AWARDS PRESENTED

Heritage presented its 1989 Awards for Excellence in Historic Conservation at a luncheon, October 24, at the Stanford Court Hotel.

The high caliber of entries tested the wisdom and judgment of jurors James Marston Fitch, noted educator, author and preservation practitioner; preservation architect Alice Ross Carey; Steade R. Craigo, Deputy State Historic Preservation Officer; Elizabeth R. Thompson, editor of Architecture California; and Mark P. Ryser of Heritage. In the end, from among fifty-nine projects submitted in three categories, the jurors selected thirteen for awards and eight others for citations.

Heritage Board President Linda Jo Fitz also presented honorary awards to Winchell T. Hayward for carrying the long struggle to preserve and rehabilitate the Trinity Presbyterian Church and to Jonathan Malone for his many years of outstanding service as Secretary to the Landmarks Board. The Don E. Stover Memorial Award, which honors the memory of architect Stower, who died in 1972, while serving as president of the Landmarks Board, went to Heritage founder, past president and chairman, Charles Hall Page.

Please turn to pages 5 and 6 for complete list of awards and citations.

ORIENTAL WAREHOUSE FACES DOUBLE JEOPARDY

The 1868 Oriental Warehouse is one of the oldest buildings in San Francisco. Already the target of a development proposal which would demolish much of the building, it nearly became the first victim of the "earthquake-damage-is-not-repairable-and-will-require-complete-demolition" syndrome.

The warehouse, which survived the 1868 and 1906 earthquakes, suffered some damage to the southeast corner of the building on October 17, because a portion of the interior wood frame structure at that point had been damaged in a fire two years ago and never repaired. Representatives of the owners claimed that attempts to stabilize the damaged portion would be too hazardous to undertake and that the entire structure should be demolished.

At the request of Heritage, the Landmarks Board and the National Trust, Plant Contractors evaluated the building's condition. They concluded that it was possible to stabilize the damaged portion of the structure, thereby undermining the building owners' claims. The preservation community impressed upon Dean Macris, Director of City Planning, that the Oriental Warehouse is too important to allow demolition of the entire structure to correct a hazard in one corner alone. Thereupon, the City continued on page 15
Earthquakes have always been part of life in San Francisco. According to the best available information, twelve quakes of 5.9 magnitude and above have occurred since 1836 in the Bay Area. As natural phenomena, there is little we can do to prevent them. Our actions in the aftermath, however, are entirely under our control. Most damaged buildings can be repaired and rebuilt. Most decorative detail can be safely secured.

Decisions on how to deal with the effects of the quake on San Francisco's buildings must take into account the aesthetic and historical contributions these structures make to the city. Now and in the coming weeks, the quality of San Francisco will be threatened by a push to demolish entire buildings which make important contributions to the city fabric and by the destruction of architectural detail which gives the city its rich and fascinating character.

The threats will come:
- from a rush to place all reminders of the unpleasant natural disaster behind us
- from building owners who cannot find contractors, engineers or architects with the skills they need quickly enough and give up in the face of orders to immediately eliminate hazards
- from some property owners who will attempt to use the recent earthquake as a justification to demolish undamaged buildings.

We need to work together to inspire the foresight which recognizes a responsibility to defend long-term values over minor short-term benefits; to eliminate myths and misinformation that buildings cannot be repaired and that all old buildings are by definition less safe than new ones; and to guard against imposition of unnecessarily inflexible new codes which could both destroy our existing architectural heritage and suffocate the creative expression in future design.

Our abilities and our commitment will be tested in the coming weeks. We must ensure that those who care about the architectural heritage and the aesthetic qualities of the city have their voices heard by local government decision makers. We must prevent loss of housing units and small business locations through unnecessary demolition of repairable structures. We must help property owners gain access to the technical information and labor needed to repair their buildings. We must assist the Department of Public Works, the Planning Department and the city's Landmarks Board to accomplish the difficult tasks which we are asking of them.

If you can help, we need to hear from you. The architecture of San Francisco has historically both reflected and inspired the high spirit of this city. Heritage is committed to working to ensure the continuation of that tradition.

- Mark Ryser

Yes, I can help.

---

I can send a postcard to local government officials in support of Heritage's efforts

I would like to participate in other ways. Call me

Name ____________________________
Address ____________________________
Phone ____________________________
In the first hours following the October 17 earthquake, Heritage moved swiftly to marshal preservationists against the needless demolition of damaged structures in San Francisco. Rumors abounded and fears for the survival of historic buildings grew.

Building inspections began the day after the earthquake. City inspectors tagged buildings green (no apparent structural damage), yellow (possible structural damage/limited occupancy), or red (severe structural damage). Heritage found it difficult to determine which significant structures had been inspected and which of those had problems.

At first, no list or source of information on inspected buildings was available. When Landmarks Board members did gain access, they found the inventory incomplete. Because inspections were continuing and inspectors often re-evaluated a structure's condition, that list changed almost daily.

A survey of the list does reveal the general scope of damage. In the Marina, large numbers of wood frame residences, which generally fair well in earthquakes, failed apparently because of soil conditions and ground floor garage construction. Damage to unreinforced masonry buildings in the South of Market was also largely due to unstable landfill.

