TEMBLOR SHOWS VALUE OF SURVEY

When damage reports began to come in from the October earthquake, Heritage was forced to evaluate historical and architectural resources in many San Francisco neighborhoods on a case by case basis. The absence of survey data for most of the city made the task more difficult. By the time the disaster struck, Heritage had begun preliminary research in its pilot neighborhood survey of the Inner Richmond. The prospect of hasty and needless demolitions because of earthquake damage has made it clear how important it is to extend Heritage’s survey work throughout the city.

More than one hundred and fifty buildings in the Inner Richmond sustained damage from the October earthquake. The blocks most severely affected are those located between Golden Gate Park and Geary Blvd. As in other districts of the city, the quality of the soil may be the primary cause of the damage. Most of the visible damage occurred in the ground floor brick veneer of smaller scale (single family, 2-6 flats) wood frame buildings, built during the period of the

continued on page 6

OLD FED WILL HOST 1990 SOIRÉE

On Friday, March 30th, San Francisco Heritage will host its annual gala Soirée, an event celebrating our city’s architectural riches. We are pleased that this year’s party will be held at 400 Sansome Street, the Old Federal Reserve Bank Building and now the home of San Francisco’s oldest law firm, Orrick, Herrington & Sutcliffe.

The Federal Reserve Act of 1913 established twelve districts across the nation, each with a Federal Reserve Bank. The Bank board decided to locate District XII headquarters in San Francisco, and offices opened in rented space on New Montgomery. In 1917/18, the Fed purchased the site bounded by Sansome, Sacramento, Battery and Commercial Streets. World War I delayed construction, and it was not until 1919 that architect George Kelham (1871-1936) published plans for the San Francisco Federal Reserve Bank Headquarters.

Kelham arrived in San Francisco right after the 1906 Earthquake as supervising architect for the New York

continued on page 11
EXECUTIVE DIRECTOR’S COMMENTS

Although not all of our hopes were realized during the past twelve months, 1989 was without doubt a year of solid, steady, if often quiet accomplishments that have gained wider recognition of the value of San Francisco’s historic urban character and rich architectural milieu.

We have begun our first neighborhood survey in earnest. Its results will not only serve to inject greater reason into development proposals in the Inner Richmond, but will develop the method to efficiently conduct additional surveys in other threatened neighborhoods of San Francisco.

We successfully modified the position of the Planning Department that only structures listed in their 1976 “windshield survey” of buildings would be reviewed for architectural significance under a procedure adopted to implement Proposition M.

We gained acceptance by the Board of Supervisors, as well as Building and Planning Department officials that before architecturally valuable earthquake-damaged structures are approved for demolition, their condition be reviewed by experts knowledgeable about older buildings to determine if claims of “unreparable at any reasonable cost” are valid.

While we maintained our traditional guardianship over downtown San Francisco’s “splendid survivors,” Heritage significantly increased its level of activity in conservation advocacy by becoming involved in a substantially larger number of neighborhood, Redevelopment Agency and waterfront projects affecting valuable structures.

In another area, however, I must acknowledge a continued lack of success. Protection for Chinatown, an historical and architectural treasure of national significance, continues to be an elusive goal. It remains stymied by a lack of resolve among overworked preservation activists who are faced with the absence of direct support for the district from any Chinese organization, the opposition of a few poorly informed but well-placed opponents, and the indecision of the Planning Department, which is concerned about its political vulnerability. During 1989 Chinatown’s historic character continued to erode.

Among the good news of 1989 are:

• 2014 Clement Street, which was saved from pointless demolition
• 1501 Pacific, a National Register-eligible Art Deco service station which, although we failed to win its retention on site, will be moved and restored
• the Jessie Street Hotel, which will be incorporated into a new highrise
• 126 27th Avenue and the Baker-Hamilton Warehouse now protected as City Landmarks
• 840 Washington Street in Chinatown, a very important Chinatown family association building whose key architectural features are repaired and replaced
• 1340 Vallejo, lower Russian Hill flats badly damaged by fire, now being rebuilt rather than demolished

Among those still threatened are the Williams Building at 3rd and Mission and the Pier 42 bulkhead, both owned by the Redevelopment Agency; 601 Jackson in the proposed Chinatown Historic District; earthquake and fire-damaged Victorians on Shotwell St.; 1859 Geary; 1623 and 1631 Pine; the southeast corner of Post and Gough; Pier 26; the entire historic Mt. Zion Hospital Complex, which the University of California will demolish by fiat; and the extremely historic 1867 Oriental Warehouse.

We will need the active support of Heritage members in 1990. I look forward to working with you.

-- Mark Ryser
WATERFRONT ISSUES

While the earthquake of October 17 made quick work of many of San Francisco's transportation arteries, the erosion of the city's historic waterfront has been a gradual process of more than a decade. The architectural elements now at risk are Piers 24 and 26 and their bulkheads (the stucco-sheathed frame structures which provide a transition between the Embarcadero and the working pier), as well as the bulkhead for Pier 42.

