A series of social events, beginning in April, will mark the reopening of the Sheraton Palace Hotel and signal its return to a prominent place in San Francisco's civic life. In January 1989, the owners of the landmark structure, Kyo-Ya Company, closed the hotel to undertake its first massive renovation.

In the previous eighty years, the only major work on the Palace included an upgrading of utilities in the 1950s, and the removal of ornamental iron canopies and balconies. In addition, at various times, unsympathetic street-level remodeling occurred, including enclosure of the original New Montgomery Street entrance with aluminum-framed glass.

In months of planning and discussion, Heritage and the Landmarks Board held extensive negotiations with project architects and representatives of the owners of the Palace, in an effort to ensure that changes were not needlessly destructive of the historic design and authentic materials. The Hotel modified some plans in response to preservationists' concerns, and conservation advocates, in turn, accepted some compromises in an effort to support the Hotel's plans to enhance its position in San Francisco's highly competitive market.

O'Brien-Kreitzberg & Associates, represented by Clark Pile, oversaw the complicated project for the building owners. Skidmore Owings and Merrill, originally engaged to build the high rise addition once planned for the southwest corner of the site, was the architect. Consulting preservation architects Page & Turnbull prepared a program for the work on the Palace's historic exterior and prepared drawings and specifications for the restoration of the Garden Court.

The overall project involved extensive work on the Hotel. In addition to refurbishment of the main public rooms, all guest rooms have undergone complete renovation. New mechanical, electrical and plumbing systems have been installed and the enormous kitchen redesigned.

In the Garden Court, skilled glassworkers removed, cleaned, restored or replaced seventy thousand pieces of glass from the ceiling. They removed black paint that obscured skylights, admitting light once again to the aisle on the south flank of the Court. Glass-paneled double doors have been removed from the three marble arches on the east wall, along with the heavy drapery which obscured the architectural features of the entry, reopening the Court to the New Montgomery Street entrance.

Skilled glaziers prepare the Palace's Garden Court for restoration.

Continued on page 9
ARCHITECTURAL FRAGMENTS

With this first issue of the New Year, the San Francisco Heritage Newsletter begins bi-monthly publication. This increase in frequency and in the number of issues from four to six per year will better inform our readers of quickly changing preservation issues and provide timely information on Heritage programs and activities.

San Francisco designated three Landmarks during 1990: the Spreckels Mansion at 2080 Washington Street, the Jackson Brewery at the southeast corner of 11th and Folsom Streets and 2212 Sacramento Street (pictured above). The latter is the Richard E. Queen House (1895-96), significant as the only intact surviving residence in San Francisco designed by A. Page Brown, architect of the Ferry Building. Heritage joined neighbors to win designation of the entire Spreckels site and was instrumental in saving the brewery from post-quake demolition. The City also designated one new historic district, the South End, (See Newsletter; Summer 1990).

California Women in Environmental Design invites the public to its fourth annual conference, February 22-24, at San Francisco's St. Francis Hotel. Highlights include an exhibit, "Women's Work," and workshops on environmental design issues and women's contribution to the quality of life. For information call Lotta Ekman, (415) 751-0342.

California Preservation Foundation announces the availability of History at Risk, a manual to help local communities take positive steps to strengthen historic buildings and to strengthen preservation policy before the next major earthquake. The manual resulted from the proceedings of the Disaster Preparedness Workshop at the State Preservation Conference in San Francisco last April. For a copy, send $14 to the CPF at 1615 Broadway, Suite 705, Oakland, CA 94612.

At its annual business meeting in November, the San Francisco Chapter of the AIA elected Bobbie Sue Hood, to the vice presidency. Ms. Hood, principal in charge of design for Hood Miller Associates and a member of Heritage, will automatically succeed to the presidency in 1992, becoming the first woman president in the chapter's one-hundred-eight-year history.
1881 BUSH STREET

After three years of negotiations, the San Francisco Redevelopment Commission authorized the Agency to enter into a land disposition agreement with the developer for the purchase and rehabilitation of the former Ohabei Shalome Synagogue at 1881 Bush Street (See Newsletter, August 1985, October 1987, April 1988).

The Bush Street Synagogue Cultural Center, a non-profit organization, plans to restore the building, constructed entirely of redwood in 1894, and to build a new four-story structure adjacent to the synagogue, at the southeast corner of Bush and Laguna Streets. The proposal entails the demolition of a 1920 one-story brick auto repair facility at 1899 Bush.