On the other hand, preliminary inspections in Chinatown and the Tenderloin, where a large percentage of the 2,100 unreinforced masonry structures are to be found, revealed relatively little structural damage. Isolated pockets of significant damage have turned up around the city, such as the 200 block of South Van Ness and the 300 block of Shotwell.

The list is not easily cross-referenced with lists of designated city landmarks and structures rated in the 1976 City Planning Survey, the Downtown Plan and Heritage surveys. Consequently, the process of identifying the full extent of damage to historic and architecturally significant buildings has been slow.

Because of the heavy demand on building inspectors, the Department of Public Works (DPW) enlisted the aid of engineers from around the state. Many of them were inexperienced with older structures and masonry construction and cautiously tended to err on the side of "red-tagging" structures as hazardous.

Richard Evans, Director of Public Works, has allowed and encouraged owners of red-tagged buildings to obtain a second opinion on their building's condition and the possibility of restoration. Heritage has assumed the role of helping put owners in contact with structural engineers, many donating their time. However, as of the second week of November, DPW has not routinely shared the reports of its structural engineers with Heritage, making our efforts much more difficult.

At a press conference, October 24, Heritage's Executive Director Mark Ryser cautioned against precipitate action based on incomplete or inadequate information concerning the condition of buildings. Seconding the appeal were San Francisco Supervisor Bill Maher, Kathy Burns of the National Trust for Historic Preservation; Alice Carey, member of the Landmarks Board; Elizabeth Martin, representing San Francisco Beautiful; Arnold Luft of Peter Culley & Associates, structural engineers; Bruce Judd of Architectural Resources Group; and John Merritt of California Preservation.

Strong support for the preservation continued on next page
point of view appeared in the press, including editorials in the Chronicle, Examiner and the San Jose Mercury News. Heritage has pressed the City, directly and through the media, for a formal process that would assure review by the Landmarks Board and Heritage of the proposed demolition of damaged buildings which DPW considers hazardous.

Supervisor Maher introduced a resolution, as a direct response to our concern. The resolution, passed the Board of Supervisors, calls upon the DPW and the Department of City Planning to consult with preservation groups on ways to preserve the city's architecturally and historically significant structures through safe reinforcement and restoration of buildings damaged by the earthquake.

Where there is no imminent hazard, normal permit processes will prevail in all applications for demolition. This includes submission of all applications for demolition of designated City Landmarks, as well as buildings rated in the Downtown Plan and the 1976 city planning survey to the Landmarks Board for review. Zoning Administrator Robert Passmore has committed the department to this process. Heritage staff, who have maintained a continuing watch on demolition applications for several years, will monitor all such activity.

Heritage followed up persistent reports that the tower of St. Dominic's Church, at Steiner and Bush, would have to come down. The architectural firm of Esherick, Homsey, Dodge and Davis reported that they were working with structural engineers Rutherford and Chekene and Cahill Construction to stabilize the tower with scaffolding on the inside, so that they can examine it closely. Until they evaluate the results of the inspection, the tower's fate will remain uncertain.

On November 1, the Landmarks Board formally resolved to hold special meetings, as needed, to handle the increased volume of cases. The Board is cooperating with the Department of City Planning and the Bureau of Building Inspection to streamline the process for owners seeking permits to stabilize, repair and rehab quake-damaged landmark buildings and buildings in historic districts. Heritage, the National Trust for Historic Preservation and the California Preservation Foundation are available to advise owners on obtaining services of practitioners experienced in historic rehabs.

An important early loss to demolition was the Marine Building, at the northeast corner of Front and California. It was a Category I building (highest significance) in the Downtown Plan, and its loss is the first of a Downtown-rated building since the passage of the plan in 1985. Heritage insisted upon the right to have a structural engineer of our choice examine the building to confirm the claim of the building owners that it could not be saved. Heritage reluctantly agreed not to oppose demolition, after numerous discussions with knowledgeable and "preservation sensitive" engineers, architects and contractors confirmed that it would be exceedingly difficult to stabilize the structure fast enough to eliminate a very real hazard.

In the days following the earthquake, Heritage staff and volunteers participated with non-profit housing development corporations in a "windshield" survey of earthquake damage for the Mayor's Office of Housing. Heritage observer teams drove slowly down streets in the Inner Richmond, Hayes Valley and Western Addition. They recorded visible effects of the quake, getting out for a closer look at obvious pockets of damage. The teams noted addresses of buildings tagged "red" and "yellow" by the city's inspectors. Though far from a comprehensive survey, the data collected gave the city early feedback on which areas were hardest hit and how many units of affordable and low-income housing were out of service or in jeopardy.
1989 AWARDS FOR EXCELLENCE IN ARCHITECTURAL CONSERVATION

RESTORATION AND REHABILITATION:

AWARDS

1. Forest Hill Station
Architect: Esherick Homsey Dodge and Davis/Rutherford and Chekene, Engineers
A marriage of new technology to the historic fabric of the 1917 Station

2. Palace of the Legion of Honor
Architect: Bureau of Architecture, DPW; Richard Berry von Hungen Groth; Jim Buker; Woodrow Jones
an exterior restoration which reflects a sensitive stewardship of this building

3. Stern Grove Trocadero Clubhouse
Architect: Bureau of Architecture, DPW; Page & Turnbull
a restoration which returned the sense of gaiety which the building embodied in the original design