These piers, sheds and bulkheads were part of the waterfront improvement early envisioned in Daniel Burnham's 1905 plan for San Francisco and implemented in time for the Panama-Pacific International Exposition (1915). The bulkheads provided a public presence along the Embarcadero. As in the case of Pier 42, new bulkheads, in the architectural vocabulary of the Mission Revival, replaced existing frame sheds. By the early 1910s, the characteristic tile-roofed stuccoed volume articulated by a stepped or scalloped arch was widely recognized as California's regional architectural language. nowhere was this symbolism more important than in the design of the docks and depots that served as points of entry for the visitor.

In January 1989, the Port of San Francisco issued a Request for Developer Proposals for Piers 24 and 26. The selection criteria were heavily weighted toward revenue-generating projects that would promote recreational boating and public access to the waterfront. Although the request made no direct reference to preservation of existing structures, the Port staff indicated their predisposition to projects that retained the bulkheads.

Port staff narrowed the selection to three applicants. These included "The Gateway Pacific Maritime Center," a project sponsored by Robert D. Scott, et al., that would retain the existing structures. The proposal encompassed educational, cultural and trade-related functions.

A second proposal—the "International Maritime Center," sponsored by Hare, Brewer & Kelley, Inc.—called for the retention of both bulkheads but the removal of the deck, shed and pilings of Pier 24 to make room for a yacht harbor. A new structure housing offices would replace the shed of Pier 26. This project would require demolition of the connecting structure and relocation of the Fire Boat House now at Pier 22 1/2.

The third proposal is the "San Francisco Sailing Center," sponsored by The Koll Company. This proposal entails retention of both bulkheads but removal of Pier 24's deck, shed and pilings, as well as the connecting structure. A one hundred seventy-room hotel would replace the Pier 26 shed. The project includes a sailing center, office and commercial space.

At a public hearing, the Port Authority voted to accept the Koll proposal. However, the project may face the challenge of a ballot referendum seeking to block all hotel development along the waterfront. Heritage has chosen not to endorse a specific project but rather will continue to continued on next page
press for the retention of both pier bulkheads and the shed and deck of Pier 26, as well as the firehouse, at a minimum, and to encourage the retention of the connecting structure.

At greater risk is the Pier 42 bulkhead. This issue has pitted the Redevelopment Agency and individuals who want to preserve the city's maritime history. The Pier 42 bulkhead, deemed National Register eligible in 1982, was within the boundaries of the Redevelopment Agency's proposed Rincon Point South Beach Plan.

In 1984, the Redevelopment Agency sought a permit from the Army Corps of Engineers to demolish the bulkhead. When Heritage and other preservation interests urged retention of the structure, the Agency proposed moving it to a temporary location. The Corps of Engineers granted a permit to move the bulkhead no more than 100 feet.

Since December 1985, the bulkhead has sat on a site proposed by the Agency as open space in their adopted plan. That plan makes it impossible to retain the structure on the site. Adjacent Pier 40, however, vacant and proposed by the Agency to become the site of a hotel and retail complex, could incorporate the bulkhead. Agency staff, however, has refused to consider this possibility, stating that it does not meet their design concepts for the site.

1623 & 1631 PINE ST.

A coalition of local preservationists and housing advocates has for some time fostered the adaptive reuse of existing structures for senior and low-moderate income housing throughout San Francisco. In spite of this precedent, Heritage must once again forge such an alliance or face the loss of two handsome turn-of-the-century stable/garages. The demolition of these structures at 1623 and 1631 Pine Street, as well as the remaining buildings on the south side of that block would make way for San Francisco Towers, a senior housing facility sponsored by the Episcopal Church and supported by the Department of City Planning.

The garage structures sit near the western edge of Pine just east of Franklin, and their ceremonial entrance elevations impart a restrained dignity to the streetscape. The façades, composed as two variations on a theme, are articulated by two-story Corinthian pilasters supported on high bases. These pilasters frame arched entries and flanking windows terminated by central pediments and Tuscan pilasters.

The structures date from 1905, when San Francisco architect Moses J. Lyon remodeled 1631 Pine, a brick and heavy timber structure. In the same year, Lyon also designed the variant brick building located at 1623 Pine, which he altered three years later.

Thomas Kelly and Sons originally occupied the buildings for use as livery stables. By 1910, the firm began to offer automobiles for hire and continued to provide this service through the mid-1930s. As such, Kelly and Sons provides an important link in the transition from horse-drawn carriage to automobile within the Van Ness corridor (See Heritage Newsletter, Fall 1989).

The possible loss of these buildings is especially troublesome because Heritage recognized their architectural and historic importance with a B+ rating in its survey of the Van Ness Corridor. Furthermore, the City Planning Department rated them "2" in their 1976 city-wide survey and listed them as significant structures in the Van Ness Plan.

1859 GEARY BLVD.

The Albert Pike Memorial Masonic Hall (1905) has more recently been the place of worship for the Korean Presbyterian Church. San Francisco architect T. Patterson Ross designed the three story Mediterranean Revival masonry building located at 1859 Geary Blvd.

