FALL MEMBERS RECEPTION

The Lillienthal-Pratt house will be the site of Heritage's FALL MEMBERS' RECEPTION November 20th.

The house, constructed in 1876, is an excellent example of Italianate architecture immaculately maintained and lavishly furnished. It is also very unusual in retaining its open setting as a part of a Victorian and Classical grouping of buildings which includes the Bransten House (1735 Franklin), the Coleman House (1701 Franklin), and the Warner-Coleman House (736 California). The Lillienthal-Pratt House is the earliest unaltered building of the group and exemplifies the elegant angled-bay Italianate style so characteristic of San Francisco during the "champagne days" of the 1870s.

The house was constructed in the country's centennial year by Louis Sloss as a wedding gift for his daughter Bella, and her husband Ernest Reuben Lillienthal. Louis Sloss, whose own grand residence was located nearby at 1500 Van Ness, was a stock broker deeply involved in the Aleutian Island seal trade and founder of the Alaska Commercial Company. The new house followed the architectural fashion popular in New York and Philadelphia townhouses. An entrance and hall along one side of the building leads to a formal front parlor, second parlor and dining room. The first floor rooms are spacious with bay windows, high ceilings and ornate decoration. The second floor contained a master bedroom with bed alcove and bath, three other bedrooms and a bathroom. Additional bedrooms and a sitting room were located on the top floor, with a laundry, playrooms and central heating plant in the basement. Mr. and Mrs. Ernest Lillienthal lived at 1818 California Street until a new and larger house was constructed in 1922 at 1500 Van Ness, adjacent Bella's father's mansion.

GRANT DEHART COMPLETES FOUR YEARS OF LEadership AT HERITAGE

After four years at Heritage and the completion of many of our primary goals for this period, I have submitted my resignation as Executive Director, effective September 30th. I have offered my services as a consultant during November and December to make the transition as smooth as possible.

I have not made it much of a secret that I would be interested in moving on from Heritage when the position plan was adopted and when our extended survey results were incorporated into other sub-area plans. Now that these goals are basically accomplished, I feel it is time to advance my career.

I have thoroughly enjoyed the challenge, the creative environment, and the many victories over the last four years. I have never had a more exhilarating work experience, or felt that the goals of my work were more worthwhile. I have been able to accomplish more tangible results in four years than most professionals in this field are able to accomplish in an entire career.

Heritage's specific and primary purpose, as stated in the Articles of Incorporation, is "to preserve and protect buildings of historical or architectural interest and their surroundings." With your support in the last four years, I have enthusiastically and aggressively pursued this purpose in the most direct and effective way I know how. We are now seeing the results of this effort.

During the first ten years of Heritage's life, between 1971 and May 1981, the organization could claim direct credit for saving fourteen buildings: a dozen victorians moved from the Western Addition, the Jessie Street Substation, and the California-Pacific Building. Valiant efforts by Heritage and other groups to save the Alaska-Commercial, Fitzgibb, and City of Paris buildings although unsuccessful, are preserving a public attitude and political climate favorable to preservation, which were essential for our successes these past four years.

Since 1981, through direct involvement in the planning approval process, we have succeeded in saving the 1300 Sacramento Building, the Federal Reserve Bank, the Alcazar Theatre, Hooper's Southend Warehouse, the B. Dalton Bookstore Building, the Oriental Warehouse, the Jessie Hotel, the Williams Building, the Herbst Theatre, the Metropolitan Life Insurance Company/Cogswell College Building, the Embarcadero Bulkhead Buildings at Piers 3, 5 and 42, the N. Gray Mortuary, and the Mission United Presbyterian Church. In addition, we have had a major effect on the designs for several rehabilitation and new development proposals.

IN THIS ISSUE

- Soiree
- Pacific Telecom Rehab
- Special Feature: South of Market Part II
- Calendar of Events
Heritage’s “Soiree ‘85” celebrated the opening of the California Culinary Academy’s new facility on the evening of September 27th. Renovated California Hall was a vision of elegance as guests began to pass through the spotlit doors at 7:30 p.m.

Dramatic renovations by Matison & Shidler, developers of the building, and the Academy, its major tenant, included the grand vaulted ceiling, marble floors, and crystalline balcony. The whites, mauves and grays, together with frequent use of glass have so transformed the building that those who knew it before were hard pressed to find any resemblance.

The food was classic Culinary Academy. Guests were overwhelmed by the varieties of form of chocolate and marzipan on the immense dessert trays.

Although guests were still leaving at one a.m., for the over 400 attending, the evening seemed too short. Many, caught in the sway of the music of Don Neely and the Royal Society Jazz Orchestra arrived at the gaming tables to find it was already 11:30 p.m., the time for prize redemption. Those caught in the spol of the tables had to be satisfied with prizes such as weekends at luxury San Francisco hotels, gift certificates from I. Magnin and other fine stores, catered dinners and cases of wine. These winners will have to save their “red shoes” for next year’s dancing.

The separate Silent Auction included such items as a sculpture by well-known Tom Berenson, a pair of Elloise McGlade-designed chairs, a dessert party for 30 at the Haas-Lilienthal House by Taste Catering, and dinner for two at The Great Chefs of France Gala together with an overnight at Rancho Cuyamn Inn in Rutherford.

This year’s Soiree raised $45,000 and was the most successful in Heritage history. It was made possible by many dedicated donors, underwriters, volunteers and guests. Numerous individuals and business firms gave generously of their time and resources.

For members of the Board and staff involved, it was a moving experience to witness the support given to Heritage.

Heritage is especially grateful to:

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A classic Culinary Academy buffet was presented to guests. Lucky winners at the gaming tables chose from an exciting array of prizes.

Soiree Committee members, Josef and Heidi Betz.

Heritage Board members Steve Stener and Sandi Sperling, also included. Details of Michael Taylor’s interior design.

2 THE FOUNDATION FOR SAN FRANCISCO’S ARCHITECTURAL HERITAGE
ALAMO SQUARE VICTORIAN HELPED

Following shortly after completion of restoration work on the exterior of the McMullen House, the Preservation Loan and Technical Assistance Program (PLTAP) is assisting in the rehabilitation of another notable San Francisco Victorian.

Covenant House, at 818 Steiner Street, across from Alamo Square, is a group home for low-income individuals operated by St. Anthony's Foundation, an organization of Franciscans with a long history of helping the urban poor. The Foundation began with the work of Father Alfred Boddecker and his St. Anthony's Dining Room.

According to Barney Kearney, owner of the adjacent house at 820, both houses were built in 1899 by Richard Cooper, who operated a plumbing and hardware business. Cooper constructed 820 Steiner for his own use, and 818 Steiner as a wedding gift for his daughter, Mrs. Louis Harter. Both houses are late examples of the Queen Anne style which is distinguished by corner towers and prominent cornices. "818" also incorporates a classically pedimented with Palladian window, and the entrance features Ionic columns and an applied swan's neck pediment. The floor plan is typical of larger residences of the period with a side hallway, parlors and dining room on the first floor, and bedrooms above.

PACIFIC TELEVISION REHAB

One of San Francisco's towering south of Market architectural landmarks—the 30-story Pacific Telesis headquarters building—is undergoing a major effort to restore its weathered brick and tile "skin."

