IM ZONING CONTROLS

the San Francisco Board formally ratified interim controls for the Richmond and s for a period of 18 months addressing the long-term of many individuals and groups.

Family homes, many of Sting design, have been increased at a rate since the 1960's with two-, three-, and structures which are out of existing buildings and control for the setback or design of existing streetscape.

Complained of loss of parking problems increased density, and the increase of new designs.

argued that they simply be increasing demand for exchange in these neighborhoods.

please see ZONING, page 2

FIRST PROPOSITION M DEMOLITION DENIAL

On December 22, the Board of Permit Appeals (BPA) upheld the denial of a project which would have demolished an 1880's Italianate cottage in Noe Valley.

The Board's action completes a precedent-setting vote taken by the Planning Commission last August when they denied for the first time a proposed new development based upon Proposition M's priority policy 7: "That landmark and historic buildings be preserved."

The project, a three-unit residential building, would have been allowed under current zoning and its location at

133 Vicksburg Street is in a block consisting primarily of multi-unit buildings. However, the site is occupied by a small Italianate structure, which Heritage's research indicates dates from the early 1880's and which was one of the earliest buildings in its immediate area.

Based on these findings, Heritage alerted Planning Department staff to our concern, and testified before the Commission urging denial. Numerous neighborhood representatives also opposed the project. Department staff recommended denial, finding that

please see DEMOLITION, page 5
ARCHITECTURE FOR SALE

On the drawing board are plans for a June sale of various types of architectural items, including interior and exterior ornamentation, architectural renderings and photography. We think it will be a great opportunity for collectors in search of unusual items and for those involved in building renovation.

We’ve just begun to look for donations to the sale and for volunteers who wish to be a part of this endeavor. We will need people to help solicit items, to assist us in inventorying the pieces and to help organize and conduct the sale.

We are looking for donations of the following:

- Interior ornamentation, such as moldings, mantels or lighting fixtures
- Exterior ornamentation, such as capitals, finials, newel posts
- Architectural renderings of historic or modern buildings
- Architectural photography, contemporary or historic
- Furniture, rugs or accessories designed by architects

If you wish to make a donation to the sale or would like to work as a volunteer on this effort, call Christy Kent at 441-3000.

ZONING

continued from page 1

The debate between builders and cornered neighborhood associations has led to heated exchanges at planning meetings in recent months. Interim controls should provide a cooling down period during which a longer term solution can be devised to balance the need for housing with the preservation of neighborhood character.

SUMMARY OF INTERIM CONTROLS

- Reduce building height limits on new construction from the current 35 and 40 foot levels to 24 feet
- Increase minimum rear yard depth from present 25% of the lot to 45%
- Require at least one off-street parking space per dwelling unit or for each 750 square feet of residential floor area, whichever results in the larger amount of parking
- Require review by City Planning Staff to determine compatibility of proposed construction or alterations with “Residential Design Guidelines for New Buildings in Older Neighborhoods,” (published by the Department of City Planning in 1979)
- Provide ample notification of new projects to neighbors and neighborhood groups that might be adversely affected by new construction
- Make authorization of demolition of existing housing contingent on final approval of building permit for replacement construction
EXECUTIVE DIRECTOR'S COMMENT

At pleasure and enthusiasm on the progress and events of 1987. And, much of our efforts during have helped enhance our overall, I am anticipating

1st year Heritage carried on the popular cerea and the very popular voos. In addition we gram in Chinatown in the slide lecture series, "City" which traces the architectural styles and the of San Francisco through its neighborhoods.

n with the San Francisco of Music, for whom he missioned to design an sketches which explored woods. In addition we gram in Chinatown in with Chinese New Year, the slide lecture series, "City" which traces the architectural styles and the of San Francisco through its neighborhoods.

Il build upon these s by repeating success- nd by exploring addi-
tional educational activities. To help ensure we meet our educational objectives the responsible staff position has been expanded to full time.

As the most challenging and irreplaceable public service which Heritage provides, substantial staff effort was devoted to numerous important Conservation Advocacy projects during the year.

Throughout 1987, Heritage was a leading participant in discussions with the Department of City Planning calling for stronger language in the Preservation Element and for needed revisions to San Francisco’s “Landmarks Ordinance.” The Ordinance has long been outdated in its approach to the protection of architecturally and historically significant structures. Changes such as greater staff support for the Board, authority to protect highly important interior spaces, and an increase in the burden of proof borne by applicants seeking to demolish landmarks or structures within historic districts are important changes needed.