The organization and the Agency agreed to Heritage's request that the grant of a conservation easement be a condition of the conveyance of the site. This will assure the preservation of this historic building in perpetuity. The center will provide exhibition space for the Northern California Holocaust Center and Library, the Lehrhaus Judaica and the Western Jewish History Center, as well as performing space for A Traveling Jewish Theater.

ST. ROSE ACADEMY

St. Rose Academy, an historic and architecturally significant landmark at Pine and Pierce Streets in the Western Addition, is threatened with demolition, despite the availability of FEMA funds to cover the full cost of repairing and structurally upgrading the building. This handsome Renaissance Revival structure, designed by important Beaux-Arts architect Albert Pissis and built in 1904-05, housed a girls' school attended by generations of San Franciscans until it closed following earthquake damage to its west wing in 1989.

As a qualifying non-profit organization, St. Rose Academy is eligible for funding from FEMA and the State of California for the total cost of repairing and upgrading the structure. Funds can be used for any of the following options: to return the building to school use, to convert it to new and different uses or to finance alternative projects.

Neither St. Dominic's Priory, which owns the site, nor the Dominican Sisters of San Rafael, who hold a two hundred-year lease on the property, has requested these funds. Instead, they have told their members and congregation that no funds are available to repair the building and filed an application with the City to demolish it.

It is not at all clear why the two Orders would walk away from as much as $9.5 million to which they are entitled. These funds would provide them with a virtually new building. The refurbished structure could meet their own need for space, generate income for the Orders or both.

St. Dominic's says it needs to raise funds to complete the seismic work on its church and eventually build additional classrooms and a parish hall. The Dominican Sisters require funds for a variety of projects. Heritage has tried to convince both that a creative approach to the St. Rose Academy building would not only save this important structure at no cost to them, but would help them achieve some of their goals as well. The Orders continue to demand the right to demolish the building and have threatened to sue the City.

As this issue goes to press the Planning Commission is considering the demolition request.
On December 13, the Planning Commission approved a development proposal which will demolish the structure of 400 Post Street while retaining its two visible façades.

This three-story buff-colored brick office building over ground floor commercial at the northwest corner of Post and Powell Streets originally served as home for the Argonaut Club. Sylvain Schnaittacher designed this Renaissance Revival Palazzo structure, which was built in 1909. He was also architect for the 1924 top-floor addition. The Argonaut Club merged with the Concordia, in 1939, and vacated the building three years later. In recent years it has been known as the United Airlines Building. It received a B rating in Heritage's Downtown Survey and is designated a Category IV Contributory Structure in the Downtown Plan.

The new owners' plan is to create the maximum floor area ratio (FAR) allowed under current zoning. They propose to build five floors where there are now only four. As a result, floors will not align with windows in the historic façade on two to three of the levels. At those points, display windows will mask the misalignment.

Heritage opposed this plan as a return to "facadism" driven solely by a desire to maximize square footage on the site. The excess of square footage allowed by zoning over that contained in existing buildings was intended to provide an incentive for preservation through the sale of the difference using the transfer of development rights process.

Jaymont Properties has presented a proposal to develop the southeast corner of Second and Stevenson Streets, adjacent to the New Montgomery Conservation District. The project, a twenty-five story office tower, would entail the demolition of two structures on Second Street and the retention and alteration of a B-rated building on Stevenson.

Slated for demolition are 31-47 Second, a C-rated five-story brick office building with ground floor retail, and a one-story storefront block at 51-67 Second. The office building is a classically-inspired design by the Reid Brothers (1907).

The project sponsor's first proposal called for the retention of 83 Stevenson Street (pictured above), historically known as the California Farmer Building, as an atrium/forecourt to the three hundred twenty-nine-foot office tower. Willis Polk, who was at the time in charge of the office of Daniel H. Burnham and Company, designed the brick building (1908) to serve as a U.S. post office. The two-story building with a five-bay façade, sits upon a high basement. A metal eagle crowns the low pedimented gable.

This plan for the site, in Heritage's view, did not represent a reasonable reconciliation of new construction with the protection of existing historic architectural resources. It called for drastic alterations to the California Farmer Building that would extend the five bays down to street level, alter the level of the floor and replace three existing skylights with a single large skylight on the roof.

In a second presentation, in January, Jaymont offered a new plan for 83 Stevenson Street that better responds to Heritage's concerns. The Stevenson Street entrance to the tower would pass through a new gallery inserted between the California Farmer Building and the high rise. The existing podium level floor would remain essentially undisturbed, and the unobstructed interior would serve as part of the project's open space component. A childcare facility would occupy the lower level. This proposal retains the existing windows and façade on Stevenson Street and adds a fourth skylight to the existing three.