The west wall of the masonry structure sustained considerable, though repairable, damage as a result of the earthquake. At the request of Heritage, the Department of Public Works rescinded an emergency demolition notice and directed the church to shore the building. Heritage requested referral of the case to the Landmarks Preservation Advisory Board. Church members have been especially handicapped in dealing with the complex government process.

continued on page 11
Elegant canopies and marquees of various shapes and sizes adorn apartment houses, retail shops, offices, hotels and theaters throughout San Francisco. As formal expressions of entry, they range from the rectangular classical types to curving art nouveau, from substantial internal frame structures supported by ornate iron brackets to whimsical ones made of only steel and glass. Functionally providing shelter at the entry, they not only give a presence and prestige to an address but bring interesting texture to the streetscape.

Although marquees, especially on apartment buildings, exist in nearly every neighborhood, the greatest number and variety are in the Tenderloin, the theater district and on downtown shops and offices. A particularly noble example in the financial district graces the Post Street entrance to the Wells Fargo Bank at One Montgomery Street. Architect and Engineer described this final work of the architect Willis Polk as “truly a work of art full of artistic charm.”

Architects also employed decorative canopies in Chinatown to dress up the plain Edwardian buildings into the distinctive style we associate with that neighborhood today. A. A. Cantin, the architect who designed marquees for the Royal, Alhambra and Castro Theaters, created the noteworthy canopy at 840 Washington. Last year, the owners considered permanent removal of the canopy, which had suffered damage from a combination of weather and delivery trucks backing into it. Heritage worked with the Planning Department and the owners to reach agreement to restore it (See Heritage Newsletter, Summer 1989).

Guilfoy Cornice Works recently completed the project, duplicating the original metal work where possible and purchasing decorative elements from W.C. Norman Corporation. This edge mark the three entrances to the theater lobby. Tom Guilfoy, the firm’s current proprietor, has done repairs on the Geary marquee over the years.

The Sheraton Palace Hotel, which is currently undergoing a complete renovation, had beautiful canopies that were removed after World War II. Page and Turnbull are the consulting architects for this project, which calls for new canopies. They will be of contemporary design, sympathetic to the original, as required by the Secretary of the Interior’s Standards for new construction which replaces historic fabric that is no longer extant.

Page and Turnbull also restored the 1910 Herald Hotel at 308 Eddy Street. That building’s original metal and glass marquee came to light, intact, when workers began to remove the stucco which dated from a 1950s renovation. It is now returned to its former glory.

Most of the metal and glass canopies in the city date from the period 1906-1935, and many are showing their age. The foggy San Francisco weather has taken its toll on the sheet metal and iron. When the paint and primer deteriorate, the unprotected metal is susceptible to rust, which eventually causes cracking, breakage and complete deterioration.

Sara Esser, the owner of an apartment building at the southeast corner of Pierce and California, contacted Goss Golden West to restore the original metal and glass marquee.

Clockwise from top left: 150 Franklin, Pierce & California, 301 Sutter, Geary Theater, 308 Eddy, 601-25 Polk (Photos by Stewart Bloom, except 308 Eddy, supplied by Page & Turnbull).

continued on page 12
Richmond Survey
continued from page 1

1890s through the 1910s, when the Arts and Crafts Movement was in full swing. Clinker brick or yellow tapestry brick visually anchor the buildings to their sites. Heavy wooden members which define door and window openings and roof overhangs characterize the remainder of the façades. The other building type most notably affected by the earthquake was the corner apartment building, generally constructed in the 1920s, where brick veneer sheaths the two street exposures.

Many of the turn-of-the-century buildings in the Richmond express architectural features of the Craftsman movement, though always with an idiosyncratic vertical emphasis to accommodate the typical 25'x120' city lot. At the same time builders with established practices elsewhere in the city, such as Fernando Nelson and H.P. Pinney, continued the tradition of the Queen Anne speculative house. These houses and two and three-flat dwellings dominate the interior blocks of the district.

During the Inner Richmond’s prime period of development, from the late 1880s through the 1930s, the district posed as a “suburban frontier” within the city’s boundaries. Public transportation routes along Point Lobos (Geary Blvd.) and California Street linked the Richmond with the downtown commercial district and the older residential communities.

The district encompassed residential subdivisions that ranged from the upper middle class Presidio Terrace (laid out in 1905 for Baldwin & Howell) with free standing houses designed by many of the city’s leading practitioners, including Charles Whittekey, Albert Farr, and Macdonald & Applegarth, to the standardized dwellings that met the needs of the middle class. From 1903-1904 Nelson built many houses in the area bounded by Anza and Cabrillo Streets, 2nd and 5th Avenues.

A Survey Planning Grant from the State Office of Historic Preservation has facilitated Heritage’s effort to conduct a building-by-building survey of the first stage in the Inner Richmond survey area (to Sixth Avenue). Survey volunteers are conducting much of the in-depth examination of all existing written and graphic documentation. Volunteers are also responsible for photographing each building. The field survey is the responsibility of qualified architectural historians.

