PLANNING THE FUTURE OF ALCATRAZ

In 1963, authorities removed the last group of federal inmates from Alcatraz Island and closed the legendary federal prison. In the ten years that followed, the island, and the structures on it, suffered the ravages of constant sea winds, political occupation, and simple neglect. Since 1972, the National Park Service has managed Alcatraz as part of the Golden Gate National Recreation Area (GGNRA). The Park Service has offered limited tours of the island, focusing on its prison history, but the long-term future of one of the Bay Area's most unusual pieces of real estate has remained essentially unresolved.

Spring of 1988, the Golden Gate National Park Association (GGNPA), a non-profit affiliate of the GGNRA, released a new long-term concept for the future of Alcatraz. Renowned landscape architect Lawrence Halprin prepared the plan, which emphasizes the island's natural beauty and would preserve its most important historic structures. The question is, will the National Park Service and Congress be sympathetic and, more importantly, will they spend the money it will take to clean up Alcatraz?

Alcatraz: the Fortress

Soon after the American occupation of California, Alcatraz became the keystone in a harbor defense system that included Fort Point and Lime Point at the Golden Gate. President Fillmore reserved Alcatraz for military use in 1850, and planning began immediately to fortify the island. U.S. Army engineers built the Pacific Coast's first permanent American fortification on Alcatraz, and its earliest structures date from the period of military construction between 1853 and 1874.

The engineers took full advantage of the island's natural topography; its mostly sheer rock shore and one hundred forty-foot summit made it unique among America's harbor island defenses. They blasted platforms out of the cliffs all around the island to site artillery batteries and mounted the first guns in 1855. The Army built a wharf on the east side, which offered the only real landing site, and a switchback road connecting it to the top of the island. Concrete now covers the original road surface, and the wharf, in continuous use since 1854, altered and extended over the years, shows no original fabric today.

The Citadel, completed in 1859, crowned the summit. This defensive barracks, situated to command the island with small arms fire, was the only structure of its type on the Pacific Coast and, according to Park Historian Stephen Haller, may have been continued on page 6

Alcatraz: National Register site (1976); National Historical Landmark (1985).

The Citadel, photo c. 1892
THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE

A non-profit member-supported organization dedicated to the preservation and adaptive reuse of architecturally and historically significant buildings in San Francisco

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ARCHITECTURAL FRAGMENTS

The California Council AIA has bestowed its Twenty-five Year Award on Ghirardelli Square. Wurster Bernardi & Emmons designed this first-of-its-kind adaptive reuse of historic structures as a retail complex, which was completed in 1964. In making the award, the jury noted: “Ghirardelli Square has proven itself as our pioneer in preservation of all buildings and in the reuse of old ones. It has shown all of us what we have inherited, how to use it, and how to keep it alive.”

The owner of the City of Paris windows, Joe Weiner, is seeking a buyer for these eighty-two-year-old relics of the famous San Francisco department store which became a landmark case in the history of the city’s preservation movement. This salvage from the demolition of the Union Square building in 1980 includes eleven bays of extremely fine cast iron arched casement window frames with adjoining columns and multi-light transom frames with 5000 pieces of prismatic glass. Planning Director Dean Macris once indicated he would view favorably a project that incorporated these elements. Interested parties should contact The Weiner Interests, (415) 956-0677.

The Association of Advocates for Preservation (ASAP) has issued a statement of purpose. Created in the Fall of 1990, ASAP will offer assistance to existing Bay Area preservation organizations in their advocacy efforts. The group proposes to put preservationists into contact with attorneys experienced in preservation advocacy and to provide training on legal and administrative issues and techniques. The first project will be a directory of preservation attorneys. ASAP’s steering committee consists of attorneys, preservation architects and representatives of preservation organizations, including San Francisco Heritage. For further information contact Frederick Hertz, 451-4114.

A major research project is in the works on the life of A.G. (Achilles) Rizzoli, who worked as a draftsman at the San Francisco firm of Otto A. Deichmann, from about 1936 to 1956. Anyone with any knowledge of Rizzoli, his life, his work or activities, please contact Bonnie Grossman at The Ames Gallery, 2661 Cedar Street, Berkeley, CA 94708, (415) 845-4949.
ST. ROSE UPDATE
A number of organizations and individuals have filed formal appeals of the demolition permit for St. Rose Academy which the City issued on May 10.