A “critical mass” of support for strengthening the Board has been reached and I feel the possibilities for change are exciting. Discussions within an ad hoc advisory committee to the Department have focused on achieving consensus over specific changes. While it has been a slow process, substantial progress has now been made and agreement on many key points achieved. I believe 1988 will see the introduction of this consensus as new legislation and a Preservation Element (the first public draft of which has just been released) well on the way through the process of formal legal adoption.

During the past year Heritage also developed a method for systematically reviewing all demolition applications made within the City. As no other entity is reviewing these permits to assess their impacts on architecturally valuable structures city-wide, a much improved overall sense of losses of structures is now available. We have been able to facilitate greater public review of proposed demolitions and the retention of several important neighborhood buildings. Whenever possible, we seek first to assist concerned neighborhood organizations or individuals in these efforts.

In the Richmond, a number of neighborhood organizations, most principally PAR, has led the effort and had a major impact on slowing demolitions of traditional structures. The results have been dramatic as PAR and others have brought about a rethinking by city government of planning and zoning regulations in the Richmond and Sunset.

Illegal demolitions and radical altera- tions still exist as loopholes to our review “net” and to the efforts of community groups. These remain areas which need the collective attention of all of us concerned about the physical form of this city. We have found however, that the majority of demolitions currently being proposed are for relatively insignificant structures and that, therefore, the major issue is often one of the sensitivity of the new design.

During 1988, Heritage will continue to assist neighborhood organizations and individuals when architecturally important structures and valuable urban design characteristics are threatened. We will also explore the feasibility of undertaking a pilot neighborhood architectural survey, based upon my belief that comprehensive surveys which identify individual structures and neighborhood design characteristics are essential to effective preservation advocacy and to constructive communication between builders, developers, planners, conservation advocates and neighborhood organizations.

Thank you for your support which has made our achievements of the past year possible.

Mark Ryser
South Van Ness

Significant publicity (SF Examiner, December) to the efforts on the part of the owners, no complete move this finely detailed cottage has been received. At demolition appeared Heritage, which negotiated salvage remaining architectural and documented the structure with Victorian Alliance to decorative elements are time. Readers interested in should contact Heritage.

Colombo Building

developers have requested that funds allocated thereby eliminating the for negotiation. It is understanding that the City consulting with the Mayor's Housing to determine a removal of federal funds could eliminate the legal basis the City exempted the annual limit rules for construction. Under those structure would have had to all other major new offices the so-called "beauty

It is important that public projects, as well as publicly subsidized projects such as Pan Magna Plaza (which would replace the Colombo Building), be subject to the same rules which apply to private sector projects. Without reasonable uniformity of application, the moral legitimacy of the City's as well as Heritage's efforts to require concessions from private developers will be eroded.

T. Patterson Ross Home

Proposed for demolition and replacement with a five-unit "Richmond-style" building, 433 Arguello is one of the most important neighborhood structures to be proposed for demolition since Heritage began monitoring proposed demolitions on a City-wide basis last year.

An unusually elegant, and finely detailed Edwardian 2-flat structure, the building was designed in 1896 by T. Patterson Ross as his own residence. Ross was an important San Francisco architect whose career spanned the years 1890-1924. He designed over 250 structures in the City in a diversity of styles, reflecting great versatility. His designs include the Sing Chong and Sing Fat buildings at Grant and California, the Alcazar Theatre and the San Francisco Press Club.

Heritage is working closely with the Planning Department and the property owner's representatives in an attempt to reach agreement on an alternative development scheme which would retain the structure. Failing that, Heritage will take additional legal steps necessary to prevent loss of this very important building.
**343 Sansome**
The opulent Art Deco lobby of 343 Sansome will be retained and reused as a result of negotiations between Heritage and Gerald Hines Interests.

A successful contestant in the so-called "beauty contest" for new office structures, the latest Hines San Francisco project, slated for the corner of Sansome and Sacramento streets, will incorporate the existing 343 Sansome structure. Hines Interests' original proposal would have restored the lost Deco main entrance, but completely removed the jewel-like lobby, with its richly coffered ceilings and elegant bank of elevators. The new design will incorporate the original lobby into the design of the new, larger lobby opening onto Sacramento Street.

