During periods of economic recession, historic preservation is particularly vulnerable to the accusation of being an esoteric exercise, insensitive to the very immediate concerns of the building and real estate industries. Under such circumstances, the preservation community has the responsibility to inform the public of financial incentives available for preservation. Of equal importance is the need to determine, through a systematic architectural survey, the city's significant structures and to make the resulting information available to the public. Once the local planning process incorporates this data, prospective developers are better informed of the cultural value of their property and the response they can anticipate from the preservation community should they propose a demolition or dramatic alteration. With this in mind, San Francisco Heritage continues its effort to survey the Inner Richmond (See Newsletter, Winter 1990), projected as the first of its citywide neighborhood surveys. We have completed research on the survey's first phase (Arguello through the east side of Sixth Avenue), thanks to a grant from the State Historic Preservation Office and financial assistance from the Planning Association for the Richmond and Heritage members. A challenge grant from the Design Arts program of the National Endowment for the Arts (NEA) is providing important support for the second phase of the survey, which extends from the west side of Sixth Avenue to Park-Presidio Boulevard. The Richmond district's principal period of development dates from the 1880s through the 1920s. Prior to this time, dairy and cattle ranches and scattered settlement marked the district, perceived as the western reaches of the city. Since the Point Lobos Road (now Geary Boulevard) was the principal route to the city's ocean beach, it attracted some tourism-based commercial enterprises as continued on page 10
Anon-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

Demolition work has begun on North Beach's Jean Parker Elementary School, on Broadway just east of the tunnel. The structure, vacant and awaiting renovation at the time of the 1989 earthquake, suffered damage to its foundation and hollow clay tile partition walls as a result of that temblor, according to the school district's facilities management staff. Only when preparation for demolition actually began did word spread that the school would come down. There were no public notices of the school district's intent, and although the building was rated in the 1976 Planning Department survey, no public review of the demolition occurred. The Landmarks Board has asked the City Attorney's office to research the issue of its role with respect to historic school district properties.

San Francisco will host the forty-fifth National Preservation Conference and Trade Show, October 16-20. Thirty-six educational sessions and eight workshops will satisfy a rich variety of preservation interests and, reflecting this year's theme, "When Past Meets Future," will explore preservation's future in a world of economic, demographic and social-cultural change. The conference also offers the chance to get in on several special tours and excursions, both in the city and in Northern California. The trade show will feature exhibits of more than fifty leading vendors in the restoration industry. For more detailed information, call 1-800-YES-NTHP.

Two San Francisco architectural firms received preservation awards from the California chapter of the American Society of Interior Designers and Northern California Home & Garden magazine. Robinson Mills & Williams won recognition for its restoration of Temple Emanuel, a project which received honors in Heritage's 1989 Awards for Excellence in Architectural Conservation. The firm of House & House received the award for an office and gallery at The Lofts, 601 Fourth Street.

In May, Elizabeth "Biz" Kerman, who joined Heritage's Technical Services staff this spring as design associate, won honorable mention in an international competition for the design of low-cost housing sponsored by the Portland, Oregon AIA.
PRESERVATION NOTES

1381-99 POST ST.

At the time of the demolition of 1367 Post Street (See Newsletter, Winter 1990), a Heritage-rated building that housed commercial and studio space (Houghton Sawyer, 1907), Heritage became concerned that the neighboring structure at the southeast corner of Post and Gough would also come down to make way for a planned mixed-use development.

In 1919, architect Sylvain Schnaittacher designed the building at 1381-99 Post Street for Maurice Liebman, to house his American Motor Repair Company. This substantial reinforced concrete structure, B-rated in Heritage’s survey, is in keeping the automotive development of the Van Ness corridor in the teens and twenties.

Schnaittacher designed this contemporary building type to be compatible with the existing residential neighborhood. Publication in The American Architect (New York) recognized the building’s importance.