We anticipate that the survey results will assist future preservation planning for the Richmond district, whose need has been most vividly demonstrated by the recent calamity as well as the continued erosion to the historic character of the neighborhood resulting from individual demolitions and obtrusive alterations.

If you would like to volunteer to assist in the survey, please contact the Survey Coordinator Lauren Bricker, 441-3000.

700 2nd Ave. by H.P. Pinney (1903)

HERITAGE CO-SPONSORS
STATE CONFERENCE

The 15th annual State Historic Preservation Conference takes place in San Francisco, April 25-29. Heritage is among numerous local organizations supporting the conference, including the Art Deco Society, the Landmarks Board, and the East Bay and the San Francisco AIA chapters. Held each year by the California Preservation Foundation, the conference will be headquartered in the Marine’s Memorial Club.

A full schedule will greet delegates and will include programs in preservation law and public policy, neighborhood conservation, earthquake response issues and teaching preservation in the schools. The Opening Reception takes place Thursday evening, April 26, at the City Club.

The California Preservation Foundation will present its 1990 Design Awards at a luncheon Saturday, April 28. The day concludes with an auction and a grand dinner dance at the Commercial Club.

On Sunday April 29, delegates can choose from a variety of tours which will highlight Bay Area traditions of architecture and landscape design.

Heritage is seeking volunteers to assist with the conference and pre-conference activities. Volunteers may attend conference sessions free on the day they are working. If you are interested, please call 441-3000.
The Loma Prieta earthquake of October 17, 1989 awakened the ghosts of the Great San Francisco Earthquake and Fire of April 18, 1906. It is difficult to grasp the magnitude of difference between these two disasters. The 1906 temblor unleashed thirty times more force and lasted four times the mere fifteen seconds of the 1989 quake. On October 17, fire burned a portion of a block in the Marina for several hours. In 1906, more than five hundred city blocks burned in a three-day fire storm.

The U.S. Geological Survey published a report on the San Francisco disaster, in 1907. A reading of that report reveals certain resonances between the 1906 and 1989 earthquakes. For instance, the report noted, "The destruction was greatest in structures built on filled ground, or alluvial soils..." One area where the settling of soft or filled ground caused considerable destruction was Shotwell Street between 17th and 18th Streets, according to the 1907 report. Today, most of the buildings on the west side of that same block show evidence of unsettled foundations that resulted from the October shock.

QUICK RESPONSE SAVES MARINA HOMES

With the South of Market, the Marina suffered most among the city's neighborhoods on October 17, because of poor quality land fill.

There was no Marina district in 1906. Most of the area between Divisadero, Fillmore, Bay and what is now Marina Boulevard lay under water. The shore line fronting the Bay's tidal flats, called Harbor View, was home at various times to a variety of enterprises, including an amusement park, a fish packer, a shipyard, a brick yard, two gas works, a meat packer, a soap and tallow works and a chemical factory.

Planners selected Harbor View for the site of the 1915 Panama Pacific International Exposition, which was to celebrate the city's reconstruction and the opening of the Panama Canal. They removed existing development and filled in nearly two hundred acres of tideland. After the fair closed and the site was cleared of all structures except the Palace of Fine Arts, the area, now known as the Marina, underwent residential development, mostly in the 20s and 30s. A uniformity of scale and design carried out in a relatively short period of time, with a preference for Mediterranean and Art Deco, helps impart a strong sense of place, which is reflected in the strong loyalty shared by long-time residents and newcomers alike.

On October 17, liquefaction of unstable fill in the Marina caused buildings to slip from their foundations. As buildings collapsed at some sites and panicked opinion questioned the Marina's viability, temporary shoring saved several structures and allowed time for the design of seismic retrofit.

Jack Scott and Associates is a firm of construction consultants that specializes in expediting construction projects. With more than eighteen years in the construction industry in San Francisco, Jack Scott had many clients who were affected by the earthquake.

On October 18, 1989, Jack toured the Marina to view the buildings owned by his clients and identified the most damaged properties for immediate attention. He enlisted Peter Culley and Associates, structural engineers, and Apersey Construction to evaluate the damage quickly. They mobilized the construction materials and personnel to provide the emergency shoring that saved several buildings from "red tag demolition."

One of those buildings is located at 1801 Beach Street. This is a four-story sixteen-unit structure with a typical Marina design. The lowest level contains parking garages with virtually no resistance to lateral forces in that "soft" story. The building listed approximately twenty inches out of plumb, and gravity was pulling it down further with each aftershock.

The Department of Public Works "red tagged" the structure as an imminent hazard, and only quick work was able to save it.
Workers placed 6x10 heavy timbers to shore the building and halt the settlement. Once the building was stabilized, cribbing was placed at strategic locations, and R. Trost, a house moving firm out of Pittsburg, California, employed hydraulic jacks coupled with hydraulic rams to push the building back to its original alignment. Dick Dreyer, Vice President of Peter Culley and Associates, then proceeded to design a complete seismic upgrade retrofit.