In addition to Heritage, several members of the Landmarks Board, as individuals; "Save St. Rose!", a neighborhood group organized by Heritage member Courtney Clarkson; Victorian Alliance; the Pacific Heights Residents Association; several St. Rose alumnae and others are participating in the appeals. The date set for the hearing before the Board of Permit Appeals is June 26. Your help is needed. Please call "Save St. Rose!" at 291-1495 or Heritage at 441-3000.

JACKSON BREWERY
Following the 1989 earthquake (see Winter 1990 Newsletter), the engineering firm of Wiss, Janney, Elstner Associates, Inc. devised a program to secure the brick tower structure of the Jackson Brewery at 11th and Folsom, repair the damage and complete a seismic retrofit.

Soon after, the owners initiated the process that resulted in designating the building a city landmark, in 1990. This protected the brewery from unnecessary demolition, but the owners took no action on the proposal to repair and retrofit the structure. Seventeen months later, during the first week of April, the Bureau of Building Inspection expressed renewed concern over the building’s condition.

On April 17, Laurence Kornfield, Chief Building Inspector, indicated that the City would move to dismantle the tower to eliminate the hazard if the owners did not act immediately. Complicating the issue is the fact that the building is in a pending sale. The Court appointed the buyer, Tom Robertson, to act as agent of the owner, and the Bureau of Building Inspection agreed to allow him to undertake the work. The plan is to remove the brick and part of the parapet of the six-story tower and store them on site for a future restoration and adaptive reuse of the building. At this writing, that work is complete, and Robertson will begin a seismic upgrade as soon as the sale closes.

362 24th AVENUE

In February, Heritage received notice of an application for demolition of a one-story-over-basement Italianate wood frame residence at 362 24th Avenue. The owner-developer has filed for the construction of a three-family replacement dwelling.

Staff referred the case to the Landmarks Board for review, under the Prop M priority policy to preserve architecturally and historically significant structures.

A search of Water Department records indicated that a water hook-up occurred on that site in November 1897. The Sanborn Fire Insurance Map of 1899 shows the structure as a one-story single-family residence with a rectangular bay on the street façade. It was only one of half a dozen buildings on the entire block bounded by California, 23rd, 24th and Clement.

Typical of late nineteenth century residential design the narrow house sits along one edge of the property line, allowing a passageway of about five feet on the opposite side for light and ventilation. The street elevation retains most of its architectural integrity above the ground floor. Its distinguishing features include a gabled rectangular bay illuminated by a pair of tall windows, a gabled entrance porch with a pair of turned supports, brackets and inset panels that visually support the cornice and a variety of wood surface sheathing.

On May 1, the Landmarks Board voted six to one to oppose demolition, and Heritage is urging the owner to come up with a design that would incorporate the existing building.

225-265 TURK ST. & 1601 MISSION
Heritage recently reviewed projects that would entail the demolition of two auto-related structures, one in the Tenderloin, the other at Mission and South Van Ness.

The Chinese Community Housing Corporation (CCHC), in a joint venture with A.F. Evans Co., Inc., has proposed the construction of one hundred seventy-five housing units for very low income families at 225-265 Turk Street. Currently the site includes a parking lot at the southwest corner of Turk and Jones and an L-plan reinforced concrete garage that was
home base for the Yellow Cabs in San Francisco.

The firm of Powers and Ahnden designed this B-rated structure for the Investment Properties Corporation, in 1928. Seven three-story bays front on Turk Street. A four-story extension, fronting on Jones, wraps around the parking lot on the corner. This modern design merges a stripped skeletal concrete frame with subtle Gothic references expressed by the pointed finials which terminate the divisions separating bays of industrial sash windows.

CCHC came to Heritage with a fully developed project, which they have worked on since 1987. Our staff asked that they review rehab alternatives that would preserve the structure for adaptive reuse. After study of these alternatives, Heritage agreed not to oppose demolition of the garage, convinced that the proposed development would bring badly needed low-cost family housing to the Tenderloin and would improve the neighborhood significantly.

Heritage remains committed to the idea that preservation and affordable housing are compatible goals in San Francisco and is working with the Mayor's Office of Housing to ensure that developers consider preservation and adaptive reuse options early in the project planning process.