Early in 1990, Heritage staff asked Ou Interests, developer of the site (which lies within the Western Addition Redevelopment Project Area) to present their proposal to the Issues Committee of the Heritage Board of Directors. Upon reviewing the project, the committee voted to oppose the plans, which in fact called for the demolition of 1381-99 Post Street, and indicated that project architects should explore design alternatives that would retain the structure.

Without further communication from the project sponsor, Heritage learned in May of this year that the project was going forward only when we received notice that the Bureau of Building Inspection had issued a permit to demolish 1381-99 Post. We had received no prior notice, as is customary, of the application for the permit, which the project sponsor had filed on March 21. Heritage filed an appeal on May 28, and the Board of Permit Appeals heard the case on June 26.

In its appeal, Heritage cited the building’s importance and contended that its retention and reuse as part of the proposed development would be technically and economically feasible. Finally, Heritage asserted that the project sponsor, the Redevelopment Agency and the Bureau of Building Inspection did not give sufficient notice to allow Heritage to participate in the public process that led to the project’s approval.

The Board voted three-to-two to deny the appeal. On July 8, Heritage filed for a rehearing, on the grounds that because the Redevelopment Agency received federal funds, it is obligated to notify the federal government that this project entailed demolition of a potentially National Register-eligible structure, and therefore the project was subject to review by the Advisory Council on Historic Preservation. Furthermore, Heritage contended, the project received insufficient environmental review, under the California Environmental Quality Act. The Redevelopment Agency maintains that the Western Addition Plan is exempt from such review, since it predates the act’s passage. But, it is Heritage’s view that, because the plan underwent revision in the early 1980s, it is subject to environmental review.

On the morning of July 12, Heritage staff discovered that wreckers were on site and had taken down the east wall of the building. A call to the Bureau of Building Inspection produced a swift response—a stop-work order. Demolition work has resumed following the Board of Permit Appeal’s denial of a rehearing on July 17.

FRENCH HOSPITAL

The Société de Bienfaisance Mutuelle, founded in 1851 to provide healthcare to the local French community, relocated its hospital from south of Market to the developing and more salubrious Richmond district, in 1892. Today, only one structure, the boiler house, remains from the original 1892 French Hospital in the block bounded by Geary, Anza, Fifth and Sixth. Following the 1989 earthquake, Kaiser Foundation, which now owns the hospital, removed the second floor of the brick and wood-frame building because of damage to its unreinforced block-like towers.

After Kaiser announced a major upgrade of the hospital, Heritage expressed concern for all the site’s historic structures, which lie within the Inner Richmond survey area and which Heritage nominated to the State Historic Resources Inventory. Kaiser has indicated its intention to retain the...
buildings, including a two-story-
above-basement brick laundry/resi-
dence at Fifth and Anza (Erminio A.
Bozio, 1909). French Hospital Founda-
tion retains the 1923 four-story-above-
basement Renaissance Revival nurses'
home at Sixth and Anza (architects
Fabre & Hildebrand, 1923).

Kaiser's present plans call for
relocating the power plant to the
former laundry building. In sharing
preliminary proposals with Heritage,
the project's architects, Gordon H.
Chong & Associates, indicated their
intention to remove the hipped roof in
order to gut the building and construct
a new concrete building inside the
existing walls. They would rebuild the
roof, retaining the existing roof
profile, and preserve the existing
façades. Concerned that noise from
the mechanical systems might disturb
residents, the architects have con-
tacted with an accoustical engineer to
explore solutions to the problem. The
architects' tentative proposal is to
install double-glazed windows.

Heritage has emphasized the
importance of applying the Secretary
of the Interior's standards to a project
which calls for removal and rebuilding
of the roof and the construction of a
new building within the existing
structure. We appreciate Kaiser's
expressed intention to preserve the
building and the architects' effort to
bring the project to us at an early
stage. We expect that all parties can
work amicably to resolve any preser-
vation issues.

ST. ROSE ACADEMY

By a vote of three-to-two, the
Board of Permit Appeals has declined
to overturn the Planning Commission's
approval of the demolition of St. Rose.