In a project that will result in an overall stiffening of the building, Dreyer proposes to install shear walls and a brace frame on the ground floor. Workers will remove the existing plaster on the upper floors, put up plywood and cover it with new dry wall. The foundation will be a retrofitted mat or continuous grid in two directions, tied into the existing foundation.

Work in the Marina is being done under the Emergency Seismic Safety Ordinance passed by the Board of Supervisors in November. The intent of the legislation is to assure that repairs to damaged buildings in areas of "expansive soils, unengineered fills or soils subject to liquefaction" will not repeat the structural deficiencies that resulted in the poor performance of October 17.

LEARNING THE LESSONS OF UNREINFORCED MASONRY

The Department of City Planning was in the middle of a year-long survey of unreinforced masonry buildings (UMBs) in San Francisco when the earthquake struck. The formal study, funded by the National Historic Preservation Federal Grant-In-Aid Program, is proceeding to completion, which is scheduled for the middle of 1990. The resulting report will recommend how the City should address the issue of seismic retrofitting of unreinforced structures.

Observers noted the performance of unreinforced masonry buildings in 1906. The Call of May 5, 1906 quoted architect Joseph W. Rowell's opinion concerning steel frame buildings, that "in future construction of this class greater attention should be paid to the anchoring of the masonry curtain walls to the steel skeleton. . . ."

The Sailor's Home, which once stood at Harrison between Spear and Main Streets, survived two major earthquakes, as the San Francisco Call observed on May 12, 1906. Built in 1858 as the Marine Hospital, the structure had been condemned as unsafe following the 1868 earthquake. Yet it was in use in 1906 and beyond, until about 1920. The 1907 Geological Survey noted its performance in a description that suggests a strengthening of the building may have occurred after 1868: "Its heavy brick walls, reinforced with band iron and further stiffened by cross walls thoroughly bonded, are in excellent condition. The building rests upon rock and the framing is excellent; the rafters are fastened to a wall plate which ties the
walls, causing the structure to move as a unit."

In 1989, at least one San Francisco property owner was very happy to have invested in the seismic rehab of an historic downtown building. Twenty California Street rose in 1908 in the rapid reconstruction of San Francisco's business district which followed the disastrous 1906 earthquake and fire. On October 17, 1989, this seven-story office building endured the 7.1 Loma Prieta quake with insignificant cosmetic damage. Richard B. Mendelsohn of The Empire Group, which bought the building in 1988, in partnership with Leighton Realty, attributes the structure's performance to the installation of a new structural system, completed in March of last year.

Steve Tipping & Associates, structural engineers, designed the new structural system, which is essentially a moment-resisting rigid frame of steel and concrete, with new sheathing at each floor. This extensive work required removal of all existing interior finishes and installation of a plywood membrane on each floor for horizontal stability. The contractor was Herrero Brothers.

Demolition of a neighboring structure several years ago to make way for a public plaza and office tower exposed a windowless wall along the west property line. Architect Patrick McGrew determined that windows could be inserted on this wall and integrated into the new structural system. Two new concrete columns strengthen the unreinforced masonry wall. "The resulting configuration of windows," writes McGrew, "can be read as a structural expression of the new reinforcing in this wall but does not expose any K-bracing often seen in structural upgrades of this type."

The building's performance on October 17 was "excellent," according to Richard Mendelsohn. He notes this with pride—and relief. Considering the significant damage to the building next door and the failure of structures at Front and California, less than two blocks away, the building may well have experienced serious damage without the seismic upgrade, in Mendelsohn's opinion.

"We look smart, now," he says, "but we weren't so sure when we were considering the costs of the job." The investment has paid off not only in performance on October 17, but in the increased interest of prospective tenants who prefer the charm and grace of an older building but do not feel safe in one that has not undergone a seismic upgrade of this sort.

A seismic retrofit carried out by a team experienced in preservation, including architect, structural engineer and contractor, will not result in damage or serious alteration to the historic fabric of older buildings. In fact, incorporating a seismic upgrade with a general rehab which suits the building to modern office needs, as in the case of Twenty California Street, can add many years of safe and profitable use to the life of an older and architecturally significant building.

HERITAGE HELPS AVERT DEMOLITION

The Jackson Brewing Company building at the southeast corner of 11th and Folsom "was in the process of construction [in 1906] and was wrecked by the earthquake," according to the 1907 Geological Survey report. The structure was rebuilt with reinforcement but suffered damage in October 1989 sufficient to raise the spectre of demolition. Removal of a floor some years ago had made the tower vulnerable to the lateral force of the earthquake.

The Department of Public Works pressed the owners to demolish the tower, after at least two structural engineers warned of imminent hazard. Greg Choy, with the architectural firm of Oldknow Young Associates (OYA), engaged by the owners, proceeded on the premise there was no alternative until Heritage contacted the firm, expressing concern that every effort be made to preserve the historic structure.