4. Temple Emanu-El
Architect: Robinson Mills + Williams C. David Robinson
a careful and conservative restoration which renewed but did not change the building in any significant way

5. Temple Sherith Israel
Architect: Architectural Resources Bruce Judd
shows overall care in the restoration of the dome, which replaced damaged original materials with new material of the same type

RESTORATION AND REHABILITATION:

CITATIONS

6. City Club of San Francisco
Architect: Patrick McGrew Associates
commends the restraint with which this spectacular space was refurbished for a new occupant

7. Emeric-Goodman Building
Architect: Claude Oakland Kinji Imada
conversion of this structure to low-income housing has retained its essential historic character

8. McCauley Residence
Contractor: Jim Teevan
a good example of repair of a variety of problems involving diverse materials which respects the integrity of the structure's original design

9. Old Rincon Annex Post Office
Architect: Johnson Fain & Pereira Associates, Page & Turnbull - Consulting Historic Architects
as close to pure restoration of any project reviewed

ADAPTIVE REUSE AND SENSITIVE ALTERATIONS:

AWARDS

10. Bank of San Francisco
Architect: Heller & Leake
commends the respect shown the original opulent architectural features of the bank lobby and the removal 1970's alterations

11. Park Hill
Architect: Kaplan/McLaughlin/Diaz
meets the challenge of preserving this structure, retaining both the significant architectural features of the original building and its setting

All photos on pages 5 and 6 supplied by respective entrants.
1989 AWARDS FOR EXCELLENCE IN ARCHITECTURAL CONSERVATION

12. San Francisco Museum of Modern Art
   Architect: Robinson Mills + Williams
   C. David Robinson
   successfully reconciles the needs of a museum of modern art with the building's classical Beaux Arts spaces

13. 48 Stockton Street
   Architect: Kaplan/McLaughlin/Diaz
   a good example of rehabilitation of large commercial structures in which historic storefronts received compatible contemporary replacements

ADAPTIVE REUSE AND SENSITIVE ALTERATIONS:
CITATIONS

14. 539 Bryant Street
   Architect: MBT Associates
   citing the respect for the industrial character of this building shown in its conversion and rehabilitation

15. The Sherman House
   Architect: Lanier Sherrill Morrison
   citing the quality of workmanship and the respect shown for the building's significant interior features

NEW CONSTRUCTION IN HISTORIC SETTINGS:
CITATIONS

16. Amanclo Ergina Village
   Architect: Daniel Solomon and Associates
   successfully achieves compatibility with its historic context, within the budget of low-cost rental housing

17. Golden Gate Toll Plaza
   Architect: Donald MacDonald
   skillful design combines a sense of the contemporary with the design of the bridge itself

18. Macondray Terrace
   Architect: Hood Miller Associates
   a successful integration of a large-scale project into a small-scale neighborhood and a good use of a topographically difficult site

19. Scott Street Townhouses
   Architect: David Hale, AIA
   achieves compatibility with the variety of historic structures which surround it through the subtlety of its design, materials, and color

NEW CONSTRUCTION IN HISTORIC SETTINGS:
CITATIONS

20. Brandy Ho's on Broadway
   Architect: Goldman Architects
   citing the serious thought which went into this design and the light-hearted character of the result

21. 14-16 Leroy Place
   Architect: Hood Miller Associates
   a sophisticated urban dwelling, designed with considerable care, necessitated by its compact site

Heritage wishes to thank the following sponsors and friends of the awards program:

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6 HERITAGE NEWSLETTER
Special Feature

Historic Automobile Row Confronts Change

The Van Ness Avenue Area Plan of San Francisco’s Master Plan calls for the development of high density housing in the Van Ness corridor from Redwood Street to Broadway, while allowing the continued commercial use of non-residential buildings. The construction of housing on the avenue revives the memory of its earlier usage.

Van Ness Avenue was the grand residential boulevard for late nineteenth century San Francisco. The 1858 Van Ness Ordinance, which settled claims to unsurveyed lands located between Larkin and Divisadero Streets, established the 125-foot wide thoroughfare. Promoters favorably compared the expansive boulevard to Chicago’s Michigan Avenue and Fifth Avenue in New York City.

Some of San Francisco’s most notable homes, including residences of the Spreckels, Crockers and Gianinis sat on Van Ness Avenue before the earthquake of 1906. Frank Norris, in his richly evocative novel, McTeague, described women “gloved and veiled and daintily shod...these grand ladies from the fashionable avenue,” who came down from the mansions of Van Ness to shop on Polk Street.

During the months immediately following the '06 disaster, a number of dry goods and department stores, including the City of Paris, The Emporium, the White House and O’Connor, Moffat, relocated to the avenue, transforming it into a temporary downtown. Helen Troop Purdy, in her guidebook San Francisco As It Was, As It Is, and How to See It, described the scene:

“It was a topsy-turvey land, but in a few months Van Ness Avenue became a delightful shopping street. On the east side of the street temporary structures with large plate-glass windows, giving the effect of handsome stores were constructed. On the western side, temporary fronts with large windows were built from the surviving houses to the sidewalk. One store, occupying a mansion, built on the terrace garden in the rear a pretty tea house, which became popular with ladies.”