The Firestone Tire Store at 1601 Mission faces demolition for the second time in five years. The Plymouth Group, of Mountain View, proposes a large-scale mixed use development for the gore site, including four hundred fifty-three units of housing with parking and groundfloor commercial space.

The existing structure, which appears almost entirely unaltered, carries a B rating from Heritage and a 3 in the 1976 Planning Department survey. It dates from 1926 and combines Zig-Zag Moderne and Spanish Colonial Revival styles. The Hispanic-inspired tower, rising above Moderne pleated pilasters and fascia panels, has long been a visual landmark at the busy Mission/South Van Ness intersection. Contextually, the building is the focus of several low-profile, auto-related structures that reflect the South Van Ness development of the 1920s and 1930s.

After reviewing the project sponsor's proposal, Heritage stated its concern that the design process made no effort to study alternatives which would retain this building. It is our contention that B-rated structures require such an effort.

**247 17th AVENUE**

With many of the issues that come to Heritage's attention, staff assists both neighbors and developers to resolve conflicts and reach acceptable compromises. In one such case, in July of 1989, Heritage received notice of an application for demolition of a residence at 247 17th Avenue and requested the Planning Department to refer the matter to the Landmarks Board for review. Heritage contended that this 1911 Craftsman style bungalow deserves preservation both on its individual merits and as part of an intact row of Richmond district Craftsman and Mission Revival style residences dating from the same period.

The street elevation appears to preserve its original character, with the exception of a 1920s garage alteration, whose driveway was later filled. Later alterations have diminished the historic quality of the rear of the house. Craftsman features include a steeply sloped roof and deep sheltered entrance, shingled façade, exposed roof eaves and fascia boards with supporting brackets beneath the extended roof and framing the second-floor dormer windows. A number of original interior details remain intact.

Last year, Ray Moisa filed for a discretionary review on behalf of his aunt Mildred Kemek, who lives at 249 17th Avenue, and the Planning Commission concurred with the Landmarks Board's recommendation against demolition. The developer then came to Heritage for advice, and, although a fire in November has complicated the issue, staff has worked with his architect toward a plan that would retain the historic portions of the house and meet the owner's desire for more space with a rear addition.
UNTIL RECENTLY, THREE BRUTALLY ALTERED PINE STREET BUILDINGS STOOD LIKE UGLY STEP-SISTERS OF A NEARLY INTACT CINDERELLA AROUND THE CORNER ON CALIFORNIA STREET. ACCORDING TO ANNE BLOOMFIELD, WHO RESEARCHED THE BUILDINGS FOR OWNER THAD DOYKA, ARCHITECT HARRY MUNSON DESIGNED THESE RESIDENCES AS PART OF A FOUR-UNIT SPECULATIVE DEVELOPMENT, INCLUDING THE HOUSE AT 2679 CALIFORNIA WHICH BACKS UP TO THE THREE PINE STREET PROPERTIES.

It cost $20,000 to build the four two-story residences in 1890. Originally, party walls joined the three Pine Street buildings on two lots. Records list W.E. Stevens as the owner, in 1890. He was most likely William Stevens, whom the City Directory describes as a contractor.

Bloomfield’s search of permit records showed that 2576 Pine received a “plaster front and new stairs” in 1921. Both 2586 and 2588 received similar treatment in 1938. The date for the addition of basement garages is not known, but a 1922 permit shows that at least one existed by that time. Although constructed as single-family residences, each building has accommodated a varied number of units, up to nine during the World War II and post-war housing shortage. Building inspectors condemned the neglected Pine Street houses in the 1960s for a variety of violations, and at one point, proposed development of the site called for demolition of the buildings.

Fortunately, Thad Doyka, a builder with experience renovating buildings in San Francisco, saw their potential, purchased the properties and set out to bring them back to life. Some interesting interconnects of the buildings challenged the normal rehab process. Because two buildings were on one lot, title as two separate buildings could not be proved. Therefore the building department required Thad to create two exterior walls separating the two easterly units that had been joined by a party wall.

The extent of this work in turn required the need for a full seismic upgrade to current codes for these two buildings.