Plans for the tower component of the project are still in process, and Heritage will review those in the near future.

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**Heritage Staff Positions Available**

**Accountant/Fiscal Manager (Part time)** Heritage is seeking an experienced accountant to assist the Executive Director in fulfilling the organization's complete bookkeeping and fiscal oversight responsibilities. Flexible hours. Interested persons should call the office.

**Design Associate.** Assistant to the Director of Architectural Services. Work includes technical assistance for rehab of affordable housing and maintenance of the Haas-Lilienthal House. Degree in architecture and experience with type V construction required. Interested persons should submit resume and cover letter to the office.

Heritage maintains a file of resumes of individuals interested in possible future openings. If you are interested in paid staff or volunteer positions, let us know.
Soon after its opening in 1875, the Palace Hotel became the symbol to world travelers of San Francisco's taste for comfort and luxury. To residents of the city it was a source of pride and the center of social, civic and economic life. It was here that the rich and powerful met to decide the fate of financial empires encompassing the Pacific Coast and to pull the strings of political influence that reached into every corner of California. Today's Palace replaced the Victorian-era structure, gutted by the fire of 1906, and continued the traditions of its great predecessor.

The hotel as a building type, according to Nikolaus Pevsner (A History of Building Types), appeared in eighteenth-century Europe. Accommodations for large numbers of guests and public rooms and facilities, distinguished it from the modest wayside inn of earlier days. Hotels grew in size and number in the nineteenth century, when trains and steamships facilitated travel, and a growing prosperous middle class set out to see the world.

Typically, American hotels tended to increasing size and higher levels of comfort and luxury in the course of the nineteenth century. Pevsner calls Boston's one hundred seventy-room Tremont (1827-30) "the first American hotel built to be an architectural monument," and he quotes a French visitor's assessment, in 1843, that New York's Astor House (1832-36), with its three hundred nine rooms, was "perhaps the greatest establishment of its kind in the world."

New Orleans boasted a six hundred-bed hotel, the St. Charles, in 1837. The Lindell Hotel in St. Louis (1863) anticipated the Palace's scale and profile; its seven stories stood one hundred twelve feet high, with a frontage of two hundred seventy-two by two hundred twenty-seven feet. When completed in 1870, according to Pevsner, New York's Grand Central was the largest hotel of its time.

William Chapman Ralston fell right into step with this American trend to bigger and better. In 1872, he announced his intention, in partnership with William Sharon, to give San Francisco the world's largest and finest hotel. It would be "a model of convenience and taste...[and] the last word in modernity," according to Oscar Lewis (Bonanza Inn).

The discovery, in 1859, of large silver deposits in Nevada fueled the building boom in San Francisco which produced the Palace Hotel. San Francisco capital financed the development of the mines, and much of the $300 million those mines generated in the next twenty years found its way to the city, producing its first multimillionaires. Ralston, Sharon and their Bank of California were among those that grew rich on this bonanza.

In 1864, a thousand new buildings went up in downtown San Francisco, according to Oscar Lewis (From Mission to Metropolis), including banks and brokerage houses, factories and warehouses, retail shops, theaters, and restaurants. A number of fine new hotels opened in the '60s and '70s, such as the Lick House, Occidental, Baldwin, Russ House and the Grand Court of 1875 Palace, looking toward New Montgomery St. entrance.
The Palace would exceed them all in size and luxury, and Ralston intended it to embody San Francisco's growth from boom town to sophisticated metropolis. But his munificence in wishing to give the city he loved a hotel worthy of its new stature in the world was mixed with self-interest.

Ralston had acquired property among the sand hills of Happy Valley, as early San Franciscans called the area around Second and Market, in anticipation of a plan to cut Montgomery Street through Market, south to the Oriental Warehouse and the Pacific Mail Docks. The new street would become a major artery of commerce, and Ralston's property would soar in value. When that project lost out to the Second Street cut through Rincon Hill, Ralston settled for grading New Montgomery Street, which stub-ended at Howard.