At a public hearing on June 26, the
Board formally heard the three
separate appeals by St. Rose alumnae,
several Landmarks Board members as
individuals and San Francisco Heri-
tage, joined by Save St. Rose! a
neighborhood group led by Courtney
Clarkson, the Pacific Heights Residents
Association, the Victorian Alliance,
Brett Gladstone and M. J. Staymates.

The basis for the appeals was that
the demolition was unnecessary, that
substantial public grant funds were
available through the Federal Emer-
gency Management Agency, and that
the cost estimates developed by the
Dominican Sisters were too high.
Furthermore, the appellants contended
that San Francisco Heritage and other
interested groups continued to be
excluded from the process by the
Planning Department, despite the
Planning Commission's January
resolution which called for their
participation. Finally, the appeals
stated that future space needs already
identified by the Dominican Fathers
could be accommodated by the
upgraded building, using FEMA funds
to which St. Rose is entitled.

Although representatives for the
Dominicans acknowledged that some
of their cost estimates were too high,
they continued to maintain that FEMA
funds were insufficient since, they
believed, FEMA/OES regulations allow
at most only ninety percent of the
expenditures for an adaptive reuse.
The Planning Department representa-
tive echoed this misunderstanding of
the regulations. Both orders main-
tained their unwillingness to raise any
funds for the structure, despite the
eventual need of St. Dominic's for
additional space.

Correct FEMA information provided
in the hearing by Heritage's attorney,
Sue Hestor, and alternative costs
provided by our structural engineer,
Robert J. Bossi, failed to sway the BPA
to refuse permission to demolish.

On July 11, Heritage facilitated a
further meeting with the Dominican
orders, chaired by Deputy Mayor Brad
Paul, to demonstrate that under FEMA
policies, reimbursement for total costs
might be possible and again to offer
our assistance and that of the Mayor's
office in gaining favorable rulings on
the State share of the needed funds.
The Dominicans reiterated their
intention to demolish and their
disinterest in assistance.

The Dominican Sisters are expected
to proceed with demolition during the
summer. The order must cover the
estimated $270,000 cost for demolition
since federal monies are not available
for the demolition of National Regis-
ter-eligible buildings before a project
undergoes review by the Advisory
Council on Historic Preservation. With
the demolition of St. Rose, San Fran-
cisco will lose not only an important
work by architect Albert Pissis, but the
tangible remains of an educational
institution that dates to 1862.

299 DOLORES ST.

Willis Polk & Co. designed a three-
story reinforced concrete Mediterrane-
nian Revival structure for the north-
east corner of Dolores and 16th Street
for the Sisters of the Holy Family.
However, when built in 1911, it was
realized as a stucco-sheathed brick
and heavy timber building. In 1924,
Charles Devlin designed an enclosure
for the roof garden of the north wing
to serve as a solarium. The building
has functioned as a child care center
since its opening.

continued on page 10
PROFILES IN ARCHITECTURE

HOUGHTON SAWYER, 1871-1961

—This is the second in a series of architects' profiles, appearing intermittently in the Heritage Newsletter.

During the opening years of this century, critics often cited San Francisco's woodframe architecture as evidence of an impermanence remaining from the "get rich and get out" mentality of the Gold Rush. However, the city's growing prosperity and a heightened commitment to civic beautification reflected in recent projects such as Pissis and Moore's Hibernia Bank (1892, 1905-07) and the Reid Brothers' Call/Claus Spreckels Building (1898), were harbingers of new development. It was during this optimistic period that Houghton Sawyer, a San Francisco native, established his architectural practice in the city, in 1902-03.

Born on October 10, 1871, Sawyer was educated in San Francisco public schools and attended the University of California and Stanford University where he studied engineering. A trip to Europe stimulated his interest in architecture, which he pursued with engineering at the Massachusetts Institute of Technology.