During the early years of the new century, businesses associated with the youthful automotive industry first appeared on Golden Gate Avenue. The 1907 City Directory listed thirty-one firms under the heading “automobiles,” clustered particularly in the 300-500 blocks between Hyde and Van Ness.

Contemporary photographs reveal that auto sales occupied either existing residential-above-commercial structures whose ground floor was remodeled to accommodate plate glass display windows or new buildings designed specifically for the purpose. Automotive repair shops, newly designed garages or service bays were literally carved out of the ground floor of existing structures.

Among the earliest architectural responses to the automobile in the Van Ness corridor was the conversion of existing stables and the construction of new garages to house the car. Mindful of the need to insure the safety of the “wealthy classes” (who dominated the market before Henry Ford’s revolution in mass production made affordable vehicles available), The Horseless Age, an automotive industry periodical, promoted modifications to existing stables as well as models for fireproof garage construction.

The converted stables which survive in the Van Ness area include the late nineteenth/early twentieth century Thomas Kelly and Sons Stables located at 1623-25 and 1629 Pine Street. A number of handsome garage structures survive within the area including 1444 Green Street.
whose design is characterized by primitive classical forms carried out in reinforced concrete. Other noteworthy examples include 150 Turk, 1765 California 1641 and 1650 Jackson and 1545 Pine Streets.

The 'teens were an exciting time in a young industry, before consolidation would erase the names of Cole-Aero, Stevens-Duryea, Stutz, National, Mitchell, Saxon, Stearns, Peerless and Everett from the showrooms. Articles in professional architectural journals proudly announced the potent advertising value of automobile sales and service buildings, and structures designed to serve the auto industry quickly filled the blocks of Van Ness north of Turk Street. Nearly half of the thirty-odd surviving automotive buildings on Van Ness were constructed between 1911 and 1915.

The construction of Civic Center shifted the industry's center away from Golden Gate Avenue, the city's first auto row, while the return of retail concerns to the downtown and Union Square had opened up building sites in the mid-Van Ness neighborhood. Newspaper notices described each new structure in the swiftly changing scene as "the most up-to-date," "best-equipped," "the largest" or "the most attractive" in the city.

Edward A. Murphy, writing in the Chronicle (November 1919), summarized the effect: "Van Ness Avenue is now so broad and so imposing a boulevard, and so beautifully graded withal, that it requires an effort of imagination to imagine it could ever have been anything else. The elite of the automobile aristocracy now have their showrooms there. It is the last cry in modernity."

Van Ness remains the consummate automobile row. The plan and topography of the corridor ideally suits the needs of the industry. Narrow streets bisect the blocks, east and west, from Civic Center north to Pine, allowing two 120' frontages on the avenue. The sloping cross streets and "alleys" permit relatively easy and unobtrusive rear access to upper floor or basement level service and garage areas. Finally, the breadth of Van Ness encourages architectural statements of a scale and elaboration not possible in a narrower corridor.

Agencies which spun off from the auto industry also gravitated to Van Ness Avenue. Heald's College opened an auto repair school, in 1913, in the heart of the row, where Burnham Court stands today. Its prospectus noted: "The possibilities of the automobile are scarcely realized. Therefore this industry cannot but offer the greatest possible field" for ambitious young men.

The California State Automobile Association had rented office space at 1628 Van Ness since 1915. In 1924, the club bought property at the corner of Van Ness and Hayes and commissioned the San Francisco architect George Kelham to design an office building to house their headquarters. Kelham's six-story reinforced concrete "Spanish Renaissance" design was intended as the cornerstone of the organization's architectural program, carried out on a more modest scale in smaller cities throughout Northern California. While the exterior has been altered, features of the original interior design remain intact.

By 1920, the basic layout of the complex automobile sales and service building had been refined. Corner properties were clearly preferable, because they provided a double exposure for the tall, minimally obstructed showroom space, enclosed by large expanses of plate glass. Office space, generally at the rear of the showroom and often on a mezzanine level, functioned as a transition space from the finely finished showroom to the industrial spaces of the service and parts department on upper floors.

When architects MacDonald and Applegarth designed the showroom at Post and Van Ness for Harrison & Company in 1911, it was the second largest in the nation. It survives, recently gutted and awaiting reuse, though it has been the subject of some not wholly sympathetic alterations. The same team designed a Spanish Renaissance building for the Fisk Rubber Co. (1912), at 1431 Van Ness. The salesroom boasted Australian mahogany and grained leather wainscoting with an inlaid border. Hand-painted frescoes covered the upper walls to the beamed ceiling.

In this period, Cunningham and Poliote designed a Secessionist Style
showroom at 1301 Van Ness for Goodyear Tire (1911). Though alterations have modified the use and appearance of the building, it retains its compressed vertical masses articulated by elongated classical elements, which visually anchor the building to its site. Other architects who designed buildings on auto row in the teens included Meusdorfer, Schnaittacher, Rousseau and Rousseau, and the O'Brien Brothers. Willis Polk designed two buildings at opposite ends of auto row, at 731-99 (1916; second story added 1925) and at 2000 Van Ness (1908; converted to an office building with additional stories, 1928).