The renovation, begun in March 1982, was originally estimated to cost $13 million and be completed this year. However, unanticipated factors including the 1984 Morgan Hill earthquake, have pushed the completion date to the end of 1987 and the estimated cost to $22 million. The 1984 earthquake caused substantial damage which, according to Pacific Telesis, might have gone unnoticed had it not been for the work already in progress.

The building at 140 New Montgomery Street suffers from spalling. This architectural affliction occurs when rain and fog seep into the exterior masonry one day, then are "boiled" out by the sun the next. The result is the loss of lime from mortar and a gradual erosion of glazed tile and brick surfaces. Unchecked, such moisture can eventually erode a structure's steel skeleton.

According to a Pacific Bell spokesman, the decision to restore "140" was based not only upon economic considerations, but also on the building's historical significance to the phone company as well as its architectural importance to the city. Two previous phone company buildings have occupied the site—the first destroyed in the 1906 earthquake and fire.

The terra cotta-surfaced building, designed by J.R. Miller, Timothy Pflueger, and A.A. Cantin, is unique. Its lobby is a marvel with walls of black and gray marble and a ceiling which is home to an array of green, black, and gold mythological beasts.

The exterior restoration involves a painstaking examination of each of its 90,000 tiles and 600,000 manmade clay surface. One by one the tiles are tapped with a hammer; a solid thud means the tile is in good condition and securely fastened, a hollow sound means it has water damage. The damaged tiles and bricks are either repaired or replaced.

The plan incorporates knowledge gained in the restoration of New York City's Woolworth building. Although that project was successful, Pacific Telesis planners became convinced that in many applications the old ways are best. Instead of using precast concrete as the Woolworth renovators had, the original adhesive used on the New Montgomery building was chosen to ensure that building materials would expand and contract uniformly.

It was also decided to replace the damaged terra cotta with new rather than a substitute which could create a spotty appearance as well as expansion problems from combining different materials.

The difficulty has been compounded because the shapes of the tiles are endlessly varied. Fortunately, each original piece was cast and copied by Gladding, McBean & Company. Although the original molds had been destroyed, the company has kept their original plans on file, which were used to ensure the new skin's perfect uniformity to the old.

HARRY JOHNSON

CHRISTMAS OPEN HOUSE

Walls hung with Christmas greens and the 12-foot tree with Victorian ornaments, the Haas-Lilienthal House will hold its annual Holiday Open House on Saturday, December 7th.

Watch for your invitation to join members and friends in toasted the holidays with caroling and special refreshments.

Exciting prices, a silent auction, and Christmas gift items will add to the authentically recreated atmosphere of an old-fashioned Christmas.

If you would like to help with this special event, please call the Heritage office.
RECEPTION Continued from page 1

Both houses on Van Ness were dynamited in an attempt to stop the great Fire of 1906. 1818 California Street survived, although it, like many other grand Victorians, was subsequently converted into apartments. In the mid-1970s, there were plans to demolish the Lillenthal-Fratt, Coleman, and Braunstein Houses and construct a large apartment building on the corner. The newly-established Foundation for San Francisco's Architectural Heritage opposed demolition and supported the restoration and conversion of the two houses on Franklin Street.

Recently, 1818 California Street was purchased by an East Coast resident sensitive to the building's history and architecture. In 1983-84 the house was magnificently restored under the direction of architect Bruce Judd. The elegant interiors were designed by Eames-Christie Associates of Virginia. The furnishings consist primarily of European paintings and antiques, chosen to complement the architecture and design of the period. The result is an opulent contemporary interpretation of a grand era in San Francisco history.

Join us for an elegant reception and viewing of this exceptional San Francisco residence. Regrettably, attendance is limited. Please reply as early as possible to assure your opportunity to attend. See the calendar on the last page of the newsletter for additional information.

SAN FRANCISCO, SEATTLE PLOT TOUGH LIMITS ON DEVELOPMENT

It has been called "radical," "sweeping," "nerve" and even a "mess," but, after more than two years of debate, San Francisco has adopted a downtown master plan with some of the strongest design controls yet devised in an American city.

Like a less daring effort in Seattle, San Francisco's plan also bolsters preservation of old buildings. In addition to capping new growth, steering development away from the crowded financial district and calling for shorter, slimmer buildings, the plan saves 250 landmarks outright and helps preserve many others.

San Francisco's plan follows a decade of citizen gripes about overbuilding. As hony towers elbowed out sunlight, bay views and the undulating skyline of "everyone's favorite city," cries of Manhattanization mounted and ominous statistics piled up: Between 1965 and 1981, downtown office space more than doubled.

Citizen ire peaked on the ballot with four anti-highrise propositions, all rejected—the last one by a mere 2,000 votes. A fifth, limiting buildings that cast shadows over certain parks, edged through in 1984.

The cry for controls linked preservation advocates—led by the Foundation for San Francisco's Architectural Heritage (Heritage)—with affordable-housing groups, small businesses and neighborhoods like Chinatown, next door to the financial district, which fears extinction from daysharker spillover.

In 1981 the city launched the downtown plan, which debated in mid-1983. Many meetings, drafts, revisions and a flood of local and national comment later, it was adopted last month by the Board of Supervisors.

The plan:
• Limits new office construction to 950,000 square feet per year—less than some single buildings in New York City;
• Limits maximum building heights downtown—the highest from 700 to 550 feet (about 56 to 44 stories);
• Requires preservation of 250 top-rated historic buildings;
• Encourages retention of 182 "contributory" buildings and creates six low-scale "conservation districts"—one is the Union Square retail area—to protect distinctive groups of buildings;
• Provides for transfer of development rights (TDR)—to siphon growth from landmarks to other sites, mostly south of Market Street, the edge of the financial district;
• Requires developers of major projects to contribute open space on-site or to a downtown "parks pool";
• Frowns on facades-only preservation, deeming that method "no longer sufficient."

The Atherton House at 990 California Street is for sale. Each year, it seems, another house on the Pacific Heights Walk is for sale. Walks guide view these events with very mixed feelings. We may be able to see the interior, yet at the same time, we agonize over who the new owner will be and what they will "do" to it.

In three years, five of our favorites have been on the market. First there was the Womenn-Coleman— the Grand Dome resting peacefully, untouched on an exceptional "wouldn't-this-be-nice-for-condos" lot on California Street. During a visit, Heritage docents were awed with its interior, virtually unchanged for over three generations by Perkin Coleman. Then there was 1818 California Street, the Lillenthal-Fratt House owned by the genteel Scottish couple who occasionally invited our Sunday groups in to see how lovingly they had restored it. Next, the Matson House on Jackson Street, two houses really, became available. Built by Captain Matson for himself and his daughter, it was more recently used as the Swedish Consulate. This year, it has been the Phelan-McKiniss facing Lafayette Park on Washington Street.

No doubt the Atherton House will be carefully preserved and a new occupant, listening at the window some Sunday afternoon, will enjoy a guide telling the story about the unusual contents of a barrel from Chile.

On the subject of sales: 45-47 Beidman is for sale by its owner. Heritage holds a facade easement on this Italianate style 2-unit building, which it and the Redevelopment Agency moved in the 1970s.