Since the façade had been severely altered, renovation had to be based on old photos and clues from the house on California Street. Research turned up a 1920s photo taken from the intersection of Scott and Pine, showing the unit nearest the intersection. It revealed pediments at the cornice line, which Thad has re-created in the renovation. San Francisco Victoriana supplied the decorative piece in the pediment, with no attempt to recreate the one shown in the photo. Thad’s idea was to let today’s craftspeople leave their mark in this renovation just as they would have in Victorian times. The only original fabric found on the façades was the panel above the entry at 2572 Pine. Craftspeople have reproduced side panels in the entries to match it. Terrazzo stairs, added in the ‘20s and ‘30s, have been retained and cleaned.

Thad pointed out the importance of teamwork to making a renovation possible. He praised his lender, EF Financial for their responsiveness during the whole process. The contractor, Rush Sturges of Wil Rush Construction, like Thad, had experience with renovations ranging from small specialty installations to total renovations such as this project. Talented craftspeople and subcontractors added their expertise. The architect who rendered the new façade, David John Modell, worked in conjunction with Michael O’Brien, the architect and engineer for the interior and structural work.

A combination of standard and custom replacement trim, with over 90 different moldings and turnings were used throughout the job. Bob Haas, a fifth generation cabinet maker, provided the wood turnings. His shop, on Clementina Street, has been in business since 1872. The owners of the matching house on California were very cooperative in helping recreate some of the façade ornament. They allowed Lorna Kollmeyer, an artist who works in plaster, to make casts of the wood elements on their house with layers of epoxy resin. She was then able to reproduce the decorative pieces in plaster.

Tom Danielson of Modern Aire Sheet Metal, San Mateo, performed the difficult task of wrapping the intricate mouldings on the façade with flashing.
Alcatraz
continued from page 1

unique in American military architecture. The masonry structure, with two bastions at opposite corners, rose three stories, the bottom level sitting below ground, surrounded by a brick-lined dry moat.

A defensive wall flanking the road and a brick guardhouse, which protected the area between the wharf and the Citadel, completed the island's pre-Civil War defenses. The original guardhouse (1857-8) has a foundation of blue sandstone from Angel Island and granite from China. Its brick walls are up to five feet thick. The roadway from the wharf passes beneath, through a "sally port" or armed gate.

The Citadel lost its strategic importance by the end of the Civil War, and the Army began construction of Flemish bond brick casemates (armored enclosures for artillery) to defend the approaches to the wharf. But the guns intended for the embrasures were obsolete even before the project was completed. The Army suspended construction in 1867. The structure served various uses over the years: a gym, enlisted men's bath and wash rooms, kitchens and mess halls, and the first marine mine storage facility on the Pacific Coast (1884). In 1905, prison laborers removed temporary wooden barracks constructed on the unfinished casemates some years before and erected a three-story barracks using concrete blocks they made on site. Later the barracks served as housing for prison staff. Although there have been some alterations over the years, the casemates and barracks retain fairly good structural integrity.

Alcatraz: the Prison

The island's seventy-three year history as a military prison began in 1861, with the transfer of prisoners from the Presidio. Alcatraz was the nation's first true military prison and the only one until Leavenworth, Kansas opened, in 1874. Initially the Army housed prisoners in the lower level of the guardhouse, but as the number of inmates grew several alterations and additions occurred. A one and one-half-story gabled brick wing, added sometime between 1869 and 1879, adjoins the guardhouse on the south and stands over the roadway on brick arches.

The Secretary of War designated Alcatraz as the Pacific Branch, US Military Prison, in 1907. Existing facilities served the prison until 1909, when a building program began that gave the island its present form.

Construction of the Cellhouse started in 1909, after the removal of the top two floors of the Citadel. The two-story reinforced concrete structure, with its rows of barred concrete set in between concrete pilasters, reflects the Classical vocabulary of federal buildings from this era. It incorporates the basement and moat, two granite entranceways, and a flight of iron stairs from the Citadel. Iron beams from the old fortress provide support in the basement, and brick rubble served as aggregate in the concrete foundation.

Erected during the pioneer days of reinforced concrete, the Cellhouse was at one point reputed to be the largest reinforced concrete building in the world. Today it remains the visually most prominent structure on the island. It has generally retained its structural integrity and recently underwent some repair to deteriorated concrete.