One of the most stately auto buildings of this period sits not on Van Ness but at Polk and Geary. John Galen Howard designed it for Pierce Arrow Sales Co. (1913), and the Examiner announced that the classical structure would be "one of the most attractive of the new buildings in the city." Today it sits, for sale or lease, too far south of the Polk Street business district to attract a tenant just now, but a prime potential beneficiary of a renaissance of the Van Ness corridor.

Outstanding among the Van Ness automobile showrooms and doubtless preeminent examples of the building type on a national scale are the Don Lee Cadillac Building at 1000 Van Ness, designed by Weeks and Day (1920); the Earle C. Anthony, Inc. Packard Building, by Powers and Ahnden and Bernard Maybeck, associated architect, at 901 Van Ness (1926); and Ernest Ingold Display and Service Building (now George Olsen Cadillac), designed by John Dinwiddie, located at 945 Van Ness (1937).

The dominant architectural language of the Don Lee Building is that of a reinforced concrete industrial building lightly clad with elements of the Mediterranean Revival. Originally, the classical three-part composition of the building achieved its logical conclusion with an overhanging cornice. Despite the loss of the cornice, the building's integrity fundamentally survives through the careful use of luxuriant materials especially at the ground - or display level and extending through the upper two-thirds of the structure. In contrast, the eastern half of the building housing the service department, is minimally expressed. At the Van Ness entrance the local sculptor Jo Mora created a delightful composition for the entrance portico.

Internally, the decorative program of the showroom epitomizes what William F. Wharton described in an article on the "Architecture and Decoration of Automobile Show Room" (The Architectural Forum, March 1927) as the desirable "air of luxury and leisurely detachment from any sense of mere commercialism." Wharton suggested that the showroom should function as a "gallery" for the display of the automobile. During the 1920s, the concept of a "gallery" as a backdrop for the display of works of art and industry was frequently captured in an atmosphere of domestic comfort and luxury. Irving F. Morrow, writing in the Architect and Engineer (October 1921), lauded the rich array of color and textures found in the Don Lee showroom: "The color treatment of the large showroom is, along with its fine scale and airiness, the chief merit of the building."

Maybeck's design for the Packard Showroom certainly shares this taste for luxuriant materials set within a spacious interior. However, in contrast with the Don Lee building, it functions as a jeweled reliquary, singularly and opulently devoted to the display of the automobile, with the building's service facilities segregated to the sparsely expressed western portion of the building.

Originally, its massive red Numidian marble columns and Corinthian capitals stood with black Belgian marble piers. The Chronicle of May 30, 1926, stated that Bernard Maybeck had "free rein and instructions to make this the most striking and colorful building in the city." The architect himself, according to the client, Earle C. Anthony, observed, "The sleek smooth brilliance of the marble expresses, to me, the mechanical perfection of Packard."

Apparently in search of a more restrained image, the building now turns a bland and timid face to the street, the columns painted or plastered over, and Travertine has replaced the black marble facing.

By the late 1930s, when the Bay Region architect John E. Dinwiddie designed the Ernest Ingold Building, the appropriate contemporary imagery for the automobile showroom was the Streamline Moderne. A popular translation of aerodynamic design
(which had fascinated the avant-garde of industrial designers since the 1920s), the Ingold building fairly glides from one corner of its 120' wide exposure to the other. Contemporary newspaper articles noted the absence of corner supports as perhaps the "most striking feature on the exterior." Piers, expressed as clustered concrete colonnettes, subtly divide broad glazed expanses. At the second floor, the vertical elements transform into vaguely Pre-Columbian motifs which contrast with industrial sash "ribbon windows." These elements continue on the north side of the building, visually linking the service department with the showroom. The qualities of economy of materials and a functional program—pervasive values of the period—characterize both the showroom and service facilities.

Both the Don Lee Building and the Packard Showroom are City Landmarks. The former Paige Motor Car Co. (Sylvain Schnaittacher, 1919, 1922), successfully adapted as a restaurant and offices, is on the National Register of Historic Places. Products of America's popular automobile culture, these buildings have been recognized by the preservation establishment.

Chester H. Liebs, in his volume Main Street to Miracle Mile (1985), has documented the rapid and pervasive influence of the automobile on the architectural scene. In summarizing the prospect for preserving automobile-related buildings, Liebs observes: "While each individual building's design expresses the excitement of its period of ascendancy on the Miracle Mile [which includes the automobile row]—in flashing razzle-dazzle, or curving lines of flow or quaint domesticity—as a solitary example, it presents only a static instant in the phenomenon of driving down the road. Experienced during a trip behind the wheel, roadside buildings become a series of commercial messages that blink on and off in sequence. However, they lose this kinetic dimension when they are treated as individual icons and are isolated from the chaos of the highway strip, and removed from the enframement of the windshield."

In San Francisco, the prospect of land use changes under the Van Ness Avenue Area Plan gives rise to the issue of preservation and adaptive reuse of architecturally and historically significant buildings in the corridor. This concern is imminent with respect to auto-related structures, because many automotive businesses have already relocated to other parts of the city, and others may soon follow the trend.

The Plan notes only that recycling of "these rather specialized structures...will require flexibility and imagination." Yet it is the Plan's stated objective to preserve the "rich and attractive architectural environment" of the Van Ness corridor. It identifies thirty-three significant structures between Redwood Street and the Bay for possible landmark designation and encourages the retention and appropriate reuse of an additional eighty-eight contributory buildings.