Sticks & Stones can be torn down and Names can't really help me. Why are they naming buildings for famous architects? Babbwell & Brown; Burnham Court? Such titles are no better than plaques— those architectural tombstones commemorative places that were but are no more. For Plaza, named for the great gilded theatre that once stood on its site, is sufficient reminder that we need no reminders.

Tenny Tiny Plaque: San Francisco's smallest plaque has to be the triangular brass pin sealing a time capsule to be opened June 30, 2018.

A wonderful way to spend some quiet, peaceful time is to go to the California Historical Society Library and ask for the picture files of a favored street. After a few minutes a smiling librarian brings you the folders. White gloves are provided. You can become enthralled by trying to guess where this or that place might have been or still might be.

On the other hand, not everything at OHS is calming. The building adjacent to the library on Pacific, long planned for an office, is in the midst of an exhibition of the Whistler Mansion were expanded, is for sale. One wonders what this means for the Society's commitment to its irreplaceable collection of historic houses in Pacific Heights?

Hardly a month goes by in which when one piledriver has finished its work another begins. We've come to accept this brutal "Anvil Chorus" as a way of downtown life but it wasn't always so. When the Equitable Life Assurance Building on Montgomery Street was going up, downtown employees were outraged by the loudest piledriver in the West. At 153 ft. tall, with a 15,000 lb. hammer, it issued forth 1,350,000 crashing reminders during its four month tenure. When the last had echoed through Montgomery Street in 1954, a rally was attended by 10,000. "Alfred the Monster", as the piledriver had been nicknamed, was not only a wreath from Podesta Baldocchi, but a police escort assisted confetti, ticker tape and discarded lunch wrappers. An orchestra played "How do You Do?" and a red carpet was carried through the streets, then buried at sea. Each member of the crew was asked to turn to another and whisper "Can you hear me?" Indeed, can you hear me?

Philip A. Partipilo
Rincon Hill, South Beach, Mission Bay and Showplace Square ring the more central portion of San Francisco's "south of Market." This "central" area extends approximately from Second to Thirteenth Streets and from Mission to Townsend Streets, boundaries selected to coincide with the City of San Francisco's South of Market Planning Area. The boundaries of the surrounding areas covered in this second of two parts were also established to reflect subareas defined by the City for planning purposes.

Although industrial buildings are an important aspect of the central area discussed in Part I, they do not predominate to the same extent as they do in the surrounding subareas. This survey of structures in Rincon Hill, South Beach, Mission Bay and Showplace Square is, almost without exception, composed of industrial buildings. Together they illustrate the evolution of industrial building design in San Francisco.

INDUSTRIAL BUILDING DESIGN

"South of Market" contains the best collection of industrial buildings in San Francisco. The earliest were iron warehouses prefabricated in Liverpool, England and shipped to San Francisco to satisfy the enormous storage needs of a city that had to import most of its consumer goods. Such buildings are easy to locate in early photographs because galvanizing colored the iron a brilliant white. They were designed similar to railway stations of the time with thin iron sides and roofs covered with galvanized iron plates, folding doors in the center and skylights, and could be constructed in as little as twenty-three working days.

By 1860, "Happy Valley" was renamed "Tar Flat" and the Oriental Warehouse (1867-68) and Hathaway's Warehouse (circa 1856) demonstrate the usual design consisting of one and two-story brick walls with a few small windows, and a parapet and pediments masking the multiple low gables of the truss roof. As storage buildings, light and ventilation were less important than in buildings constructed for manufacturing.

The first industry south of Market was generally related to the manufacture of mining and foundry equipment and its industrial character developed early. By 1860, "Happy Valley," an early tent city, was renamed "Tar Flat" because of the gas works located on Howard between First and Beale. The dominant landmark soon became the 200-foot high Shelby Shot Tower constructed in 1864.

San Francisco experienced enormous industrial expansion in the late nineteenth and early twentieth centuries, creating heavy demand for industrial and warehouse space. Until World War I the basic building type varied little, consisting of brick walls twelve to twenty inches thick, segmentally arched windows, piers or buttresses marking the bays, a cornice, parapet or pediment, and classical ornamentation.

Change in material brought about changes in building design.

Fire insurance rates determined to a large extent the material, structure, size and internal arrangement of these buildings. Insurance companies were resistant to the introduction of new untested materials, such as reinforced concrete.

Although reinforced concrete was used as early as the 1880s, it was only during World War I that concrete replaced brick as the standard industrial building material. The war required thrift, efficiency and speed in construction, all of which could be more easily achieved through concrete buildings. The decade from the earthquake to World War I represented a transition period where both brick and concrete buildings were erected. By
Continued from page 1

the 1920s, concrete was used almost exclusively.

Change in material brought about changes in industrial building design. Modular reinforced concrete panel construction, consisting of a simple pier and lintel system, allowed greater distances between support columns freeing interior space for machinery and storage. As a result, up to 80% of the wall surface could be filled with windows, allowing the maximum amount of light and ventilation. In spite of this utilitarian approach and the fact that industrial buildings were increasingly designed by engineers, traditional architectural elements continued to be incor-

RINCON HILL

Rincon Hill, the most prominent topographical feature of South of Market, was in the 1800s a prestigious residential area blessed with a sunny climate and sweeping views of downtown and the Bay. Over the next several decades the cove to the north of Rincon Point was filled, the hill itself providing some material, especially from the Second Street cut of 1864. Industrial and maritime uses soon came to predominate as exemplified in the surviving Hathaway's Warehouse (c. 1856) at 400 Spear Street. Immediately to the northwest was a government reserve established in the early 1850s. By 1859 it was the site of the United States Marine Hospital (see photo and map); today it is occupied by the U.S. Navy Warehouse and Storehouse buildings.

The earthquake and fire of 1906 destroyed most of the buildings in the area as far east as Neale Street, but spared structures adjacent the waterfront. In the rebuilding that followed, large industrial buildings such as the Hills Brothers Coffee Plant supplanted small scale light industrial businesses.

Rincon Hill was radically transformed by the construction of the Bay Bridge and its approaches in the 1930s. During the same decade it was also the scene of conflicts between unemployed workers and police, culminating in the "Battle of Rincon Hill" in 1934. The maritime and working class nature of the area continued after World War II as exemplified by the Sailors Union of the Pacific building (1950) at 450 Harrison. Industry in general declined from the 1950s onward.

Current plans for the twelve-block Rincon Hill area include an innovative mix of preservation, housing and office space. Housing is proposed to be located in towers varying in height from 230 feet at the top of the hill to 100 feet at its base, thus recreating the visual prominence the hill once had. A new pedestrian street between Polson and Harrison will link First Street to the Embarcadero. The residential towers will be surrounded by lower office buildings, parking structures adjacent the bridge anchorage, and renovated historic buildings.

1] 2-30 Harrison Street, Hills Brothers Coffee Plant, 1924, George W. Kelham.

Established in 1878, Hills Brothers Coffee is one of the last of San Francisco's great coffee firms still located in the city. It was founded by Austin H. and Reuben W. Hills

as a stall in the Bay City Market selling coffee, tea, extracts, spices and dairy products. The business expanded rapidly due to the brothers' business sense and ingenuity. They invented vacuum packing in 1898, and the development of the "continuous roasting" and "cup tasting" methods for assuring quality and consistency. The coffee industry peaked in the 1920s when Hills Brothers constructed this new plant.