Sawyer's practice centered around residential projects, though he designed a number of public school buildings and received second place in the 1912 City Hall design competition. By the twenties, Sawyer had a reputation as a designer of substantial English Renaissance and Mediterranean style single-family houses in upper-middle class suburbs of the Bay area. While his projects tended to "read" traditional, their structural and mechanical systems were thoroughly up-to-date. A fascination with the properties of reinforced concrete as a fireproof material which allowed for large unobstructed interior spaces led him to design several reinforced concrete houses in Pacific Heights and Sea Cliff, including the George H. Roos house at 3680 Jackson (1910), the Jacob Stern house at the northeast corner of Washington and Maple (1911, demolished) and the E. Sheldon Potter house at 710 El Camino del Mar (1928).

Sawyer's best-known residential project is the apartment house at 1001 California Street, commissioned in 1914 by Mr. and Mrs. Stanley W. Morsehead. The steelframe structure was an innovative design comprising only five apartments (one per floor) and a large owners' residence spanning the sixth and seventh floors. The Examiner reported on 27 September 1914, that the Morsehead's large English Renaissance styled drawing room had a musicians' gallery at one end. The rooms of the second floor of their apartment centered on a roof garden.

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In an effort to head off a massive wall of Miami- and Waikiki-style waterfront development, which construction of the Fontana Apartments presaged, civic leader William Matson Roth and his mother, Mrs. William P. Roth, purchased the D. Ghirardelli Company property in 1962. The company's announcement that it would move its operations had raised fears for the survival of the fine ensemble of historic industrial buildings. The new owners had not a clue what to do with the sloping hillside site overlooking Aquatic Park. They merely wanted to save the buildings from demolition.

Roth put together a planning team that included the architectural firm Wurster, Bernardi and Emmons; landscape architect Lawrence Halprin; and design consultant John Matthias. This collaboration produced the innovative and widely acclaimed Ghirardelli Square.

During the late 1850s, when south of Market still offered choice residential sites to the city's rich, the north waterfront was home to San Francisco's early industry. Merchants Heynemann, Pick & Company built the earliest building at the location now bounded by North Point, Larkin, Beach and Polk, in 1858. The frame structure housed the Pioneer Woolen Mill. It burned three years later, and architect William S. Mooser designed the brick replacement structure (1862) that remains today. The mill, the first on the Pacific Coast, processed locally produced wool and during the Civil War made uniforms and blankets for the Union Army.

Pioneer ceased operations in 1889, and four years later, D. Ghirardelli Company bought the building and the entire block. Between 1900 and 1923, the expanding company added several buildings to the site.

Domenico Ghirardelli was born 1817, in Rapallo, Italy, and learned the confectioner's trade as a young apprentice in near-by Genoa. He came to San Francisco after a sojourn in South America, where his name became "Domingo." Following an unprofitable stint in the gold fields, he turned his talent for enterprise to provisioning the miners.

In 1852, after settling in San Francisco, he formed what became the D. Ghirardelli Company and in 1857 consolidated his residence, factory and office at 415-417 Jackson, in a building that stands today, in the Jackson Square Historic District. Although the company faltered for a time in the 1870s, Domingo reorganized, and by the time he died, in 1894, D. Ghirardelli Company was by far the largest chocolate producer on the West Coast. His sons expanded the business further and acquired the two and one-half acre block on North Point Street.

The Woolen Mill, which predates the extension of the street grid into the area, was aligned to the shore of the Bay and sits at an oblique angle on the block. Its red brick is laid in American bond, that is, five courses of stretchers to one of headers. Most of the later buildings continue this pattern. Originally two stories, it was enlarged to four sometime in the 1860s; a projection on the north side of the building is also a later addition. Overall, the gabled building presents the simple utilitarian appearance that exemplifies
American industrial design of the Civil War era.

Although built and added to over a period of years, 1900-1923, the buildings of the Ghirardelli factory reflect the unified style and plan of architect William S. Mooser II, son of the architect of the woolen mill. He confined construction to the edges of the site, the tallest buildings occupying the uphill side, with the interior of the block left open for access and to provide a landscaped park for employees. The use of red brick throughout with white-painted cast concrete quoins, string courses, lintels, voussoirs, cornices and crenelated parapets contributes to the harmony of the complex.