As a somewhat plaintive reminder of the original usage of automotive buildings, the Van Ness Plan recommends maintaining upper-story automobile storage as community parking for new residential development in the neighborhood.

- L.W.B. & D.A.

O'Farrell St. Service Entrance to Ernest Ingold Dealership, c. 1937 (Photo courtesy of George Olsen)
A QUEEN ANNE REIGNS AGAIN

Twenty years ago, Bill Campbell bought a Queen Anne row house in Noe Valley. Architectural historian Judith Lynch has counted over two thousand Victorians remaining in this district, more than half of them Queen Anne row houses. Development of Noe Valley was slow until the 1880s. After the cable car overcame the Castro Street hill in 1887, modest residences began to share the area with the older farm houses.

According to the house history researched by Anne Bloomfield at Bill Campbell's request, one Edward E. Fisher, a carriage painter, built his house, at what is now 4272 25th Street, in 1893. Although he lived in this house for only the first ten years, Fisher retained ownership and rented to a succession of tenants until 1947 (he would have been 86 at that time, according to Bloomfield's reckoning).

The purchasers were Dr. Harry O. Friday, a chiropractor, and his wife Bessie. It was they who added asbestos shingles soon after and painted the interior woodwork. When Bill purchased the house in 1969, after it had had two additional short-term owners, he found it essentially in its original state, including wood windows, and gable roofline, as well as all interior details. Even the kitchen and bathroom had all original fixtures and cabinets.

Bill has chosen not to strip the woodwork, preferring the lighter effect of the painted surfaces. He has kept the kitchen and bath in their original configuration, while upgrading them to present day needs. He had cabinets with painted panel doors similar to the original custom made to the scale of the old kitchen. A sideboard which a neighbor was discarding found a perfect spot in Bill's kitchen. He saved the wood wainscoting in the bathroom.

Beautiful oak mantels, spared the Friday's paint brush, are the focal points of the dining room and front parlor. The original shallow grates and tilework remain, but Bill replaced the firebox in the parlor fireplace to make it safe to use. The bay window in the front parlor is set off by a soffit bracketed by fanciful plaster cherubs. Almost all door hardware in the house is the original decorative brass, with glass replacement knobs in the kitchen.

The gas lights were still hooked up when Bill bought the house. He had them disconnected, in compliance with the building code, for safety reasons. He upgraded the electrical circuits and installed replicas of period light fixtures. About ten years after Bill bought the house, Dr. Friday's daughter appeared on his doorstep with a light fixture from the entry hall. She had taken it when the Fridays moved and felt compelled to return it to its home. It hangs in its original place today.

Bill Campbell is currently president of the Victorian Alliance, one of Heritage's "kindred spirits" concerned with the history and preservation of San Francisco's architecture. He points out the wealth of Victorians in his neighborhood and notes the many stages of alteration and renovation they represent. Noe Valley, spared the fire of 1906 and (unlike the Western Addition) the ravages of 1960s redevelopment, preserves a rich and varied urban texture.

When Bill decided to tackle the problem of restoring the exterior of his house he contacted Skeeter Jones of Clearheart, whose work was familiar to him. While he was waiting for Skeeter to start work, he researched the façade with the help of Anne Bloomfield. A photo taken in the 1930's was the basis of the façade remake. Bill has not attempted to restore the exterior exactly but rather in the spirit of the times. An arched window under the gable and decorative fretwork are part of this interpre-

4272 25th Street
(Photo by Sally Painter)

- R.M. & L.B.
Planning for the new main library in Marshall Square moves forward. As it does, interest in the disposition of the structure now on the site, 100 Larkin Street, grows.

The one-story wood frame Streamline Moderne structure, attributed to City Architect Dodge A. Reidy, dates from 1941, with an addition a decade later. It served as a USO hospitality house during World War II and housed the security and transportation headquarters for the 1945 United Nations Conference. In later years, the Department of City Planning occupied the building, and at present the Mayor's Office of Housing resides there.

The word is that the city is considering a move of the building, "B" rated in Heritage's Civic Centers survey, to some other city-owned property. The Parks and Recreation Department is studying the feasibility of relocating the building to McLaren Park and adapting it as a visitor's center and community facility. The city hopes to make some determination of the structure's fate in the next six months.

John Merritt, Executive Director of The California Preservation Foundation, recently announced the appointment of Elizabeth Morton as Program Associate. Ms. Morton, an Ohio native, comes to CPF from Chapel Hill, where she gained experience in preservation activities while working on her Master's degree in the City and Regional Planning Department of the University of North Carolina. At CPF she will be in charge of program development and management.

This summer, the Architectural Woodwork Institute named Mayta & Jensen a winner of its 1989 Award of Excellence. The family-owned construction firm received the award, which recognizes "high quality specification, faithful execution of design and fine workmanship," for its work on the Dolby Laboratories Presentation Complex in San Francisco.

Recent additions to the National Register of Historic Places include the following San Francisco sites: the Southern Pacific Company Hospital Historic District, the former Federal Reserve Bank and the William Westerfield House at 1198 Fulton Street. Elsewhere in the Bay Area, Frank Lloyd Wright's first work in the region, the Hanna-Honeycomb House at Stanford, also entered the National Register.