The massive Romanesque Revival structure is an important visual landmark on San Francisco's waterfront. Its style was inspired by the muscular industrial work of H.H. Richardson, particularly his Marshall Field Warehouse in Chicago of four decades earlier. The building has extensive corbel work on the cornice and small arches, and decorative brickwork in the corner panels and over the fifth floor windows.

2] 29-59 Harrison Street, Spreckels Wholesale Warehouse, 1918, George A. Applegarth.

The architect of this building did much significant work for the Spreckels family including a mansion on Washington Street and the Palace of the Legion of Honor. While all three of these buildings were designed at about the same time, they varied widely in style: the mansion is French Baroque, the Palace is French Renaissance, and the warehouse is a modern industrial design of reinforced concrete construction with industrial sash windows. Spur tracks entered the building on the Embarcadero and Spear Street, and the building contained all modern conveniences including fast-running elevators and dumb waiters.

3] 400 Spear Street, Hathaway's Warehouse, c. 1856, 1890.

The historical evidence suggests that this two-story brick warehouse may have been constructed as early as 1856 as the Rincon Point Warehouse then located on filled land jutting into the bay. Both the building and the area have been considerably altered,
although the basic industrial and warehousing functions of the district have changed little. When originally constructed the building was one story tall, and was owned by Edmund V. Hathaway, a commercial produce wholesaler, and George P. Baker, a banker. By the 1880s, it was known as Hathaway's Free Warehouse, changing its name to Humboldt Free Warehouses in 1891 after the second story was added. By 1905 it was owned by the Atcheson, Topeka, and Santa Fe Railway Company and used as their Freight House. Since then, it has been used for a variety of warehouse and industrial purposes.

Architecturally, the building is distinguished by a corbelled cornice and parapet above bays separated by brick pilasters. The large arched openings on the ground floor have projecting brick hood moldings with a belt course above and paired segmentally arched windows on the second floor.

6] 301–23 Folsom Street,
Coffin Redington Co. Bldg., 1937,
Frederick H. Mayer.

Reinforced concrete, because of its versatility, fire- and earthquake-resistant qualities, and low cost was the almost universal building material for industrial structures by the 1930s. Even a classicist such as Mayer was using it almost exclusively in his work, as exemplified in this four-story building constructed for a pharmaceutical company. In this building, Mayer followed the traditional approach of a base supporting a stylized colonnade with recessed spandrels and minimal cornice.

5] 443–47 Folsom Street,
F.V. Wilbert Tool Mfg. and Blacksmithing/Edwin Klockars Blacksmith Shop, 1911.

This simple, two-story frame building with Mission-style parapet is a genuine historical relic in the area. As the sign on the side still advertizes, it was constructed by F.V. Wilbert as a machine and blacksmith shop costing $450. At that time, it was one of many South of Market blacksmithing operations; today it is the last remaining.

SOUTH BEACH

South Beach derives its name from what was originally a crescent-shaped beach backed by forty- to sixty-foot cliffs stretching from Rincon Point on the north to Steamboat Point on the south (see 1859 map). It was used by shipbuilders in the 1850s and 1860s, with shacks occupying the beach and slips and piers extending into the bay. In 1861, St Mary's Hospital was constructed on the cliffs at the northeast corner of First and Bryant. Other important institutions included the Pacific Oil and Lead Company and the extant Oriental Warehouse from the 1860s; and the Pacific Nail Steamship Company and the surviving Hooper's South End Grain Warehouse of the 1870s. Turn-of-the-century maritime activity is exemplified by the whaler "Lydia," whose remains are believed to still exist at the corner of Townsend and the Embarcadero.

Current plans call for the creation of a marina and public park, construction of 2,600 units of housing, and preservation of the highly significant Oriental Warehouse.

500-550 Beale Street represents the last stage of the development of industrial architecture in the south of Market area. Mid-nineteenth century buildings were brick and generally two- to three-stories tall. Turn-of-the-century structures were taller, but still of brick. Concrete was the predominant material in the 1920s. This allowed the ratio of glass to wall area to increase, although the buildings were similar in scale and massing to their early twentieth century predecessors. Industrial structures of the late 1930s and 1940s, such as the Matson Navigation Co. Building, combined the low profile of the earliest warehouses with modern materials—concrete construction and increased glass area. These and the sawtooth skylights were first used extensively by Albert Kahn in his Detroit factory buildings, which quickly became the prototypes nationwide for later engineer-designed industrial structures.

2] 620-650 First Street, Oriental Warehouse, 1867-68.

Constructed on new fill by the Pacific Mail Steamship Company, the Oriental Warehouse is a very rare survivor of post-Gold Rush San Francisco. By 1872, the company operated twenty-five steamships from its wharves at the foot of First Street, the principal debarkation point for thousands of Chinese immigrants. The warehouse was constructed to store bonded and free merchandise of the Orient trade, especially tea, coffee and silk. The warehouse was heavily used through the 1920s but was hard-hit by the Depression.

The building is an excellent example of mid-to late-nineteenth century industrial construction. It is vaguely Italianate in style, low and broad with arched entrances and parapet. The walls, constructed of unreinforced brick, are believed to have suffered some damage from the 1867 earthquake, although they were apparently undamaged in 1906. The foundations are of stone and timber piles, the floors of wood and the roof consists of timber beams and trusses. Apparently original and highly significant is the sign on the Brannan Street side—"Oriental U.S. Bonded Warehouse, Howard & Pool"—which may be the oldest surviving outdoor sign in the city.

3] 64-72 Townsend Street, Hooper's South End Grain Warehouse, 1874.

This building has served as a warehouse from its construction in the mid-1870s to the present day. Originally constructed by John Hooper as the South End Grain Warehouse, it was one of at least four warehouses in the immediate area specializing in the grain trade. Although the unimposing one-story building has been altered on the Townsend Street facade, it still features the standard nineteenth-century warehouse design of pediments covering the gable ends behind a cornice and parapet.

4] 99 Townsend Street, Du Poe Warehouse No. 1, c. 1892/ c. 1908

This decaying metal building is significant as a rare survivor of the early industrial history of the city. It is believed to have originally been a warehouse for the Du Poe Company. Ownership later passed to the Western Fuel Company and the building used as a lime and brick warehouse.

MISSION BAY

Mission Bay, as its name implies, was originally entirely under water except for a sliver of land south of Townsend near Third known as Steamboat Point (see 1859 map). The point was used for shipyards in the 1850s. By 1858 the area was largely filled except for China Basin Channel, which regularized the Mission Creek outlet and provided water access to this rapidly industrializing and entirely manmade district.

The Central Pacific Railroad (which later merged with the Southern Pacific) acquired much of the land in the area and constructed a three-story Italianate-style railroad station in 1873 (see photo) at Fourth and Townsend streets. The terminal's location far from the
Current plans for the 195-acre Mission Bay area are considerably more grandiose. Southern Pacific has proposed an enormous "city" within the City designed by I.M. Pei consisting of twenty million square feet of commercial space and seven thousand housing units having a daytime population of fifty thousand.