Failing in his first scheme, Ralston hoped to draw development to the area by building a hotel, the Grand, at the southeast corner of Market and New Montgomery (1870). When that did not generate interest he conjured up the enormous project for the Palace. He engaged New York architect John P. Gaynor, who had undertaken to enlarge Ralston's peninsula estate at Belmont, in 1865, and was architect for the Grand Hotel. Gaynor's practice in San Francisco spanned the years 1864-87, and his clients included Charles Crocker, Levi Strauss and James G. Fair. In 1884, he was to design a row of seven speculative flats for William Sharon which stand today at 1400-1412 Golden Gate Avenue.

In early 1873, excavation began on the two and one-half acre site bounded by Market, New Montgomery, Jessie and Annie, and for the next thirty months, San Franciscans looked on with increasing amazement and civic pride, as the enormous eight hundred-room brick pile rose to its seven-story, one hundred twenty-foot height.

Architectural historian Michael Corbett, writing in Splendid Survivors, has described the Palace as the “most forward-looking Victorian building in downtown San Francisco... In its scale and technology it was years ahead of other buildings of its time.” It featured electric call buttons in every room, telegraphic communications for service staff on every floor, pneumatic tubes to convey mail and messages throughout the building and five hydraulic elevators.

According to Corbett, the Palace was “one of the earliest buildings in San Francisco with a passenger elevator, and the first to utilize the potential of the elevator for building higher than the norm of the period.” A panoramic view of the area in the 1880s illustrates dramatically what an innovation of scale and profile the first Palace brought to the San Francisco skyline. Not until the turn of the century would buildings exceed it in height and rival its volume.

B.E. Lloyd, in Lights and Shades in San Francisco (1876), called the architecture “San Franciscan,” because of the nearly seven hundred bay windows “that appear story after story in bewildering succession [and] render a near view of the imposing structure somewhat monotonous.” Lloyd remarked that the hotel’s grand court “is a feature of comfort that no other hotel in America offers to its patrons, and is not rivaled in the world.” This carriage entrance, transformed into a palm court before the turn of the century, opened off New Montgomery and rose seven stories to a glazed roof. Columned galleries surrounded it at each floor. It was said to be Ralston’s own idea. Perhaps, but according to Pevsner, it was not without precedent in this country. The central room of Boston’s Exchange...
Coffee House, a hotel (1806-09; destroyed in 1818), rose seven stories to the top of the building and was covered by a one hundred-foot dome with a skylight in the center.

With the memory of San Francisco's 1868 earthquake still fresh, Ralston decided to build an earthquake-proof hotel. Massive foundations twelve feet deep bore two-foot thick outer walls reinforced by double strips of iron bolted together. In addition, the Palace had an elaborate fire protection system. High pressure pumps fed water throughout the building from a six hundred thirty thousand gallon cistern in the basement, which still exists, filled from artesian wells on the site, through five miles of piping to three hundred fifty outlets and twenty thousand feet of fire hose. Seven rooftop tanks stored an additional one hundred thirty thousand gallons. There were fire detectors in each room, and a team of watchmen patrolled every floor at thirty minute intervals.

On the morning of April 18, 1906, the Palace shook and gave visiting Metropolitan Opera conductor Alfred Hertz "the sensation of an uncanny mezzo forte effect; something comparable to the mezzo forte roll of a cymbal or gong," he said. It shook violently but stood solidly. Ralston's precautions against earthquake proved effective, but the holocaust that spread through the downtown overcame the fire-safety system. Even so, the hotel held out against the flames most of the day. Only when the water supply ran out did the hotel succumb to the fire, late on the afternoon of April 18.

According to the U.S. Geological Survey report on the effects of the earthquake, "The structure stood remarkably well, and there is little indication of earthquake damage. The building was nonfireproof, and was, of course, completely burned out, but the walls still stand almost as good as ever." Several months passed while the Sharon family decided whether to restore or build anew. Meanwhile, a temporary Palace, "a model of comfort" (Chronicle, August 20, 1906) rose at Post and Leavenworth, offering just twenty-two guest rooms, with lounging and dining rooms on the main floor.

In the end, with two "modern" luxury hotels, the Fairmont and the St. Francis, built just before the earthquake and planning to reopen, the Sharons decided on a new structure with the "very latest and best ideas known to modern hotel building." They engaged the New York architects Trowbridge and Livingston, an important firm whose design experience included New York's St. Regis Hotel and the Knickerbocker. On March 2, 1907, the Chronicle announced the presentation of general plans and elevations.

The New York firm sent George Kelham to San Francisco as supervising architect for the Palace project. Kelham stayed on in the city and launched a thirty-year career which gave San Francisco some of its most important buildings, including the Main Library, Shell Building, Russ Building, the Hills Brothers plant and the Federal Reserve Bank.