Heritage advised referral of the case to the Landmarks Board. On November 20, the Board, with the concurrence of Heritage, recommended seeking the opinion of independent structural engineers.

OYA assented to the recommendation, and on November 21, Sven Thomasen of the firm of Wiss, Janney, Elstner Associates, Inc. examined the
Jackson Brewery and presented a full analysis of the tower and its condition. Thomasen recommended that, in view of the building's historic value, "as much as possible of the original construction be retained and that the tower be repaired and retrofitted in place. . . ."

Denial of Disaster
Gladys Hansen and Emmet Condon
Cameron and Company
San Francisco, 1989

San Francisco myths die hard, none harder than the myths of 1906. The images of citizens picking up the pieces to rebuild while the rubble was still hot or marching down Market Street, voices lifted in song with Jeanette MacDonald, have always obscured the full horror of the Great San Francisco Earthquake and Fire. Denial of Disaster presents a very different set of images.

The authors are San Francisco archivist Gladys Hansen and retired San Francisco fire chief Emmet Condon. Mrs. Hansen's years of research form the basis for the historical account of 1906. Chief Condon draws on his knowledge and experience to assess the impact of a great earthquake in the city's future.

At the core of the book is the story of the "denial of disaster" engineered and fostered by economic interests concerned with the city's image as a good place to visit and to do business. Denial took the form of an "authorized" version of events, complete with altered photographs, that it was the fire and not the earthquake which caused all the mischief. City Fathers could more easily assure the world of the fire-safety of a reconstructed San Francisco than they could assure protection from another great earthquake.

The book's attractive coffee-table format showcases a large collection of photos, many published for the first time. These include evidence of substantial earthquake damage outside the fire zone. Extensive quotation of eyewitness reports and accounts combines with the vividly reproduced photographs to give the 1906 disaster the feeling of an immediate, contemporary event. The lack of citations for much of the unfamiliar material and the absence of source attribution for each photograph, however, may impede investigation of avenues of research which the book opens.

The 1989 earthquake provided enough evidence to reinforce the lessons of '06, including that "made ground" presents particular hazards and that unreinforced masonry buildings can be extremely dangerous. Furthermore, Chief Condon has found that, along with many of the continuing hazards that existed in '06, new conditions—high-rise buildings, toxic materials and new synthetic combustibles—create the potential for a disaster even greater than 1906.

The October quake and this book serve as a dual warning to prepare. How seriously San Franciscans will take the warning remains uncertain, as they rush to tell the world, "We're ok! Come and see us some time."

—Donald Andreini

Houses built on fill, south side of Howard (South Van Ness) collapsed in 1906. (From Denial of Disaster)
firm of Trowbridge and Livingston in the construction of the new Palace Hotel. He remained to become one of San Francisco's most successful practitioners, whose works constitute a significant part of the historic fabric of the city. These include the Main Public Library (1917), the Russ Building (1927), the Shell Oil Building (1929) and the Hills Brothers coffee plant (1933).

Kelham's plans for the building suited the government's preference at the time for monumental architecture and signaled the importance of the Federal Reserve as the bank of banks—the federal government's presence in the western banking community. The cornerstone was laid in 1922, and the Fed moved into its new headquarters in December of 1923.

Additions to the building occurred in the 1920s and 1950s. In 1925, excavation for an armored car entrance on Battery Street uncovered remains of the historic Gold Rush schooner Apollo. Although the ship was beyond saving, forty artifacts were salvaged and now reside in the Maritime Museum.

In 1982, the Federal Reserve Bank made plans to sell the Sansome Street Building (See Heritage Newsletter, Summer 1982 and Summer 1983). This raised fears among preservationists for the survival of the structure, because zoning for the site allowed construction of a much larger building. Prospective buyers could be expected to seek to tear down the bank and build to the limit in order to maximize their return.

Heritage went to work with the Planning Department, the Fed and the buyers, Embarcadero Center, to hammer out a creative arrangement that reconciled all interests.

Seller and buyer agreed to accept the protections afforded the bank building by designation as a City Landmark and nomination to the National Register of Historic Places, which also qualified the property for rehab tax credits. A change in the planning code enabled transfer of development rights to two adjacent parcels which were included in the Fed's sale. This arrangement assured the seller a fair market price for the property and, by allowing a larger project on the adjacent sites, made it economically feasible for the Embarcadero Center to preserve the bank building.

In the late '80s, Kaplan McLaughlin and Daz began restoration of the building's exterior, the lobby and the main banking hall. These grand public spaces reflect the tradition of San Francisco banking temples. Noted New York muralist Jules Guerin, who worked with Kelham on the Panama Pacific International Exposition of 1915 as Director of Color, painted the mural over the entrance to the banking hall.

Studios Architecture restored the historic executive offices on the second floor and designed new work spaces to accommodate a modern law office. The historic San Francisco law firm of Orrick, Herrington & Sutcliffe moved into the Old Fed in 1989. Directly descended from a firm established in the city in 1863, it is today one of the oldest and largest law firms in the West. Its work particularly in corporate and public finance law has given the firm a prominent role in the development of San Francisco.