Business district demonstrates the relative unimportance of San Francisco as a railroad terminus. Southern Pacific's importance as a landowner and developer, however, was great and remains so today. Railroad tracks, switching yards and maintenance buildings occupied most of the area. Southern Pacific also constructed warehouses for freight, most notably the Southern Pacific-Haslett Warehouse (1903-04) at 115-31 Townsend and the gigantic Kerouac, who worked as a brakeman for the S.P. in the early 1950s, and his friend Allen Ginsburg. In "Sunflower Sutra" Ginsberg wrote of the switchyards:

"I walked on the banks of the tin can banana deck and sat down under the huge shade of a Southern Pacific locomotive to look at the sunset over the box house hills and cry.

"Jack Kerouac sat beside me on a busted rusty iron pole, companion, we thought the same thoughts of the soul, bleak and blue and sad-eyed, surrounded by the gnarled steel roots of creos of machinery."

(from Howl and Other Poems)

1) 115-31 Townsend Street, Southern Pacific-Haslett Warehouse, 1903-04, Edward L. Holmes.

2) 135 Townsend Street, Haslett Warehouse, 1911, MacDonald and Applegarth.

This building, like 115-31 Townsend, was owned by the Haslett Warehouse Company. Unlike its neighbor, this warehouse was constructed of reinforced concrete scored to resemble

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The 1915 Mission Revival Southern Pacific Depot at Third and Townsend replaced the earlier building. In turn, it was demolished for a recreational vehicle parking lot.

Southern Pacific Terminal Building (1921), now the China Basin Building, at 185 Berry Street.

In 1915, the 1873 railroad terminal was replaced by a Mission Revival building as part of the City Beautiful movement coinciding with the Panama-Pacific International Exposition. Mission Bay remained heavily industrial, and its character captured by the novelist Jack Kerouac, who worked as a brakeman for the S.P. in the early 1950s, and his friend Allen Ginsburg. In "Sunflower Sutra" Ginsberg wrote of the switchyards:

"I walked on the banks of the tin can banana deck and sat down under the huge shade of a Southern Pacific locomotive to look at the sunset over the box house hills and cry.

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(from Howl and Other Poems)
VI. THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE

Six-stories tall and 850-foot long, this enormous warehouse was constructed by the Board of State Harbor Commissioners and the Southern Pacific to house much of the state's wholesale fruit and produce trade. Also known as the Grocers Terminal Building it was of the most modern reinforced concrete design. The San Francisco Examiner wrote in August, 1920 that its facilities would be able to handle, at the waterside, "all" cargoes of seasonal freight, grain, cotton and the tropical pineapple and sugar at a minimum of cost" for the domestic, export and transshipment trade. To accomplish this, the building was equipped with revolving cranes, whip hoists and railroad spurs. Divided into four sections, it was originally occupied by the Haas Brothers, Dodge, Sweeney & Co., and J.H. Neubauer & Co. It was considered the most modern and efficient structure of its kind in the world at the time, although its materials were new, the window pattern and general proportions give it an enduring, almost classical appearance.

The building was converted to offices in 1973, reflecting San Francisco's decline as a port after World War II. Today it resembles a great beached ocean liner.

SHOWPLACE SQUARE

Showplace Square was primarily marshland prior to 1860. Division Street follows the approximate course of Mission Creek, which once flowed into the Bay near the intersection of Division and Seventh. By 1859, Brannan Street, a plank road, bridged the creek and served the dozen or so small farms at its mouth. Industry moved to the area in the 1860s and 1870s, as exemplified by the large factory of the San Francisco Candle Company built in 1874 on Channel Street between Rhode Island and De Haro. By the turn-of-the-century, fill was completed, and the area densely developed. Most notable was the Miller, Sloss & Scott Building (1904) designed by Albert Pissis.

Reconstruction after the earthquake was fairly rapid and culminated in the construction of the large National Carbon Company Building in 1917. Since World War II, warehousing uses have deserted the area. More recently, several of the older buildings have been rehabilitated and converted to new uses, most notably the Giftcenter and the Design Center.

When the National Carbon Co. Building was constructed by the prominent San Francisco Civil Engineer Maurice C. Couchot in 1917, it was considered the most advanced factory design in the West. Its style and material were the direct results of the World War, which required maximum industrial output and strictest economy. This combination of thrift and efficiency basically doomed the great brick and classical warehouses of the pre-war period. In their place cheaper modular reinforced concrete buildings long-championed by engineers such as Couchot and Ernest Barnoum became the norm. Not only was con-

with a very large warehouse building at North Point. The Charles Harley Co. Building, designed only three years before Pissis' death, illustrates his continuing adherence to classical architecture in its purest form. Decorative details such as the redonnals, belt cornices, and pilasters are reduced to a minimum increasing the impression of strength and stability of the handsome brick walls. The original owner was Cora Flood, widow of James L. Flood. The Harley Co. was a wholesale dealer of scrap rubber, metal, woolen and cotton rags. The building has been recently renovated as the Showplace Contract Center.

2) 700-768 Seventh Street, Miller, Sloss & Scott Co. Bldg., 1904, Albert Pissis.

The two very large warehouse and manufacturing buildings at 650-76 and 700-68 Seventh Street, designed by Albert Pissis form an architecturally and historically important component of the Showplace Square area. Designed in 1904 for the pioneer hardware and steel firm of Miller, Sloss & Scott (later the Pacific Hardware and Steel and Baker & Hamilton Companies), the building survived the earthquake and fire unscathed. Apparently, the 16- to 20-inch thick walls were so well-built that damage was minimal. This functional strength was given architectural expression through a rusticated ground floor with the arched openings incorporated through radiating voussoirs. The two-story main entrance was emphasized with sandstone surrounds, elaborate keystone and plaques. The central and end bays were distinguished through brick quoining, a popular design element of academically trained architects. Now the Baker Hamilton Design Center, the building is an excellent example of industrial architecture by one of San Francisco's most important late-nineteenth and early-twentieth century designers.

3) 638-40 King Street, Baker and Hamilton Plant, c. 1906-12.

This miscellaneous collection of early twentieth-century warehouse and industrial buildings are associated with the steel-making firm of Baker and Hamilton (see also 475-77 Brannan). Machine shops, storage, a box factory, offices and even a club room were housed here. The iron-clad buildings feature curved and stepped parapets with projecting canopies over large entrance doors and loading docks.

4) 555-99 Eighth St., National Carbon Co. Bldg., 1917, Maurice C. Couchot.

When the National Carbon Co. Building was constructed by the prominent San Francisco Civil Engineer Maurice C. Couchot in 1917, it was considered the most advanced factory design in the West. Its style and material were the direct results of the World War, which required maximum industrial output and strictest economy. This combination of thrift and efficiency basically doomed the great brick and classical warehouses of the pre-war period. In their place cheaper modular reinforced concrete buildings long-championed by engineers such as Couchot and Ernest Barnoum became the norm. Not only was con-

masonry. It was precisely during the decade 1900-16 that reinforced concrete became the standard material for warehouse and industrial buildings.
crete construction less expensive, it was also faster, a particularly important consideration during the war boom.

555 Eighth illustrates state-of-the-art construction techniques of the time, not only in its modular panel and slab system, gravity tanks in the six-story towers, heating and ventilation (which changed the air in the building every thirty minutes), but also in the intercommunicating telephones, pneumatic tubes, dumb waiters and spiral chutes. Today the building has been rehabilitated as the OfficeCenter.