The new Palace occupies the exact footprint of the old, but although it has an additional story, it is somewhat reduced in scale. Ralston's Palace rose to its full seven stories on all four elevations, while the 1909 Palace presents partial eight-story elevations on the south and the west sides. The most striking difference from the original is the absence of bays. The only projections were a six-foot wide iron balcony around the new building at the eighth floor and...
threeshortbalconiesatthefourthand
sixthfloorsontheMarketandthe
NewMontgomeryelevations(all
removedinthe1950s).HoratioF.Stoll
(ArchitectandEngineer;January
1910)offeredthe
opinionthat
it
would"takesome
timewhat
togetherand
do
do it a bit more splendidly than it had been done before." With a
stocky build and open, genial face, he was very different in body
and spirit from the man Ralston brought in to head the Bank of California's
Virginia City agency, in 1865.
William Sharon was a small, con-
tained man with small dark eyes
and black mustache. His impassive
face was an advantage in his favor-
te pastime, poker. According to
Lewis, "Sharon had little of...[Ralston's] magnetism and none of
his popularity, but he had always
been Ralston's superior in shrewd-
ness."
Devoted to building California's
economy, Ralston sought local
sources for most of the Palace's fur-
nishings. Where those sources did
not exist, he created them. Sharon
grew concerned as the hotel's costs
rose to $5 million. When Ralston
bought acreage in the Sierra foot-
hills to harvest its oak for hardwood floors, Sharon asked, "If you
are going to buy a foundry for a
nail, a ranch for a plank, and a
manufactory to build furniture,
where is this going to end?"
The answer came swiftly. By the
summer of 1875, Ralston had over-
extended himself. Even selling his
half share of the Palace to Sharon
did not prevent ruin. Rumors of
financial failure produced a run on
the Bank of California, and Ralston
closed its doors, on August 26. The
next day, after resigning the presi-
dency at the request of the bank's
directors, Ralston went for a swim
in the Bay, as he often did. Eyewitnesses reported that he got into
difficulty and signaled his distress.
Rescuers tried to revive him, un-
successfully. Although a coroner's
jury ruled he died of a stroke,
rumors have ever persisted that
Ralston committed suicide.
A reorganized Bank of California
opened on October 2, the day of
the hotel's official opening. At the
hotel's first formal occasion, twelve
days later, Sharon paid tribute to
Ralston: "I miss...the proud and
manly spirit of him who devised
this magnificent structure...and I
offer here...the incense of respect
and affection to his memory."

First floor plan of the Palace, Trowbridge and Livingston

three short balconies at the fourth and
sixth floors on the Market and the
New Montgomery elevations (all
removed in the 1950s). Horatio F. Stoll
(Architect and Engineer, January 1910)

"occupies exactly the same location
and ground as before," although its
glazed ceiling rises only three stories. He described the "colonnade of
massive Italian columns" as the "most
imposing feature of the new court,"
and noted the "novel" lighting effects:
"a soft golden sheen comes through
the leaded glass arched dome...the
ornamental iron work supporting it
being painted bronze." The "eight
huge crystal chandeliers...add
brilliance to the elaborate electric
lighting at night."

The Examiner noted that the
opening of the new Palace on the site
of the old, in November 1909, would
signal to all the world that San Fran-
cisco had recovered from the 1906
disaster. The new hotel soon regained
the prestige of the old. A publication
of the Hotel Men's Mutual Benefit
Association, in 1910, stated, "It was
hard to realize that the old Palace was
gone, but all acknowledged that the
new Palace was a great advance upon
the older and world-famed building."
It concluded with the opinion that,"The Palace, as it stands today,
represents the epitome of hotel
excellence, the furthest advance in the
science of hotel building and hotel
keeping." —D.A.
Palace Reopening
continued from page 1

Finally, they applied a thin plaster coat over damaged plaster and scored it to retain the Caen stone look of the original. A new partial marble floor replaces the original.

The Men's Grill (now Ralston Room), Banquet Room (Gold Room), the Parlour and Gallery (French Parlours) and the main corridor are little altered from their original state and were first planned for only cosmetic work to restore them. However, the 1989 earthquake damaged ornamental plaster in these areas. Plaster restorers replaced damaged ornament with new material replicated to match the original. In the Pied Piper Room, famed for the Maxfield Parish mural, commissioned for the hotel in 1909, original skylights have been cleaned, repaired and reopened.

