lilienthal tours

The docent training course is repeated every February and March. Trainers learn about San Francisco's Victorian period and the H-L house history and furnishings. We require a one-year commitment for Wednesday or Sunday, semi-monthly. If you are interested in the 1978 course, please send your name. You will be contacted in December 1977.

Toy Train

Persons are needed to run our 1920's toy train during tours. Toy train operators are scheduled for one weekend or Sunday a month.

Bookshop Committee

Help book sales at the house during tours. Persons are needed one weekend or Sunday a month. Bookshop Chairperson sought to manage the Bookshop and schedule the committee.

Publicity Assistance

Help with preparing media information and special projects. You will need time to spend at the Heritage office between 9 and 5, Monday-Friday.

Special Events

Help with enjoying media information and special projects. You will need time to spend at the Heritage office between 9 and 5, Monday-Friday.

Bookshop committee sought to manage the Bookshop and schedule the committee.

As Heritage's conservation and education efforts grow, so do our volunteer needs. The programs below depend upon volunteer support. If you can help, write or call.

Haas-Lilienthal House

House Manager Position Open

Interviews for the position of Haas-Lilienthal House Manager will be held during the summer. The House Manager operates and manages the House. Responsibilities are in the areas of House Maintenance, General Security and House Arrangements. We are seeking an energetic live-in person who enjoys public contact, can keep track of details, is organized, and is interested in maintaining the gracious character of our House. If you are interested, please write Heritage a letter describing how your experiences, etc., make you the right person for the position. Salary is $200/month.

 volunteering opportunities.

Volunteer Opportunities

As Heritage's conservation and education efforts grow, so do our volunteer needs. The programs below depend upon volunteer support. If you can help, write or call.

Docent to Give Haas-Lilienthal Tours

The docent training course is repeated every February and March. Trainers learn about San Francisco's Victorian period and the H-L house history and furnishings. We require a one-year commitment for Wednesday or Sunday, semi-monthly. If you are interested in the 1978 course, please send your name. You will be contacted in December 1977.

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Residential Rezoning

Background—Piecemeal Changes

The rezoning grew out of sentiments expressed in the late 1960's and early 1970's by neighborhood residents. During those years, many groups and individuals argued that the existing zoning, adopted in 1960, neither encouraged the demolition of sound old houses, nor allowed the last vacant lots to be consumed by bulky development which upset the established qualities of the neighborhoods.

During those same years, neighborhood groups were formally applying to the City for "downzonings"— reductions in the number of dwelling units permitted to be built on a lot. In rapid succession, downzoning was requested by the Haight-Ashbury, Inner Sunset, Inner Richmond, Pacific Heights, Golden Gate heights, Capp and Bartlett Streets, Nob Hill and the Outer Sunset and the Inner Richmond. Pacific Heights, Golden Gate districts—RH of Residential Districts—have been given a year to test the existing zoning adopted in 1960. This requires a public hearing and Planning Commission approval. The downzoning grew out of sentiments expressed in the late 1960's by neighborhood residents.

The proposed zoning is finaly adopted by the Board of Supervisors, any building permit filed after May 20, 1976, must meet the strictest standards compatible with the pre-1976 Planning Commission rezoning.