Although of the most modern construction, Weeks and Day employed medieval imagery in their design for this building. Examples are the buttresses on each pier, the round-arched windows in the top of each corner tower and the medieval masonry in the keystone over the ornately carved entrance (now partially obscured by the Keystone Building sign). The large bays were designed with modern industrial sash windows between reinforced concrete piers and the roof supported with vaulted trusses.


Designed as an office and display room building, 290 Division Street combines the most advanced structural system—reinforced concrete, flat slab construction, industrial sash windows—with one of the most ancient of architectural elements—the Corinthian portico about the entrance. Such combinations of seemingly disparate elements are once more in fashion.

7] 235 Fifteenth Street, 1911, G. Albert Lansburgh

This five-story and basement warehouse is a very good example of industrial construction following the earthquake and fire. Unlike the later reinforced concrete structures, the emphasis in design was entirely on the wall surface with small and widely spaced windows. Lansburgh, an academic architect best-known for his theater designs, alleviated the starkness of the elevations through contrasting brickwork, keystones, beltcourses, and ornamental tie-rod plates. See also 1616 Sixteenth Street by the same architect and for the same owner.

8] 1616 Sixteenth Street, Schlesinger & Bender Bldg., 1911, G. Albert Lansburgh.

Lansburgh incorporated several decorative motifs on this warehouse building that he also used on 235 Fifteenth Street. These include the pointed arched windows on the third floor, contrasting keystones, belt courses and ornamental tie-rod. The dominating design feature is a corner tower with large arched entrance and vaguely Mission-style parapet with flagpole. The brickwork is magnificent, in Flemish bond, with flat arches over the first and second story windows.

The warehouse was originally constructed as the wine cellars and cooperage for Schlesinger & Bender, important San Francisco wine merchants. The cellars had a capacity of 1,500,000 gallons and were serviced by a private rail spur leading into the building.


South of Market always possessed the best and most varied transportation network of any section in the city. In the mid-nineteenth century the system consisted primarily of China Basin and the piers; by 1900 an extensive railroad system was in place; and in the 1920s facilities to accommodate trucking were beginning to develop. This 80,000 square-foot reinforced concrete building was originally constructed to "handle all trucks for various firms, attending to the garaging, washing, oiling, greasing, painting, repairing, insurance and incidental matters" in one centralized facility. It was subsequently owned by Greyhound Company and presently houses an envelope storage company and SK Ford.

Architecturally, this is a little-altered and very good example of the industrial architecture of the 1920s. The reinforced concrete walls on a steel frame are reduced to simple piers and filled entirely with industrial sash. The decorative parapet with vertically projecting caps conceals four steel gable roofs with skylights. A pediment over the garage doors identifies the building's main entrance.


Originally constructed for Standard Brands of California and used as a plant by its Chase and Sanborn coffee brand, the building was acquired by Anchor Steam Beer in 1979. Beer and coffee industries have had a close association with the south of Market area and have constructed a number of the most monumental buildings there. This building is in the streamlined Moderne style with dominating corner tower. Typical of the style is the vertical emphasis, strip block windows and curved and hooded entrance.

THE PIERS

Early piers south of Market were generally haphazard and insubstantial, and were quickly engulfed by fill. The configuration of the coastline stabilized with the construction of a permanent seawall, begun soon after the State Board of Harbor Commissioners took over port operations in 1863. However, it was not completed until the early twentieth century. An integral part of the seawall project was the creation of a railroad linking the piers and warehouses. The influence of the City Beautiful movement is reflected on the waterfront in the construction of monumental pier bulkhead buildings. These beautified the waterfront but also created a wall between the City and its Bay.

The waterfront here bustled with activity during World War I, in the 1920s, and again during World War II. After the war, port trade declined and the Belt Line railroad and piers were left to deteriorate. Current plans for the area include rehabilitation of some of the piers and bulkheads, a waterfront promenade and an historic trolley line along the Embarcadero.

Pier 16, 1913-1915, G.R. Jones.

The Mission Revival-style Pier 16 was originally one of three identical bulkhead build-

Walking Tours

Walking tours of Rincon Hill, Showplace Square and the proposed San Francisco Presidio Historic District are available free to Heritage member led by Christopher H. Nelson, Heritage Architect. Historic calendars are available for weekends during November and December, 1985. For further information call Chris at 441-3000.

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ings stretching 773 feet from Pier 16 to Pier 20. Piers 16 and 18 were used by the Pacific Steamship Company. Interior spaces consisted of a narrow 11-foot gallery on the south wall, and a 90-foot open space surmounted by a wooden truss ceiling. In 1957, Piers 16, 18 and 20 were condemned; today only Pier 16 remains.

**Pier 22**,
Fire Boat House, 1915,
A.A. Pyle.

Constructed in 1915, the Fire Boat House was designed to house a fire company capable of manning a fire truck or fire boats. With the memory of the Earthquake and Fire still vivid, the fire boat was intended to pump sea water into the city's mains in an emergency. The structure was designed in a Spanish/Mission style with stucco walls, red tile roof and brackets.

**Pier 24**, 1914.

When the seawall was completed in this area in 1909, permanent piers were constructed. Pier 24 was used by the Nelson Steamship Lines, which by 1928 boasted that it operated the largest coastal fleet based in San Francisco. Architecturally, the pier building reflects the ideals of the City Beautiful movement in its emphasis on quality design for industrial structures. It is in a Mission Revival rather than the more usual classical style. The gable end above the large arched entrance originally featured a beautiful quatrefoil window matching the curvilinear cornice.

**Pier 26**, 1912,
Charles Newton Young.

Pier 26 is a simplified version of the slightly later Pier 24. It too is in a Mission Revival style with central arch and parapet. Because of its size and style, it is a visual anchor between two docking areas and an important link in the Mission-style wall of bulkhead facades.

**Pier 28**, 1912,
Charles Newton Young.

This bulkhead building is very similar to Pier 26 except that it has large single openings flanking the arched entrance rather than double arched entrances.

**Pier 38**, 1908/1935,
H.B. Fisher.

Originally linked to an identical adjacent pier, Pier 38 is a 1930s manifestation of the earlier City Beautiful movement to embellish the city with grand classical architecture. This pier was used by the McCormick Steamship Company.

**Pier 42**, 1917,
A.A. Pyle.

This grand bulkhead building follows the form of other such structures with a central gabled portion containing the main entrance and flanked by smaller, hipped sections. The cornice line of the flanking portions is continued in a belt course on the main section.
Before it was crushed by the invasion of bureaucratic monoliths in the 1960s and 1970s. Innovators, artistic, fun-loving, slightly off-beat, Pflueger's many commissions are the architectural embodiment of San Francisco in the 1920s and 1930s. In the last four years, from change disguised as progress, Pflueger's work remains imbued in the City's collective heart and mind. A quick tour of Pflueger's San Francisco demonstrates his enduring importance. Begin at the Union Square plaza and garage (1942) adjacent I. Magnin's (1947), stroll past 450 Sutter Street (1930) and over to 200 Sansome Street (1930), then take the California Street cable car to the Market and visit the Top of the Mark (1939). From there one can view the Pacific Coast Telephone and Telegraph Building (1923), the Transbay Terminal (1939), the Bay Bridge (1937), and Treasure Island (1939-40). These were and remain the essence of The City at a particular golden moment.