The site's signature structure, and the most elaborately decorated, is the Clock Tower Building (1916), which served as the company offices. Mooser drew his inspiration from the 17th century chateau at Blois. The tower rises an additional two stories above the two-story-over-basement office building and presents clock faces on each of its four sides. Herringbone brickwork provides the background to the Roman numerals and clock hands. A corbel course visually supports the elaborate cornice of the tower, above which runs a balustrade pierced with a circular motif. A sharply pitched slate-sheathed roof with four elaborate dormers caps the tower, which reaches its lofty consummation with a finial and a weather vane joined by an ornate rail.

Two arched doorways in the base of the tower offer entry to the building. Quoins and engaged spiral colonettes mark the corners of the building, as well as the tower, and the building's cornice repeats the tower's corbel course. All trim is of white-painted cast concrete.

The Clock Tower Building and the electric rooftop sign which spans the bay. The 1964 renovation removed the city-facing sign but restored that on the bayside, and the lights, darkened because of wartime restrictions in 1942, came on once again.

Transformation of the chocolate factory into Ghirardelli Square occurred in two phases: the first in 1964, the second in 1968. In making over the complex, the design team confined significant alterations to the interior of the block, leaving nearly all of the historic fabric of the street elevations intact.

Plans required demolition of one structure, a woodframe box factory in the northeast quarter of the block. The Wurster Building, the largest of the new construction on the site, replaced this structure in a design sympathetic to the historic buildings. The Wurster Building and the several other smaller new buildings constructed to house shops and restaurants are of reinforced concrete with brick veneer and large areas of steel-framed glass.

Trees, potted flowers and a fountain by Ruth Asawa enliven two central plazas, which with several smaller terraces and landings offer striking bay views. The comfortably enclosed but not insulated square captures the feeling of a European marketplace with its shops, restaurants and street entertainers.

Ghirardelli Square was an immediate success with San Francisco residents, and soon tourists as well made it one of the "must see" stops on their itinerary. It won wide praise, both in the popular press and in the design journals, as America's first commercially successful large-scale rehab and adaptive reuse of historic industrial structures. It inspired imitation across the nation, including Boston's Quincy Market, Harbor Place in Baltimore and New York's South Street Seaport.

Among the many awards and citations lavished upon Ghirardelli Square and its makers, San Francisco Heritage, in 1976, honored William Roth for being "among the first to demonstrate that protection of our continued on next page
The Foundation for San Francisco's Architectural Heritage welcomes the following new members, who joined between March 1 and July 19:

Alan A. Abrams • Mr. and Mrs. William C. Adams • Jay C. Aleck • David Allswang • Carol C. Anderson • Steven Anderson • Ann M. Arnold • Jabarra A. Athas • Anne Atkinson • Francesca Baco • John Barnes • Brenda A. Bowers • Lynn A. Befera • Barbara Benz • Richard L. Bishop • James Bixder • Mr. and Mrs. Nordin F. Blacker • Richard Weston Blewett • Alexander Bodi • Phyllis V. Bosley • Mr. and Mrs. Robert Boss • Robert T. Bregoff • Rebecca A. Brooks-Fournier • Alexander Brown • Carol S. Brown • Lynne L. Bryant • Lisa Burke • Douglas D. Caix • Nancy Carew • Mr. and Mrs. Daniel Carey • Robert E. Carney • Dean Carro • Alice Charap • Cronk Charles • Robert A. Chlebowsk • Josef Cibulka • Suzanne Clark • Mary E. Clifford • Susan Coliver • Vanda B. Colman • Jean Graff • James Crittenden • Julia Cunningham • Larry Cushnie • Claude Daughtry • Mr. and Mrs. Dean Davies • Kim R. Day • Marcia Del Hart • Nick Delis • Andrew Detisch • Eleanor DiGiorgio • Mr. and Mrs. M.C. Dino • Richard Driehaus • Patricia Driscoll • April Eberhardt • Edward P. Eichler • Mr. and Mrs. Ben Elkus • Christina H. Ensign • Richard H. Epstein • Pamela Faulk • Dina Fazio • Elizabeth Fennelly • Charles Ferguson • Lisa M. Ferraro • Robert A. Fiddaman • Patricia D. Field • Mr. and Mrs. Martin Fish • Alane Foug • Elliot Freed • May Gardner • Lea Ann Garrison • E. Grace Gellerman • Bruno Gilberti • Hillary Gitelman • Richard H. Graff • Gary L. Graham • Jane Ann Greene • Philip Griesbaum • Robert Gyori • Joy Hahn • Mr. and Mrs. Robert M. Halperin • Michael Hamman • Barbara Jeanne Hanscom • General and Mrs. Thomas Hayes • Pat Dean • Ann Henderson • Lawrence Hing • Anne Hoecker • Jaqueline Horton • William Horton-Ousley • Doris Howard • Bonnie Hubbard • William J. Huesby • Stanford Hughes • Merswind Irias • Gabriel Jackson • Cheryl Jacobson • Marilyn Joseph • Lisa Kahn • William Kent III • Redmond F. Kerman • Elizabeth A. Kimble • Adelaide S. Kirkbride • Robert Koch • Theresa Kresge • Robert A. Kurtenacker • John H.O. La Gatta • Nancy K. Lathrop • Mark S. Lawton • Marielle Leavitt • John Lillenthal • Andrea Lopinto • Mr. and Mrs. Karl Ludwig • Mr. and Mrs. John R. Luongo • Susan Lutes • Mark Mackler • Sherry Madison • John Mahoney • Sally Maske • Susan Matyszczyk • Jack W. McAninch & Burnet Sumner • Randolph Adams McCreight • Mr. and Mrs. R.H. McFarland • Katherine P. McGuire • Gloria McKay • Madge McPherson • Theresa Mehl • Stacy Mettler • Denise Middleton • David C. Miller • Judith Miller • Thomas Mohr • Janet Montano • Helen Moore • Lori R. Moore • Richard Nodine • Robin Nowinski • Vi Odell • M. Belle Ostrofsky • Kathryn Page • Raymond Palmer • Kathleen Parks Perry • Lynda K. Pearson • Cynthia Poon • Mr. and Mrs. Frank Pope • Kenneth S. Pound • Kamini Ramani • John Ravitch • Jenny L. Richardson • Marie G. Ringrose • Mr. and Mrs. Charles Robinson • James E. Robinson • Richard Roos-Collins • Margaret Ryan • Rebekah W. Sachs • Kalwant Singh • Sandhu • Steve Santiguida • Jason Sarry • Ronna Sauro • Rev. Richard L. Schaper • Bill Schneider • Susan Scourch • Janet Seiler • Jane Shabaker • Linda E. Sheik poorer • Florence Shrophire • Barbara A. Slattan • Gloria Sleeper • David Smith • Susan Snyder • Laurence Sovin • Blair Spangler • Sally Spencer • Howard Steiermann • Carol E. Stevens • Philip Fay Stevenson • Matthew Stocker • & Jim Walters • Daniel E. Stone • Gina Stover • Frances Strauss • Kathryn Streator • Joni Sugimura • William B. Syme • Carole J. Taylor • Charlotte Temple • Mr. and Mrs. William Laney Thornton • Kathleen M. Tobin • Anna Todd • Steve Tom • Jeannie Torpy • Lorri Ungaretti • E.M. Uphrich • Jeanette M. Upton • Ruth Veuve • Mr. and Mrs. Kenneth Wiener • Kevin Wilcock • John P. Willis • Louise Wilson • John M. Yantis • Kevin A. Zaney

McGrew, a practicing architect specializing in historic preservation, is a former president of the Landmarks Preservation Advisory Board and has served on the Board of Directors of The Foundation for San Francisco's Architectural Heritage since 1989. His recent projects include renovation of 20 California Street and restoration and rehabilitation of the City Club of San Francisco (the old Stock Exchange Club), which received a citation in Heritage's 1989 architectural awards program.