Heritage gratefully acknowledges major underwriting for this year's Soirée by Orrick, Herrington & Sutcliffe and The Embarcadero Center. With their generous support, the magnificent interior of the Old Fed will come alive on the night of March 30 with an elegant black-tie affair featuring a musical entertainment, dancing to Earl Heckscher's orchestra and a lavish buffet dinner catered by Dan McCall & Associates.

Watch for your invitation in the mail.
ARCHITECTURAL FRAGMENTS

First barricades and now protective shelters over the sidewalks are indications of earthquake-related problems at the old Commerce High School building at 170 Fell Street. The Facilities Planning Department of the School District reports that tile interior partitions have cracked, and some pieces of terra cotta have been coming off the façade.

The large three-story brick building received a B rating in Heritage’s Civic Centers survey. Newton J. Tharp designed the structure, and it was constructed on Grove between Polk and Larkin, in 1909. When the City moved the building to its present site in 1913, to make way for the construction of Civic Center, contractors called it “an engineering triumph.” The Examiner said it was the largest building ever moved more than a few yards.

At this time, the San Francisco Unified School District is awaiting the reports of structural engineers on the condition of the building. Until then, the fate of 170 Fell remains uncertain.

The Preservation Committee of the San Francisco chapter of the AIA has compiled The Resource List, which contains the names, addresses and phone numbers of national, state and local organizations involved in preservation in the Bay Area. The directory includes government agencies as well as private organizations and historical societies with a brief description of their function and activities. For further information or to order a copy, call 362-7397.

San Francisco’s list of City Landmarks grew by the addition of six sites during 1989. The group is diverse and includes the Moorish-inspired Alcazar Theater, the Baker and Hamilton warehouse, the Southern Pacific Hospital complex, the Francis “Lefty” O’Doul Bridge over Mission Channel at 3rd Street, and two residences: 126 27th Avenue and 200/202 Fair Oaks Street. The designation of Baker and Hamilton resulted from Heritage’s nomination.

On November 3, 1989, the State Historical Resources Commission voted unanimously to designate Treasure Island California Historic Landmark #987. Unveiling of a plaque commemorating the site of the Golden Gate International Exposition, 1939-40 (See Heritage Newsletter, February 1989), will take place during the weekend of the Fair’s 50th anniversary celebration, February 24-25, sponsored by the Art Deco Society of California.

Marquees
Continued from page 5

canopy as part of a general renovation. Her own carpenter replaced the rotted wooden frame while Goss coordinated the glazing and iron repairs needed. According to Goss, the task of restoring a typical canopy or marquee involves four elements: the wood frame, the sheet metal covering, the glazing and the supporting chains or brackets. A general contractor can coordinate the four trades required for such a project, or the tradesperson called for the most damaged component can enlist the others.

Years of leaking through rusted sheet metal will cause dry rot in the structural wood frame. The canopy needs to be disassembled to replace the damaged wood. Drawings or photographs taken before dismantling the canopy will assure that it can be reassembled without difficulty. Most carpenters can replace the internal frame, but care should be taken to replace the frame with members of the same size and profile.

Flat or stamped sheet metal covers the sides of the typical marquee and can be replaced today. The decorative cresting at the top, however, was either hand formed or stamped, and neither process is available in the Bay Area. When called upon to repair damaged ornament, the metalworkers measure all dimensions, take a photo and order a match or similar ornament from the W.C. Norman catalog. Delivery takes about 6 weeks. They then weld the new element into place and prepare, prime and paint the whole cresting.

Glazing, held in place with structural iron braces, is usually common wire glass, either clear or opaque with square or diamond pattern. Replacement glass 1/4” thick, is readily available from local specialty glass houses. Exactly matching glass may have to be ordered but delivery time is short. The glass is set in place with

continued on page 15
This is not just another look at Victorian interior decoration, but a thoroughly researched and documented reference work which examines the interior of the American house, focusing on the way walls, ceilings, woodwork, floors and windows were treated during the Victorian era. Furniture is not discussed.

Winkler, a director of the National Preservation Institute, and Moss, executive director of the Athenaeum of Philadelphia, an independent research library that specializes in nineteenth-century history, have attempted to summarize Victorian interior decoration by drawing upon sources such as Godsey's *Lady's Book* and Charles L. Eastlake's *Hints on Household Taste*, the same sources which were available to nineteenth century homeowners. Recognizing the fact that there is no such thing as a single Victorian style, the authors conclude that most American houses erected or redecorated between 1830 and 1900 may be grouped roughly into one of four design philosophies, even though each of these may encompass several styles. Consequently, the book is divided into four chronological periods with a chapter devoted to each.

Subsections of each chapter discuss walls and ceilings (paints, paint colors, wallpapers, color placement), floors (painted floors, floor cloths, tiles, matting, druggets, carpeting) and windows (shutter blinds, venetian blinds, wire blinds, window curtains, curtain materials). The authors preface each chapter with a social and economic history of the period, setting the stage for the information which follows and giving perspective to the various decorative elements.