One of the most significant changes to the exterior returns the New Montgomery Street entry to an open loggia of three arched bays which lead to doors into the lobby. A new glass and metal canopy marks this entrance. In addition, decorative ironwork has been restored to three entries on Market and Jessie Streets.

The Hotel replaced seventy-five percent of the original wood windows with double-glazed wood windows of identical appearance, in order to reduce noise in guest rooms. After detailed negotiations with the Landmarks Board, the Hotel retained the remaining windows in locations where noise was not a problem. With the retention and restoration of existing ornamental ironwork, this assures continuation of the historic appearance of the hotel's principal elevations.

Painted metal and clear glass display windows return the renovated store fronts to a more traditional look. Stripping layers of paint has restored the exterior stone base close to its original appearance. Cleaning and repair of the mostly intact original masonry and decorative terra cotta complete the exterior restoration program.

New construction at the southwest corner replaces an incompatible two-story addition to the original one-story wing, which was made in 1938 to provide broadcasting studios and offices. This new addition houses a health club for hotel guests and meeting rooms.

Participants in the rehab and restoration include Patrick J. Ruane, Inc., plasterers, Robert Cunningham, marble cleaners and restorers, both of San Francisco, and Reflections Studios of Emeryville, specialists in stained glass restoration. Western Waterproofing did exterior masonry restoration, and H.J. Degenkolb was the structural engineer for the earthquake repairs. The contractor, Takenaka International, Ltd., subcontracted Stolte, Inc., which served as general contractor.

On April 7, the Sheraton Palace will sponsor a reunion of the Sharon and Ralston families, descendants of the partners who built the first Palace in 1875. The evening begins at 7 pm in the Garden Court and includes buffet dining and dancing to the music of the Heckscher Orchestra. Tickets are $200 per person. Proceeds benefit San Francisco Heritage. Members who wish an invitation should call Paul Norcia at 441-3000.

On Saturday and Sunday, April 6 & 7 at 10 am, Heritage guides will lead tours of the renovated and restored Palace Hotel. Tours are free but require reservations. Call 441-3000.
BOOKNOTES

New Life for Old Houses
George Stephen
The Preservation Press

New Life for Old Houses, recently revised and reissued by Preservation Press, offers concrete help with difficult design decisions confronting owners who want to alter or add on to older houses. While the recent remodeling boom has spawned dozens of helpful, well-illustrated "how-to" books that help us fix our plumbing, replace our light fixtures, and hang new wallpaper, the art of design has remained something that most of us deal with on a largely intuitive level.

Though we appreciate good design when we see it, it can be hard to put into words why one building is visually satisfying while another falls short. New Life for Old Houses uses concrete examples and non-technical explanations to clarify such architectural concepts as mass, space, proportion, solid-void relationship, rhythm, balance, directional emphasis, texture, tone, and the use of color. Simple line drawings of design "do's" and "don'ts" make these visual concepts easily understandable.

Using materials appropriate to older buildings and choosing suitable new components such as windows, doors, stair railings, and trim are also discussed with ample illustrations describing specific situations. Designing appropriate additions to older buildings provides another major topic.

Additional chapters show you how to measure and draw up your existing floor plan and offer design tips for revising floor plans, including common pitfalls to avoid in interior remodeling. Energy conservation is also addressed. A glossary of architectural terms and copies of the Secretary of the Interior's Standards for Rehabilitation of historic buildings appear at the back of the book.

Though of interest to confirmed preservationists in many of its details, New Life for Old Houses is not preaching to the converted. Indeed, ardent preservationists may find some of the recommended design solutions overly permissive. The book's target audience is the average old-house owner, who may not have thought much about the impact of replacing wood sash with aluminum sliders, or installing a new metal handrail in place of a deteriorated wooden one. While recognizing that not every budget can stretch to full restoration of a house to its former glory, this book helps homeowners to make the best decisions possible within their means. After all, with some ingenuity, good design doesn't always have to be expensive.

—Lucy Blount

NOTICE—

Your voice can be among those raised up in celebration of a majestic old Romanesque church which Heritage helped to save from demolition. Mission Presbyterian Church, at Twenty-third and Capp Streets, is seeking choir members for its centennial observance in 1991. This San Francisco Landmark and National Register property, with its many stained glass windows and detailed woodwork, will draw inspired performances from preservationists who would enjoy singing lovely Victorian and Hispanic anthems and hymns. For information, call the church at 647-8295, or Heritage member Win Hayward at 386-6544 or 554-0752.