Docent Training for 1990 begins February 13, and as any volunteer manager will tell you, some of the very best docents and guides come from within an organization. For this reason, Heritage is making a special effort this year to recruit volunteers for the 1990 Docent Training class from our membership.

The first question that busy people ask when contemplating the commitment of their time is, "Why do it?" There are many sound reasons to become a Haas-Lilienthal House Docent or a Heritage Walks Guide.

Docent training is a short course on San Francisco. During those seven weeks you will learn more about the city than you can imagine. The course consists of a series of highly acclaimed slide lectures on general architectural history and the historical and architectural development of San Francisco.

Docents also learn the history of the Haas, Lilienthal and Bransten families and the history of the Haas-Lilienthal House as taught by a member of the families and by experts in the architecture and furniture of the house.

You will meet interesting people. The 1989 docent class included men and women ranging in age from their 20s to their 70s and people from a number of professions, including law, the arts and crafts, management and education. More than a few firm friendships have developed during the course of docent training, and a number of docents and guides have become friendly with people they have guided through the house or on Heritage walks. You will encounter visitors from across the nation and many foreign countries.

Docents experience the joy of sharing with others their enthusiasm. 

continued on page 15
Architectural Terra Cotta of Gladding, McBean
Gary F. Kurutz, contemporary photographs by Mary Swisher
Windgate Press, Sausalito, 1989

The publication of Architectural Terra Cotta of Gladding, McBean comes at a time when current American architectural design has shown a fascination with the richness of texture and color offered by a variety of building materials. Coupled with the range of modern materials that have become nearly standard in their use since the turn of the century, the millennia-tested manufacturing of terra cotta still continues to provide inspiration for designers.

The operations and artistic accomplishments of one of the West Coast’s leading manufacturers of terra cotta are lavishly conveyed through historic and contemporary photographs that comprise much of this book. From utilitarian sewer pipes to elaborate sheathing and decorative elements, Gladding, McBean made hundreds of custom and stock products at its plant in the Placer County town of Lincoln. One theme that pervades the photographs and accompanying text is the labor-intensive work involved in translating a two dimensional design into a finished three dimensional object. Gary F. Kurutz has written a revealing essay that clearly demonstrates the working relationship the artists and craftsmen at Gladding, McBean had with architects and building contractors.

The discussion of a number of significant works in California is organized geographically, focusing on the firm’s business activities in the Bay Area, Southern California, and Sacramento and the Central Valley from the late nineteenth century until the 1930s. An index of principal California projects further documents the company’s achievement. The versatility and economic savings afforded by terra cotta also led to its proliferation in nearly every downtown in the western United States and elsewhere.

Architects, individuals involved in preservation and the general reader will be intrigued by this attractively produced book. Through the foresight of all who were responsible for its production, the wealth of documentation supplied by the photographic collection and other office materials of Gladding, McBean have been preserved and recently donated to the California State Library in Sacramento.

~David Bricker

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LET'S HAVE A PARTY!
The historic Haas-Lilienthal House is available for your social event. This unique landmark adds a touch of San Francisco history and tradition to your wedding, corporate party, buffet reception or sit-down dinner. Call Ruth Spitzler, Events Coordinator at Heritage, 441-3011, for rental information.

Please patronize our advertisers. When you do, thank them for supporting the Heritage Newsletter.
In the 1930s, the Writers' Project of the WPA conceived a grand scheme to create a series of guidebooks that would cover the nation. Although incomplete, the project left us with a series of books that served for two generations and in many ways set the standard against which guidebooks have since been measured.

By the late 1970s, historians across the nation, recognizing that the WPA guides needed updating, began to produce new guidebooks that would introduce readers to current standards of scholarship while retaining the informative and amusing character of the WPA series. In 1980, Randolph Delehanty produced San Francisco: Walks and Tours in the Golden Gate City, a book that, in part, reflected the new tradition.

Almost a decade later Delehanty has given us San Francisco: The Ultimate Guide, a substantial revision of the first book. The new book is pleasing to the modern eye, with double columns, attractive maps, and sketches that are more fully integrated into the text than they were previously—all this courtesy of the miracle of modern computer typesetting. But, the differences between Delehanty’s first and second books are more than visual, for Delehanty has fully integrated into the new volume a decade worth of both his own scholarship and the investigations of others.

In place of the brief, occasionally sketchy introductions to the earlier tours, the current ones are prefaced by meaty, yet enjoyable, essays on the particular sections of the city that they deal with. To his credit, Delehanty has not overbalanced the scholarship, and the new book retains the practical hints and shopping and eating suggestions that made the first one so handy.

Delehanty quite wisely avoids the pitfall of trying to chronicle every sidewalk and byway of the city, but in his final section he goes beyond San Francisco to locales as far flung as Marin and Monterey. Clearly, the intent here was to offer a guide that casual tourists, as well as residents, could use. But he might have better served the city by devoting that space to more central, if less glamorous areas such as the Richmond and Sunset districts and Potrero Hill.

The “bird’s-eye views” featured so prominently in the book, are less informative than well chosen photos or drawings might be. Similarly, the sketches that illustrate the book lack the telling point of view or visual crispness of similar drawings done in other places.