Additional construction from this period includes a post exchange (1910), the Model Industries Building (1929) and the Commandant's (later the Warden's) House (1929), the latter in a Mission Revival style that follows the Army's pattern in the 20th century of employing regional imagery in their buildings. By 1933, the prison built a two-story reinforced concrete addition to the guardhouse, which has served as a chapel and a school.

In 1905, three-story concrete barracks replaced the wooden ones shown in this c. 1893 photo of the casemates.

Cellhouse under construction, c. 1909

Guard house with sally port below and later additions, including Mission Revival school/chapel
In the middle of the Great Depression, the federal government converted Alcatraz from a military prison into a federal penitentiary. For twenty-nine years, from 1934 to 1963, the island and its famous cellhouse became the nation's symbol of maximum security incarceration. During these years additional construction included the New Industries Building (1939) and apartments for prison employees and their families.

For six years after the prison closed, the island saw little use and remained off limits to the public. In November 1969, the American Indian Movement seized the island and claimed it as Indian land. Their protest occupation lasted until June 1971. During this period, a fire of undetermined origin gutted the warden's residence, the post exchange and the lighthouse keeper's residence. Upon removal of the last protesters, the Department of the Interior moved to discourage future occupation of the island by demolishing former prison staff residences and apartments but has preserved the gutted ruins and graffiti as symbols of the occupation and its protest of historic Native American grievances.

In 1972, Alcatraz became part of the newly created Golden Gate National Recreation Area. The National Park Service opened the island to tours the next year, and although it has gradually given visitors access to more of the island, nearly twenty years later almost eighty percent of Alcatraz remains closed to public use.

**A Design Concept**

Lawrence Halprin's "concept plan," includes two principal components: a strategy to open Alcatraz up to greater public access, and a design philosophy to guide preservation, reuse and new construction. Overall, the intent is to expand the visitor's experience of Alcatraz to include history that goes back beyond the opening of the federal penitentiary in 1934 and includes the natural and scenic delights the island has to offer. Given the spectacular setting and the plan's sensitivity to the island's history, the design philosophy is essentially conservative, working with the existing flora for landscaping, preserving the monochromatic color scheme in any restoration or reuse and recommending compatible materials in new construction.

The plan focuses on both short-term and long-term strategies but aims most forcefully at what the authors call the "open island concept," which seeks to open and improve the outdoor spaces of the island. Key to this part of the plan is the establishment of a perimeter walkway which would, as much as possible, follow the island's shoreline, with viewing platforms and open plazas at various sites.

Arguing that the flora on the island now represents a unique aspect of the island's cultural history, the plan's guiding philosophy is, "take nothing off; put nothing new on." In an exception to that rule, Halprin proposes to turn the parade ground at the south end of the island, laid out in 1870 and surfaced in concrete c. 1930, into a broad, park-like area planted with drought-resistant grass. Elsewhere, simply nurturing the wide variety of plants which survive from various historic gardens, ranging from those of the officers' families in the 19th century to the prison gardens of the 20th, should offer a spectacular display.

**Preservation on Alcatraz**

Consistent with the plan's overall philosophy, the approach to the existing architecture is respectful and minimal, aiming to expose what is significant and maintain structures, for the most part, at least in the short-term, as they are. In the Main Plaza area, the plan calls for the construction of a visitor's center and the removal of the existing...
Alcatraz
continued from page 7
rangers' office which is crudely built up against the 19th century casemates. The plan suggests that the casemates/barracks should continue to serve a dual role: as an historic display of the architecture of a 19th century fortification and as a building for expanded visitor services that might include exhibit spaces, a theater, and ranger offices.

Shell of 1929 Warden's Residence

Proposed new uses for the guardhouse include a bookstore and/or museum. Opening to public view the 1910-12 power house complex would provide an example of early twentieth century industrial architecture.

There are a number of building ruins on the island, and the plan calls for stabilizing these and preserving them primarily as windbreaks and enclosed spaces for resting and picnicking. These include the post exchange on the east side of the island and the Warden's House next to the cellblock. Foundations, basements, retaining walls, garden walks, staircases and flower gardens remain from three Victorian-era officer's quarters (1880-82), which federal
continued on page 9

HERITAGE CELEBRATES
PALACE RENOVATION

On the evening of April 7th, Heritage celebrated the renovation of the Sheraton Palace Hotel as a participant in the Hotel's Toast to San Francisco series. The evening, whose proceeds benefited Heritage, featured a reunion of the descendants of Senator William Sharon and William Ralston who, together, financed and built the original Palace Hotel in 1875.