Michael Steingraber
Office 415 921-5555
1892 Union Street
San Francisco, CA 94123

Call for a complimentary opinion of value
ARCHITECTURAL SERVICES AT WORK

At the close of 1990, Heritage's Architectural Services Department was busy with a number of construction and design projects.

Phase one roofing repairs to the flat roofs at the Haas-Lilienthal House, undertaken by Teevan Restoration, is nearing completion. The House has had few alterations through the years, and retention of the original fabric is a high priority. Workers carefully removed and tagged all trim pieces in order to return them to their original places after completion of the repair work. A membrane roof replaced the built-up roofing materials from recent years' repairs.

Standard Roofing Company has successfully completed reroofing Chateau Agape (See Newsletter, Winter 1990), a board and care home at 827 Guerrero St. listed on the National Register. Heritage prepared the drawings and specs for this project, which received substantial funding from the Mayor's Office of Housing (MOH). The building is also getting a new paint job and associated exterior repairs.

We are also providing design services for a number of small projects sponsored by non-profit housing corporations.

The Franciscan Towers at 217 Eddy St. is a residential hotel owned and managed by the Tenderloin Neighborhood Development Corporation (TNDC). Heritage has provided a schematic design for renovations to the basement creating meeting room space for residents and secure storage rooms. TNDC will use these plans to seek funding for the work. Research for the project turned up pictures of the original façade which would assist a possible future restoration of the building's exterior. Architect Henry H. Meyers designed the building, originally the Hotel Clark, in 1914.

In addition, staff are preparing drawings for two minor projects for the Bernal Heights Neighborhood Foundation and revising drawings for an addition and remodeling of a board and care home at 722 Girard Street, sponsored by MOH.

Construction is nearing completion on a private fee project that includes a façade rehab of the residence at 872 Wisconsin and renovation of the cottage at the rear of that property. Design is proceeding on a building rehabilitation and handicapped accessibility project at 1900 Pierce St. (See Newsletter, Spring 1990), an imposing Victorian house owned by the Association for Retarded Citizens. The project will go out for bids in early 1991.

In a different vein, the "Painted Lady Revealed" workshop on November 10 provided Heritage members with the opportunity to tour two Victorian homes which were undergoing foundation replacement, foundation reinforcement and other earthquake repair work. We extend our warmest thanks to homeowners Al Evans and Cathy Furniss and to engineer Kornelia Cvikl and contractor Steve Santaguida for their presentations at the workshop, their delicious refreshments, and for the enthusiasm that made this event possible.

Please patronize our advertisers. When you do, thank them for supporting the Heritage Newsletter.

DOCENT CLASSES

The response to our earlier call for Heritage members who wish to become Haas-Lilienthal House Docents, Heritage Hikes Docents, or Heritage Walks Guides has been most gratifying. Several Heritage members are already enrolled in the Class of '91 and several more have expressed interest. There is still time to sign up for this year's class, which begins February 11. Contact Rick Propas at 441-3000. Heritage members are eligible to have training fees waived.

VOLUNTEER RECOGNITION

In November, Chuck Corder received a $100-Community Service Award from PG&E for his volunteer efforts at San Francisco Heritage. Corder, who works as a systems analyst for PG&E, began his association with Heritage in 1987 as a walks guide. As with many volunteers, his involvement has grown to include a wide range of activities, including Soirée, Holiday Open House and summer programs. The utility company's program singles out employees who have made a commitment of "time and energy to enrich the lives of the people" in the communities the company serves. Congratulations, Chuck Corder.
CONTINUING HERITAGE EVENTS

Sundays 11 am to 4:15
Wednesdays 12 noon to 3:15
Haas-Lilienthal House Tours

Sundays 12:30 pm
Pacific Heights Walking Tour
For information concerning all Heritage events, call 441-3004

FEBRUARY

February 11
Heritage Docent Training Begins

February 20, 10 pm
Julia Morgan: A Life by Design
KQED, Channel 9

February 22-24
California Women in Environmental Design Annual Conference
St. Francis Hotel
Call (415) 548-6209

Through February 24
*Exhibition: An Historic Portrait of Bay Area Jewery
The Magnes Museum, Berkeley
Call (415) 849-2710

Throughout the year
Cameron-Stanford House, Oakland
Tours Call (415) 321-8667 or 324-3121

Palo Alto-Stanford Heritage
Tours Call (415) 321-8667 or 324-3121

San Francisco’s Chinatown, pre-1906

Heritage’s observance of the Chinese New Year takes place Saturday, February 23. Philip Choy, a leading historian of the Chinese experience in America, begins the program with a brief introductory lecture on the Chinese in San Francisco. Then professionally trained Heritage Guides lead a two-hour architectural and historical walk which captures the energy and excitement of Chinatown at New Year’s. This year, a dim sum lunch is optional. The cost of the program is $10.00 to Heritage members, $15.00 to the general public. For the optional lunch, add $10.00. For information, call Rick Propas, 441-3000.