Pflueger epitomizes the spirit of The City, the work of Preservation Foundation, the State Assembly and Senate, the San Francisco Board of Supervisors, and Congressman Sala Burton for their John McMullen House are well deserved, my time in administration. We have automated our accounting and payroll systems and upgraded our insurance coverage, other organization in the City can more directly claim credit for changes in the City's official plan. We have informed and upgraded our insurance coverage, other organization in the City can more directly claim credit for changes in the City's official plan. We have informed and upgraded our insurance coverage, other organization in the City can more directly claim credit for changes in the City's official plan.

DEHART Continued from page 1
With the adoption of the Downtown Plan on September 17th, we can claim direct credit for long-term protection of more than 300 buildings in the downtown and North of Market reasoning areas. When the South of Market, Chinatown and Van Ness Avenue plans are approved, it is likely that an additional 120 significant buildings will be permanently protected. These figures do not include over 1200 contributory buildings that will gain lesser levels of protection from our efforts through conservation and historic district designations, conditional use reviews, TDR provisions and reductions in height and bulk limits that are to be incorporated into these plans.

We have also changed the City's official attitude against the practice of "Fascism," and have encouraged incorporation of preservation policies in the Residence Element and Neighborhood Commercial Zones.

In addition, during these four years, with excellent staff, the PLAT program has grown from a one person operation with a $21,000 budget, to three professionals and several volunteer architects with about $100,000 per year. The program has provided architectural services for 55 low-income housing structures, containing about 600 dwelling units during this time. Awards from the California Preservation Foundation, the State Assembly and Senate, the San Francisco Board of Supervisors, and Congressman Sala Burton for their John McMullen House are well deserved, to recognize just one example of an effective organization.

The book rights focus on the important work of Timothy Pflueger beginning with Cogswell College (1909, 1919 and 1930), and ending with the I. Magnin Building, completed a year after the architect's death in 1946. It also includes a biography of Timothy Pflueger and his son John's work to the present. Much of this work has focused on energy conservation in building design and continuing the tradition of excellence established by Timothy Pflueger. As for the contemporary architectural scene, Milton notes that it is "not unfair to say that the designs of many of our newer skyscrapers lack sensitivities and heritage; our profession might well start afresh, as did Tim in the early 1920s." It is in this spirit that the book is written, an homage to Timothy Pflueger and a history of Pflueger Architects.

The book is available from Pflueger Architects, 165 Tenth Street, San Francisco, CA, 94103 for $40.49, postage paid.

Christopher H. Nelson

NOTED


Heritage Newsletter Volume XIII Number 3

HERITAGE NEWSLETTER VOLUME XIII NUMBER 3

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The plan's preservation policies are rooted in the 1983 Heritage report "A Preservation Strategy for Downtown San Francisco," which was supported by a $25,000 Critical Issues Fund grant from the National Trust. Heritage moved most of the study's major recommendations into the plan.

"We probably achieved more than any other special-interest organization," says Heritage head Grant Dehart, who departed from Heritage to become a consultant soon after winning the battle.

Although some business incercists claim the plan goes too far, much stronger opposition comes from critics who think it too weak, like San Francisco Tomorrow, a group that backs the citizen initiative route to check growth, or Supervisor Richard Hongisto, who grumbled that it should be renamed "the Munia Plan."

Fear of even stricter growth controls, say some observers, put real estate and business behind the plan, also backed strongly by Mayor Dianne Feinstein.

Others say the plan will not stifle architectural creativity. "The public hates modern buildings with good reason," says San Francisco Chronicle architecture critic Allan Teake, "but (with the new requirements for, tapered, Art Deco-ish towers) you won't need architects, you'll need milliners."

All architects complain about design requirements, returns city planner Amie Ghoob. Also, he calls the charge that the low-rise south of Market will be inundated with rechanneled development "a common misconception. Development will be much more restricted than before."

The plan's effect will be delayed in any event. "There's such a large supply of office space already in the pipeline," points out Dehart, "that you won't see any changes for three years."

While San Francisco fears "Manhattanization," Seattle frets about "San Francisco-ization." Citizens, business leaders and the city—worried that downtown was going too fast, erasing history, and "livability"—united on a downtown plan. Promoted by Mayor Charles Royer as the finale of a citywide effort begun in 1978, the plan became law in June.

As in San Francisco, the plan emerged from much review and redo. Support came from preservation advocates and organizations like the Downtown Seattle Association—a group of property owners, retailers and others—and Allied Arts of Seattle, an art and urban design champion that helped save Pike Place Market.

"A fringe sector thought downtown shouldn't grow at all," says developer Barbara Blingfield, a member of the mayor's downtown task force, "but once you go beyond that, you have to figure out how to grow."

The "how" is a series of plan provisions that:
- Limit building heights downtown for the first time outside of the 25-block Pioneer Square historic district, with lower heights set for the retail core than for the office core;
- Require setbacks in tall office buildings, to maintain light and air, reduce wind and retain views of Elliott Bay;
- Allow TDRs to provide housing or preserve city-designated landmarks. Rights can be transferred from office or retail areas or historic districts like Pioneer Square to most parts of downtown. Proceeds from selling landmark TDRs must be used to restore or preserve those landmarks;
- Deny building-bulk bonuses to projects that displace landmarks.

Mayor Royer, whose chief plan goal is more housing, hails the plan as the way to "make downtown a community constantly alive and filled with people."

The Seattle Post-Intelligencer lauds citizen cooperation: "All involved can look upon it with justifiable pride."

But others doubt the plan's clout to save old buildings. "There aren't huge incentives. You won't see much more rebath," says mortgage banker William Nichols, member of a plan review committee. "Preservation doesn't play a big role here—the main beneficiary of TDRs will be housing."

Miriam Suttemeister finds the plan "terribly disappointing." The architectural historic and Allied Arts decries the emerging 52-story "Block Five," first plan-approved project, for blocking views of and from 30-story Seattle Tower, a 1929 Art Deco Modern skyscraper.

"People were stunned," remarks Larson, "to see the bulk that can be amassed through plan bonuses," which doubled Block Five in return for providing housing north of downtown and adding a plaza atrium, rooftop gardens and other amenities.

But Lydia Aldrich, head of Allied Art's downtown committee, says the plan can't do it all. TDRs, for example, will be used only to the extent that buildings are landmarked—a process she says building owners often defeat.

"The plan is logical," she adds. "Densities and heights were kept low where they should be, in areas like the retail core and Pioneer Square. Those concessions were very hard to win."

"The plan is not perfect," Aldrich admits, "but it's far better than what we had before."

Arnold M. Berke

(This article is reprinted from Preservation News, October 1985, the monthly newspaper of the National Trust for Historic Preservation.)

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**SPECIAL THANKS**

Heritage owes its strength as an organization to the dedication of our volunteers, friends, members, staff and Board.

We would like to recognize volunteers DAVIE WARNER and PAUL DAYLIN who assist the Preservation Loan and Technical Assistance Program; WAYNE XINNEN whose photographs have enhanced recent Newsletters; BARBARA ROOS whose bookkeeping and Newsletter indexing Heritage greatly relies upon, and ROBERT PLACE of A Clean Well Lighted Place for Books for his professional assistance with our bookstore.