Black and white illustrations appear throughout the book, and twenty-four color plates give some hint of the colors described. Copious footnotes, a select bibliography, a glossary and an index make the book an excellent reference tool.

Not a book easily read from cover to cover, it is very successful as a reference work. Victorian scholars, designers and museum curators will appreciate the authentic detail, but readers seeking practical advice may have to look elsewhere. Although the authors allude to the availability of products and materials for recreating Victorian interiors, they do not identify sources.

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ARCHITECTURAL SERVICES AT WORK
Heritage’s Architectural Services is preparing drawings and specifications required for reroofing the historic John McMullen house, a City Landmark listed on the National Register of Historic Places. The house is currently operated as the Chateau Agape, a residence for people recovering from mental illnesses.

Owners Katherine and Leroy Looper have been active in preserving and restoring the Queen Anne building, with Heritage’s assistance, and have filled it with period furnishings and decorative touches that create a warm and supportive environment.

The Chateau Agape presents a formidable roofing challenge. Over 40 different roof surfaces, including a conical tower, jerkin-headed gables and sections with steep 45 degree slopes must be stripped of three existing roofs and recovered to resist the elements. Leaks during the last few years have been persistent and difficult to stop, causing considerable damage.

Thanks to the sponsorship of the Mission Housing Development Corporation and the San Francisco Mayor’s Office of Housing, loan funds have been made available to correct the problem for many years to come.

HERITAGE PROGRAM PRESENTED AT CONFERENCE
Paris in late November was the scene of the first international conference on educating young people to understand their architectural heritage. Held under the sponsorship of UNESCO’s “Decade of Cultural Development,” and organized by ICOMOS (International Commission on Monuments and Sites), the conference drew over two hundred delegates from thirty-five countries. Marty Gordon represented Heritage, and gave a presentation on our children’s education program, Heritage Hikes.

Of the twenty-nine United States delegates, Gordon was the only delegate from west of Kansas. All of the Eastern European countries sent representatives, with the exception of Romania, which had a national policy of systematically destroying villages to eliminate the cultural heritage of Romania’s ethnic groups. Gordon reports that it was particularly interesting to talk to delegates from Eastern Europe, where a great interest exists in preserving architectural and cultural heritage despite a poor economy.

Some conclusions of the conference:
• Heritage education helps young people understand themselves, their communities and their countries.
• Heritage education should begin with the education of teachers.
• Heritage education is interdisciplinary and should be given at every grade level.
• A database of educational materials and programs should be created to help all those who work in the field.

Gordon says it was very inspiring to feel part of an international network in this important area of education. “I was proud to present Heritage’s program,” she said, “and I would like to encourage anyone who is interested to work with us as a docent or volunteer to continue this valuable program, which has received international recognition.”

HERITAGE PLANS PROGRAMS
We are working with Hornblower Yachts to offer members an architectural and historical Bay cruise in late spring or early summer. This year’s summer walks will focus on interiors of the Richmond and of the Presidio and a bicycle tour south of Market.

We will resume regular summer walks of Chinatown in early June and will begin a twice-monthly walk of the Presidio, also in June.

Watch the mail for announcements of these exciting programs.

Marquees
continued from page 12

eweeping compound and caulking to assure against leakage.

In earthquake country, a structural engineer should examine the elements which attach the marquee to the façade to determine if they will require upgrading for seismic safety. Jerry Nelson of the Nelson Iron Works in San Francisco advises that the most common restoration problem with iron chains or brackets is peeling of paint, exposure to moisture and subsequent deterioration from rust. A power brush or naval jelly will remove the rust and insure a clean metal surface. Workers need to protect themselves from inhaling the scrapings, because the red lead primer used on old ironwork presents the hazard of lead poisoning. Application of a rust-proof primer and a finish paint coat complete the job.

To learn more about the repair of architectural metals, obtain the book, Metals in America’s Historic Buildings, available from the National Park Service in San Francisco. — R.M.

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First Church of Christ, Scientist
1700 Franklin Street
Open for tours and exhibit celebrating Church's centennial
Free  Call 673-3544

March 3
Lecture on artist William Keith
Berkeley Architectural Heritage Association
Call 841-2242

March 3, 9 AM-5 PM
How to Create a Painted Lady Workshop  Call 565-3733

Throughout the year
Daily tours of the Bush Street Synagogue by appointment
Call 563-8488

Through May 13
Exhibit: The Life and Work of Frank Lloyd Wright
Marin Civic Center  Call 499-3632

APRIL

April 22-28
Landscape Architecture Week
For schedule of walking tours & other events call 974-5430

April 25-29
15th Annual State Preservation Conference
(See page 6)

April 29
Annual House Tour
Berkeley Architectural Heritage Association
Call 821-2242

MAY

May 14-19
National Preservation Week
"Keeping America's Heritage Alive"

May 20, 12-5 pm
House Tour: "Hidden Haddon Hill"
Oakland Heritage Alliance
Call 763-9218

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