Nonprofit Organization
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San Francisco, CA

1991 HERITAGE PROGRAMS AND EVENTS

April 7
Palace Hotel Event

April 6 & 7
Palace Hotel Tours

June 1 - September 28
Chinatown Walking Tour
Every Saturday

June 1 - September 21
Presidio Walking Tour
Every other Saturday

June 8
Architectural Bay Cruise

September 7
Labor History Program

September 20*
Soirée

November 7, 14, 21*
Fall Lecture Series

December 1
Holiday Open House
*These dates subject to change.

JOIN SAN FRANCISCO HERITAGE!

Please enter my membership in the following category:

☐ $35 Individual
☐ $50 Family
☐ $100 Supporting
☐ $250 Contributing
☐ $500 Sustaining
☐ $20 Seniors/Students

Name

Address

City, state, zipcode

Phone

Please make checks payable to:
San Francisco Heritage
2007 Franklin St.
San Francisco, CA 94109

Contributions are tax deductible.
SAVE ST. ROSE ACADEMY BUILDING!

WHAT IS THE ISSUE?

Without your help, one of San Francisco’s most historic school buildings will be demolished in March 1991. The important architect, Adrian Folsom, designed this structure at 14th and Pierce Streets, built in 1904-5. The school closed last year, but its 50,000 square feet of space could be easily converted to new uses.

The Dominican Sisters, who own the land, and the Dominican Sisters, who own the building, sought and were granted permission to demolish the site. They took the opportunity to spruce up the area by adding a new parking structure. However, the present building has now shown that it is not feasible to demolish it and build a new building. The potential and structurally unsound building could be available for many new uses.

WHAT ARE THE FACTS?

- St. Rose Academy building is a significant asset for St. Dominic's and an important architectural and historical structure in San Francisco.
- Substantial funding is available from the Federal Emergency Management Agency (FEMA) and the State of California.
- The potential and structurally unsound building could be available for many new uses.
- Preservation and reuse of the building could save St. Dominic's School new classroom space and the Church a very precious asset, without the need for new capital campaigns.
- An alternative approach could aid and generate income for the work on St. Dominic's Church or other programs.

You must take action now to save St. Rose!
WHAT YOU CAN DO TO SAVE ST. ROSE

1. Write a letter to the Dominican Fathers, telling them of your support for the rehabilitation of St. Rose Academy building.

2. Let the Save St. Rose (291-1495) or San Francisco Heritage (441-3000) know if you can volunteer any time contacting others to gain their support.

3. We would especially like to hear from St. Rose Academy alumni and St. Dominic's parishioners who want to help.

4. Send a small donation (as little as $5.00) to Save St. Rose/San Francisco Heritage, using the coupon below.

SUGGESTED TEXT FOR YOUR LETTER

I believe that the demolition of St. Rose would be a waste of an important resource, and I strongly urge you to seek a new use for the building which would meet the church's needs and sensibly preserve this fine building.

You may also want to include any of the points listed under "What Are the Facts?" if you prefer, use your own ideas and words. Sign your name and include your address.

Write to:
Dominican Fathers
St. Dominic's Priory
2300 Bush Street
San Francisco, CA 94115

Send copies to:
Dominican Sisters
1520 Grand Avenue
San Rafael, CA 94901

Dominican Province
5877 Birch Court
Oakland, CA 94618

San Francisco Planning Commission
450 McAllister Street
San Francisco, CA 94102

San Francisco Heritage
2007 Franklin Street
San Francisco, CA 94109

For more information contact:
Save St. Rose
c/o Courtney S. Clark, 5484
220 Montgomery Street
San Francisco, CA 94104
291-1495/221-3619

San Francisco Heritage
2007 Franklin Street
San Francisco, CA 94109
441-3000

Send checks payable to: Save St. Rose/San Francisco Heritage
2007 Franklin Street
San Francisco, CA 94109

Enclosed is a donation for the Save St. Rose Fund.

Amount Enclosed: $ ______________________

Name: ________________________________

Address: ________________________________

City and Zip: ________________________________