Apart from these quibbles, Delehanty’s new guidebook is comfortable and easy to use and appeals to newcomer and long-time resident alike. For the former, the book offers a superb introduction to San Francisco, and for the latter it provides a wonderful format for introducing friends and visitors to the city and will most likely teach all its readers and users something new.

-Frederic L. Propas
HERITAGE NEWS IN BRIEF

MARK YOUR CALENDAR FOR THE HOLIDAY OPEN HOUSE

With pine garlands over the fireplace mantel, Victorian ornaments adorning the tree and carolers filling the air with holiday cheer, the Haas-Lilienthal House will usher in holiday festivities on Sunday December 3rd from 1-4 pm. Heritage holds its annual Holiday Open House with a glimpse into the Victorian manner of celebrating the season with friends and family.

If you can feast on traditional holiday fare and enjoy a special auction and sale of holiday gifts, including a special art show and sale featuring artist Mary G. Mellor. All the while you will be enchanted by the Haas-Lilienthal House, dressed in its splendid holiday finery. Bring your family and friends.

Free for Heritage members. $5.00 for non-members. No-host bar.

MET ANY GOOD CONTRACTORS LATELY?

If you have restored or renovated an older home during the last few years, you may be able to help others who are thinking of a similar project.

Heritage maintains a file of materials sources, contractors, design professionals, and other preservation specialists, such as historical researchers. When people call and ask our advice, we like to be able to refer them to preservation-sensitive practitioners who have done quality work in the San Francisco area. Many of these referrals are based on feedback from you, our members, and other who have been fortunate in their construction experiences.

If you have found a wonderful source of materials, or worked with a contractor whose work is high in quality and who is sensitive to preservation values, please let us know! We will spread the good word. Just call Heritage at 441-3000; ask for Lucy.

PACIFIC HEIGHTS INTERIORS SET FOR JANUARY

On January 20, 1990, Heritage will present a special walk of Pacific Heights, featuring some of the neighborhood's most notable interiors.

Pacific Heights escaped the fire that followed the 1906 earthquake, thanks to the creation of a fire break along Van Ness Avenue. Many of the fine late 19th century homes and mansions that were spared still serve as private residences. Owners of several of these elegant homes have agreed to open them in January for this special Heritage event.

Be sure not to miss this opportunity to view the homes that give Pacific Heights its reputation as one of the city's most attractive neighborhoods and see the inside of houses that are rarely open to the public.

Members will receive details of the tour in the mail.

PARTY HONORS VOLUNTEERS

The annual Heritage Volunteer Party was held on September 8 at the home of board member Bob Dellas and Shila Clement. About sixty Haas-Lilienthal House Docents, Heritage Walks Guides and other Heritage volunteers attended. Board and staff members were on hand to express their gratitude for the varied contributions the volunteers make to further Heritage's preservation work in San Francisco.

Many thanks to Opt's catering for graciously providing the wine and service and to Creative Catering, Edible Art, Melon's, and Opt's for generously providing the food.

HOLIDAY CARDS GO ON SALE

The Haas-Lilienthal House bookshop will be selling UNICEF cards for Christmas and Hannukah. Purchases will benefit Heritage, as well as UNICEF. Cards will be on sale during the hours of house tours only.

Docent training continued from page 12

for a subject and imparting knowledge that will help them to better understand the world they live in.

Docents also become a part of the house and its history by interpreting it to others. A number of very down-to-earth systems analysts, designers and other business people have forged a strong personal bond with the Haas-Lilienthal House, and, in truth, it is a pull that everyone who is closely involved with Heritage feels. There is history in these walls.

Call Rick Propas at 441-3000 for further information.

Oriental Warehouse continued from page 1

refused the request for permission to demolish the building and told the owners to shore up the damaged corner.

The Oriental Warehouse is all that survives in San Francisco of the Pacific Mail Steamship Company. Founded in New York in 1847 to carry mail between the East and West Coasts, PMS grew unexpectedly rich in the Panama-San Francisco Gold Rush traffic. The company began regular trans-Pacific service in 1867. This expansion required larger facilities on shore in San Francisco, including the Oriental Warehouse, completed by early 1868.

By 1872, PMS was the largest private employer in San Francisco. Millions of dollars in imports of coffee, tea, rice and silk entered the country through the Oriental Warehouse, and thousands of Chinese and Japanese immigrants were processed in a West Coast equivalent of Ellis Island.

Although its immediate demolition in October was prevented, the Oriental is still proposed to be demolished, except for its four exterior walls, to become a five-story parking garage. Its New York and Los Angeles owners, Reliance Development Co., have shown little interest in the significance of the building, an official City Landmark since 1977.
CONTINUING HERITAGE EVENTS

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

Sundays 12:30 pm
Pacific Heights Walking Tour

DECEMBER

December 3, 1-4 pm
Heritage's Holiday Open House
(See page 15)

December 10, 3-7 pm
Victorian Alliance
Holiday Party
Reservations: 863-8036

Through December 17
Christmas at Dunsmuir
Dunsmuir House, Oakland
Call 562-0328

Through December 30
Victorian Christmas at
McConaghy House
Hayward

JANUARY

January 20, 1990
Heritage Special Tour
Pacific Heights Interiors
(See page 15)

FEBRUARY

February 3, 1990
Heritage's Chinese
New Year Program
Details will be announced

February 13, 1990
Heritage Docent Training
Classes begin
(See page 12)

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