The black-tie benefit took place in the Garden Court and Ralston Room and featured dancing to the Heckscher Orchestra and a re-creation of the 1909 re-opening banquet menu. Singers from the San Francisco Opera and actors from ACT portrayed historic guests of the Hotel.

Our thanks to the artistic support of the San Francisco Opera Center: Lucinda Toy, Assistant to the Director, Catherine Cook, Mezzo-Soprano, Maria Fortuna, Soprano; Carlo Scibelli, Tenor; and The American Conservatory Theater: Dennis Powers, Associate Artistic Director, Bruce Elsperger, Stage Manager; Kim Curtis and Rick Echols, Wardrobe and Wigs, and Actors: Richard Butterfield, Barry Kraft, Ron Lanza, Michael Scott Ryan, Elan Evans, Gina Ferrall, Kelley Gabriel, Lynne Soffer.

Heritage acknowledges the generous underwriting support of the Celebration by the Sheraton Palace Hotel, Mr. Donal Timbie, General Manager.

The following participants in the Hotel's renovation also provided underwriting support: Hideto Horiike & Associates, Inc., O'Brien-Kreitzberg, Skidmore Owings & Merrill, Takenaka International (U.S.A.), Ltd.

Additional underwriting came from Ms. Maryanna Shaw and the firm of Sharon & Sharon

And a sincere acknowledgement to the Celebration Committee members for their enthusiastic support: Stewart Morton, Chairman; Sharon Bacon, Suzanne Brangham, Emalee Sala Chapman, Astrid and Jim Flood, Rhoda and Dick Goldman, Jane and David Hartley, Erika and Austin Hills, George Livermore, Sally and Tommy Mein, Ellen and Walter Newman, Charles Hall Page, Mary and David Robinson, Gail and Al Schlesinger, William F. Sharon, Maryanna G. Shaw, Charlotte and Mel Swig, Dorothea and Richard Walker, Sue Honig Weinstein.

Betty Whitridge, Stewart Morton and 'Dom Pedro II of Brazil'

Don Timbie and Sharon & Larry Bacon

Ellen & Walter Newman and Bill Sharon
Alcatraz
continued from page 8.
prison authorities removed in 1936. Halprin proposes opening these to the public as viewing and seating areas.

Long-term, the plan suggests conversion of the Model Industries Building and the New Industries

What Happens Next
The GGNPA contracted Halprin's plan to elaborate on the General Management Plan for the GGNRA. As a result, it reflects guidelines which have already been through a public review process. The Halprin plan, however, according to Greg Moore, Executive Director of the GGNPA, has no official standing but rather illustrates what the future of Alcatraz might be.
The National Park Service will decide what elements of the overall plan it considers appropriate for implementation. At this time, the NPS and GGNPA are working on the first phase: opening of the Agave Trail on the south end of the island. Detailed design and public review of this project are underway. If things go smoothly, work on the trail could begin in late summer 1992, with a public opening in 1993.

Once this phase is completed, the Park Service will determine the order of priorities for implementation. Clearly, preserving the historic and natural resources of the island and interpreting them to the public is a difficult and costly challenge that could take years to realize. The

GGNPA will work cooperatively with the NPS in making the most of public and private funding sources.

However long it takes, the goal of both the Park Service and the GGNPA seems clear: to establish Alcatraz as a significant natural and scenic, as well as historic component of the Golden Gate National Recreation Area. If they are successful, they will increase the visitor's awareness of the island's many layers of history, natural and human, and offer a refuge for the recreation of the spirit.