"Is it a landmark?" is a question frequently heard by Heritage staff. San Francisco does not have a program for placing plaques on city landmarks, and few property owners have undertaken to do so on their own. Consequently, except for the most obvious, like City Hall, Mission Dolores, the Ferry Building and other

monuments of the city's history, most of San Francisco's landmarks are "invisible." While the public may obtain the list of designated landmarks from the Planning Department, many residents will be surprised to learn there are, at the printing of this book, nearly two hundred landmarks and ten historic districts (two of them pending) within the city's forty-five square miles.

This book offers an armchair tour of these landmarks through one hundred eighty-five illustrations, including forty-four in full color, and six maps. Principal photography is by Marion Brenner. McGrew has provided a paragraph or two for each entry, abstracted from the Landmarks Board's case files, which encapsulates the structure's architectural and historical significance. A list of every protected structure in San Francisco, including state and national landmarks and buildings in the Downtown Plan, adds to the book's value as a reference.

While *Landmarks of San Francisco* brings us up to date in 1991, it is also a reminder that the process of identifying landmark candidates is a continuing one. There remain, inevitably in a densely built city of some one hundred fifty thousand buildings, countless landmark-worthy structures that have not yet received designation. Undertaking the research necessary to qualify each structure and shepherding the nomination through the governmental process before the Landmarks Board, Planning Commission, Board of Supervisors and into the Mayor's office entails a major commitment.

The book helps to educate the public away from the notion that landmarks are only the great public structures of historic importance to the city at large. They exist in virtually every neighborhood of the city, and many express the cultural diversity of the city's development. They include not only great mansions and the "painted ladies" of the Victorian era so well known to visitors, but ordinary working class cottages and homely earthquake refugee shacks, as well.

Great banking temples pepper the list, but so do factories and warehouses. The headquarters of national corporations share the honor with neighborhood shops, while churches and temples of nearly every denomination appear on the list along side places of entertainment and recreation. The book is a reminder that in a city of immigrants from across the nation and around the world, public awareness of historic fabric provides continuity and nurtures a sense of place that characterizes all great cities.

—D.A.

San Francisco Heritage invites its members to a book-signing by Patrick McGrew at the Circle Gallery, 140 Maiden Lane (City Landmark #72), Tuesday October 1, 5:30-7:30 pm. Light refreshments will be served. Members may purchase copies of Landmarks of San Francisco at a special discount at that time. There is no charge to Heritage members and their guests to attend this reception, but we ask you to RSVP if you plan to be there. Call the Heritage office at (415) 441-3000.
Initial inspections of the unreinforced masonry structure immediately after the 1989 earthquake resulted in a "green-tag" designation. The building department later changed it to a "yellow-tag" rating. The owner's own engineer first stated in December 1989, that damage was limited to "relatively minor cracking" and that the building showed "serious weaknesses of design." A second opinion from the owner's engineer, confirmed that the building appears not to have suffered major damage but recommended a complete seismic upgrade.

This year, at the end of March, the Sisters of the Holy Family authorized their architect, Stanton & Associates, to act as their agent. Stanton filed a notice of intention to demolish, because of "seismic hazard due to weak structural system." Because the building was rated in the 1976 Planning Department survey, the issue came before the Landmarks Board, May 15.

Heritage engaged structural engineer Robert J. Bossi to examine the issue. He stated before the Landmarks Board that in his opinion the building presents no greater hazard than any other UMB currently in use as a school or day care center in the city. He agreed that the structure should receive a seismic upgrade but indicated that the applicant's cost estimates assumed a higher standard of upgrade than current codes mandate for day care facilities or than he believes necessary to achieve adequate protection of public health and safety.

The Landmarks Board voted to recommend against demolition, believing that the owner had not sufficiently shown that the building was beyond repair and because the owner had proposed no replacement building for this prominent site. Heritage supports the Board's recommendation, emphasizing that by every professional assessment, the building did not suffer structural damage. A hearing before the Planning Commission is pending.