**HERITAGE SEeks VOLUNTEERS**

Volunteers are a vital part of the Heritage team. If you are interested in volunteering, please call the office at 644-3000. Heritage is currently seeking volunteers to assist in:

- historical research
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NATIONAL TRUST SEeks VOLUNTEERS
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NEW PLTAP STAFF
Arnold Lerner, AIA, has been appointed to the position of Director of Rehabilitation for the Preservation Loan and Technical Assistance Program (PLTAP). Arnie has been with the program since February 1983, first as a consultant architect and later as staff architect. Marc Schwellter, the former director, has returned to private architectural practice. Heritage wishes him well.

Daryl Andreades Has joined the PLTAP staff as project architect. Daryl traveled to London in 1978, where she spent a year studying at the Architectural Association, and received a Bachelor of Architecture degree from Rensselaer Polytechnic Institute in 1979. She is a licensed architect having worked with several Bay Area firms. Heritage welcomes her.

RECORDS SURVEY
The National Endowment for the Humanities (NEH) through the sponsorship of the Architectural Foundation of Northern California, has funded the California Cooperative Preservation of Architectural Records for a year-long project, beginning October 1985, to survey sources of architectural records. The project is solely concerned with documenting the location of the records, and not with collecting them. Agencies to be surveyed include architectural firms, repositories, educational institutions, museums, municipal agencies, businesses, and other sources. Individuals who may have architectural resources in their possession will also be contacted. The data files developed will be available to the public and, pending funding, will be published at the conclusion of the survey.

For further information contact Waverly Lowell, Project Director, at (415) 665-1216.

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The programs and activities of Heritage are made possible by the continuing support of our current members. We welcome the following new members:

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**November 9-11, 1985**
Fort Mason Center, Pier 3

**“40 YEARS LATER”**: Honoring the Veterans of World War II and Korea

A salute to those who shipped out from Fort Mason during World War II and the Korean War. Big band sounds will fill the piers, recreating that historic era. Those who served in any fashion are especially encouraged to attend this nostalgic reunion. Call 441-5706 for details.

**Sunday November 10, 1985**
Paramount Theatre, Oakland

The Art Deco Preservation Ball

The second annual Preservation Ball, sponsored by the Art Deco Society, will feature Don Neely’s Royal Society Jazz Orchestra, film clips, a tribute to pianist Peter Mintun, and tours of the Art Deco block in downtown Oakland. $30-$40. Call the Society at 552-0800 for further information.

**Monday, November 11, 1985**
7:30 p.m. Haas-Lilienthal House

Special Lecture:

**TREASURES IN HISTORIC HOMES — IN SCOTLAND**

Dr. David Leamont, Curator for the National Trust of Scotland, will present a narrated slide presentation.

This presentation and discussion following is the only talk Dr. Leamont will give in San Francisco while on his U.S. lecture tour. The tour, scheduled to coincide with the opening in Washington of the exhibit “Treasures Houses of Britain,” includes talks at Harvard University, the Cooper-Hewitt Museum and the Los Angeles County Museum of Art.

This special event, co-sponsored with the St. Andrews Society and the California Heritage Council, is open to Heritage members free-of-charge. Refreshments will be provided. Space is limited.

**Sunday November 17, 1985**
1:30 p.m. St. Francis Lutheran Church

**Duboce Triangle Walking Tour**

A two-hour walking tour covering the Victorian architecture and social history of this upper Market neighborhood will be given by the Duboce Triangle Neighborhood Association. Meet in front of St. Francis, 552 Church Street. $2.00.

**Tuesday, November 19, 1985**
7:45 p.m. Haas-Lilienthal House

**Heritage Evening Lecture Series:**

**“NEWINGTON HOUSE RESTORATION”**

Christopher Moltin, an English mechanical engineer, will share his experiences in the on-going restoration of his 60-room home in Newington, Oxford. Built in the 1640's, and purchased by the Moltins in 1900, this landmark manor was last remodelled in 1777.

Recognition following.

**Wednesday, November 20, 1985**
5:30 p.m. - 7:30 p.m. Lilienthal-Pratt House
1818 California Street

**MEMBER’S RECEPTION**

The stunningly restored interiors of this landmark Italianate Victorian will be opened to Heritage members for an elegant reception to honor new members. Watch for your invitation! Prompt responses will ensure your reservation at the event, which must be limited to 150 people.

**Saturday, November 23, 1985**
Haas-Lilienthal House

**WORKSHOP ON HISTORIC INTERIORS**

Peggy Gustave, American Society of Interior Designers Committee for Historic Preservation, will conduct a workshop for volunteers wishing to participate in the ASID program to document historic Bay Area interior spaces. The seminar will include orientation and box lunch. The first space documented will be the Stock Exchange Club. For further information, call Charles Lester & Associates, at 957-0384.

**Saturday, December 7, 1985**
3:00 - 6:00 p.m. Haas-Lilienthal House

**ANNUAL CHRISTMAS OPEN HOUSE**

Authentic old-fashioned Christmas atmosphere will again be re-created at this renowned San Francisco December event. Exciting prizes, a silent auction, Christms gift items, and traditional food and drink will be provided.

**Sunday, December 15, 1985**
1:00 p.m. Falkirk Community Center
408 Mission Street, San Rafael

**HOLIDAY HOME TOUR**

A public tour of several private homes, transformed into Christmas fantasy, will be sponsored by Marin Heritage. Light refreshments included. $10. Proceeds to benefit restoration of the Falkirk Mansion greenhouse. For further information, call 657-9280 or 456-0221.

**Saturday, January 4, 1986**
Fort Mason Center, Building E, Room 210

**HARMONIC PROPORTION IN CLASSICAL ARCHITECTURE**

Introductory workshop to the theories of musical harmony and architectural proportions developed in classical Greece and Renaissance Italy. Special emphasis on the application of Theories of Harmonic Proportion as models in contemporary music and architecture. Sponsored by the San Francisco Architectural Club. $60-$80. Lunch included. Call George Siokkim at 956-6394 for further information.

**CALENDAR SUGGESTIONS**

Heritage is pleased to consider Calendar suggestions which would be of interest to our membership. Information should be sent to the attention of the Heritage Newsletter Editor.

**WALKING TOURS**

**VICTORIAN & EDWARDIAN PACIFIC HEIGHTS**

Walking tour of the eastern Pacific Heights neighborhood discussing surviving Victorian and pre-World War I mansions, elaborate family homes and smaller row houses.

**WHERE**: The Haas-Lilienthal House Ballroom, 2007 Franklin Street, San Francisco.

**WHEN**: 12:30 - 2:30 p.m., Sundays. $3.00.

**SAN FRANCISCO’S HISTORIC NORTH WATERFRONT**

Walking tour of the historic North Waterfront from the Hyde Street Pier to Fort Mason.

Gateway to the Golden Gate National Recreation Area, San Francisco’s northern waterfront is rich in architecture, history, and maritime lore. It includes some of the city’s oldest buildings, the world’s largest collection of floating historic ships, one of the nation’s finest maritime museums, Ghirardelli Square, unobstructed views across the Bay and the only remaining section of San Francisco’s shoreline in its original state.

**WHERE**: Meet at the Information Kiosk at the cablecar turntable in Victorian (Aquatic) Park.

**WHEN**: 10:30 a.m. to noon, Saturdays. $3.00.