—Eric Abramson & Don Andreini

SPECIAL OFFER

Bedford Arts is offering Heritage members 30% off the $60 price of One City/Two Visions. This book combines two extraordinary photo-panoramas of San Francisco into a unique accordion-fold format—on one side the 360-degree panorama shot by Eadweard Muybridge from the top of the Mark Hopkins mansion in 1878, on the other side, the same panorama in 1990 by Mark Klett. To order the book, send your check for $42 plus 7% sales tax and $4.50 to cover shipping and handling for the first book and $1 for each additional book, to:

Bedford Arts, Publishers, Dept. RS
301 Brannan Street, Suite 410
San Francisco, CA 94107
Phone orders accepted: (415) 882-7870

Model Industries Building

However, the plan proposes expanding the range of educational and informational programs offered on site to include topics of interest to Bay Area residents and others on Native American history, the bay environment, and the history of American penology.
Reading to nurture your vacation fantasies. Featherbeds & Flapjacks celebrates the salvation of four hundred fifty historic buildings by the innkeepers and bed-and-breakfast providers of America's hospitality industry. As big old single-family houses become more difficult and expensive to maintain, adaptive reuse as bed and breakfast inns is one way owners have found to make restoration and continued occupancy of their houses financially feasible. Combined with a growing appreciation for the quiet pleasures of home and hearth by the traveling public, this has resulted in a quadrupling during the 1980's of the number of bed and breakfast inns in America, with over twenty thousand now in existence from coast to coast.

While bed and breakfast guides have proliferated along with the businesses they describe, this volume will be of special interest to preservation-minded readers. All buildings listed are more than fifty years old or of significant local historical value and include small hotels along with more typical "b & bs." They have been conscientiously restored by their owners—no "remuddling" here—and many are on the National Register of Historic Places or located in historic districts. The guide encompasses every state in the Union, as well as the District of Columbia. There are thirty-six entries for California, from such familiar landmarks as Deetjen's Big Sur Inn and the famous Gingerbread Mansion in Ferndale, to other less-publicized but tantalizing destinations. Entries describe each building and its surroundings in capsule form.

Amsterdam Hotel: San Francisco b & b listed in Feather Beds & Flapjacks

Many include a line drawing. The traveller will find essential information about facilities, rates and reservations presented clearly and attractively.

Whether you manage to hit the road this summer or remain an armchair traveller, Feather Beds & Flapjacks provides a good overview of residential building types across America and is a tribute to the innkeepers whose money, time and labor have preserved these historic structures for us to share. -Lucy Blount

- R.M., E.K & D.A.
The historic Haas-Lilienthal House, a property of The Foundation for San Francisco's Architectural Heritage, is available for rental for private or corporate events. The House can accommodate up to 150 guests. Please call 441-3011 for more information.

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NOTICE

This issue of the San Francisco Heritage Newsletter was mailed on June 11, 1991.

If you receive delivery later than three weeks after that date, please notify your carrier.
CALENDAR

CONTINUING HERITAGE EVENTS

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

Sundays 12:30 pm
Pacific Heights Walking Tour $3

Every Saturday June 1 through September 28, 10 am
Heritage Chinatown Walking Tour
Meets at 950 Clay St. $3

Every other Saturday starting June 1 through September 28, 10 am
Heritage Presidio Walking Tour
Meets at Main Parade Ground $3

For information concerning all Heritage events, call 441-3004

JUNE

Through June 28, 9 am -5 pm
AIA/SF Gallery, 130 Sutter St.
An exhibit of the work of S.F. architect Mario J. Ciampi, FAIA
Call 362-7397

June 6 Through August 25
San Francisco Museum of Modern Art
The Geological Architecture of Stanley Saitowitz
Call 863-8800

Throughout the year
Cameron-Stanford House, Oakland
Tours Call 836-1976

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

Falkirk Victorian Estate, San Rafael
Tours Call 485-3328

JULY

July 7, 11 am Golden Gate Park
Heritage members gather for a casual picnic in Marx Meadow. Heritage will grill chicken, sausages and hamburgers to go along with whatever salads, beverages and desserts you bring in your own basket. Games, raffles and other events will keep young and old entertained through the afternoon.
This program is open to Heritage members and their families only. $10.00/person for adults and $5.00 for children under 12.

July and August
Oakland Heritage Summer Walks
Call 763-9218 for details

July 15-August 2
Course in History of Architecture offered by Robert Atkins, SF State Summer Session Call 338-1373/2176

UPCOMING HERITAGE EVENTS AND PROGRAMS

September 7
Labor History Program

September 20*
Scirée

October 19
House Tour Interiors of the Western Pacific Heights

November 7, 14, 21*
Fall Lecture Series

December 1
Holiday Open House

These dates subject to change.

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