Survey continued from page 1
did the new Golden Gate Park, authorized by the Outside Lands Ordinance of 1868.
To facilitate the district's residential growth, an official survey of the Outside Lands in 1870 laid out city blocks and reserved publicly held properties for schools, fire stations, and parks. Permanent residential development finally began to fill the blocks of the Richmond late in the century. Newspaper accounts noted the construction of a number of larger Queen Anne types on fifty-foot lots, but most residences were narrow two-flat dwellings and small cottages designed to fit onto standard twenty-five-foot lots. Commercial establishments along Clement St. and Geary Blvd. satisfied much of the district's consumer needs, while better public transportation and the advent of the automobile improved the district's access to downtown. Within this pattern of development, the subsequent architectural evolution of the Richmond mirrored the styles of the rest of the city.
An important part of the Inner Richmond survey is the development of an evaluation methodology and a rating system tailored to the context of San Francisco's neighborhoods. We anticipate that this methodology can be applied in neighborhood surveys throughout the city. Michael Corbett, who conducted Heritage's downtown surveys, is a consultant in the evaluation process.
We can use volunteer researchers and photographers. If you want to help us survey the Inner Richmond, call Lauren Bricker at 441-3000.

IN MEMORIAM
We note with sadness the death, in early July, of Fred Wagner, a Haas-Lilienthal House docent since 1988. In addition to his work for Heritage, Fred was a docent for the National Park Service and Angel Island and was active in the Anza Vista Neighborhood Association and the Victorian Alliance.
Fred Wagner took pleasure in giving generously of his time and of himself. He was a fixture among the Wednesday docents and was a special tour docent. He will be missed by all who knew and worked with him.

Michael Steingräber
Office 415 921-5555
1892 Union Street
San Francisco, CA 94123
Call for a complimentary opinion of value
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 August 17, 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
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 (415) 441-3004

AUGUST

August 17, 18, 24 & 25
Oakland Heritage Summer Walks
Call 763-9218 for details

Through the Fall
Dunsmuir House, Oakland
Tours Sundays and Wednesdays
Call 562-7588

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

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

The Foundation for San Francisco's
Architectural Heritage
2007 Franklin Street
San Francisco, CA 94109

Falkirk Victorian Estate, San Rafael
Tours Call 485-3328

SEPTEMBER

September 8, 2 pm until dusk
Art Deco Society's Gatsby Summer Afternoon. Call (415) 982-DECO

September 1-October 31
AIA/SF Gallery, 130 Sutter Street
Exhibit "Women's Work: Architecture and Design." Call (415) 362-7397

September 17-November 26

September 20, 27, October 4
California Preservation Foundation
landmarks commission workshops
For details call (415) 763-0972

OCTOBER

October 1
Heritage Book-Signing Reception
See page 9

October 4
Heritage Soirée (See pages 6-8)

October 16-20 San Francisco
National Preservation Conference
Call 1-800-YES-NTHP

October 20, 1-5 pm
Victorian Alliance Hayes Valley
House Tour Call (415) 824-3907

October 19, noon -5 pm
Heritage's Western Pacific Heights House Tour features a new array of interiors, including a Queen Anne mansion boasting a spectacular art glass dome, a 1904 craftsman house by Albert Farranda and a 1908 pueblo revival residence by Charles Whittlesey. The self-guided tour begins from Town School, 2750 Jackson St. A reception at tour's end offers light refreshments.

October 19, noon -5 pm

Bring your walking shoes and be prepared to see some of the exceptional interiors this neighborhood offers. The cost to Heritage members is $18, to the public, $25. Watch the mail for the postcard announcing this exciting event.

JOIN SAN FRANCISCO HERITAGE!

Please enter my membership in the following category:

- $35 Individual
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- $100 Supporting
- $250 Contributing
- $500 Sustaining
- $20 Seniors/Students

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