**Van Ness Plan**
The Planning Commission has proceeded to adopt a plan for Van Ness Avenue which contains a list of architecturally and historically significant structures and development incentives which the Planning Department believes will encourage their conservation. More certain protection will become available if individual structures are designated official City landmarks. Readers interested in assisting City staff in preparing materials for Landmarks Board consideration should contact Heritage.

**DEMOLITION**
creation of one to two new housing units did not outweigh the loss of the significant existing building on the site. The Commission agreed. The builder of the project appealed the decision to the BPA which has the authority to overturn Commission actions.

Two additional projects involving demolitions of significant structures were also reviewed by the Commission. Two additional project involvements of significant structures were also reviewed by the Commission. Two additional project involvements were also reviewed by the Commission. A two-flat structure in the 1800 block of Green Street (at Laguna) also dating from the 1880’s was proposed to be replaced with a new two-unit building. This proposal was ultimately withdrawn in the face of the denial of the Vicksburg project and organized neighborhood opposition. Heritage, responding to a request for help from a neighborhood activist who spearheaded the effort, prepared testimony on the design significance of the structure.

In a third case, a significant but abandoned and badly dilapidated Italianate cottage probably dating from the 1870’s occupied a portion of the site of a proposed 16-unit condominium project in the Mission. In light of the number of new housing units to be created, the Planning Department recommended that Proposition M policies were, on balance, best met by approval of the development. The Commission acted to accept the recommendation.

Since that time, Heritage and the Victorian Alliance have sought solutions which would preserve all or part of the structure by relocating it elsewhere in the City. (See Preservation Notes on 1272 South Van Ness)
Dragons and Cornices:
Chinatown New Year Tour

10 a.m. with a brief orientation at Commodore Stockton School 1, 950 Clay Street, the tour will proceed to Chinatown's most festive celebration of the new lunar year. The tour will include Chinatown's main streets—Stockton and Grant—on its unique architectural history.

Program participants will also learn about some of Chinatown's most architecturally significant buildings: First Chinese Baptist Church at 15 Waverly (G.E. Burlingame - 1908); the old Chinese Telephone Building at 743 Washington (C.W. Burkett - 1909); Chinese Six Companies at 843 Stockton (Cuthbertson & Mahoney - 1908), and learn about the role of benevolent associations and Christian missions in the daily life of Chinese immigrants to San Francisco.

Along the way, Heritage guides will talk about the efforts that were made to get rid of Chinatown, including the 1900 proposal to burn it to the ground in order to eradicate the bubonic plague. Participants will also consider how downtown has grown to encroach into the community’s traditional environments and learn how local neighborhood activists and preservationists have fought to retain the integrity of San Francisco’s most unique neighborhood.

The tour will conclude with a traditional Chinese-American banquet style lunch. Cost for Heritage members is $20 and for non-members $25. Lunch is included in the price of the tour. Reservations are required and space is limited. Those interested in taking the tour should call San Francisco Heritage at 441-3000.

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Every city has its pretensions and its insecurities. At the turn of the century, San Francisco was no exception. Devastated by the earthquake in 1906, the city’s residents set out almost immediately to rebuild. They sought not just to replace, but to erect structures which were monumental, heroic and immutable.

Yet five years after the earthquake, when San Francisco celebrated its recovery claiming the largest inventory of modern steel and concrete structures in the nation, there was still no replacement for the earthquake-ravaged City Hall. The still vivid image of the skeletal remains of the old City Hall and the ongoing graft trials kept a skeptical electorate from approving two different bond proposals between 1906 and 1909.

In fact, it was not until 1912, when newly-elected Mayor “Sunny Jim” Rolph spearheaded an exhaustive campaign for a new bond issue, that the voters approved funds for a new city hall. Rolph told them the Civic Center, including the Civic Auditorium, would be critical to the success or failure of the Panama-Pacific International Exposition (PPIE) and ultimately to his vision of a new and modern municipal government. He promised them a city hall that would stand for centuries and epitomize San Francisco’s place among the capital cities of the world.

City Hall became the centerpiece of a heroic plan for San Francisco’s Civic Center put forward by architects John Galen Howard, Frederick W. Meyer and John Reid, Jr. The buildings were conceived as monumental. In many ways, the plan took the place of grander plans, like Burnham’s and for this reason Civic Center reflects the city at a turning point in its growth to a modern city governed by a professional municipal administration. It reflects the best of what the city aspired to but did not achieve.

Most of the buildings which stand at Civic Center today were conceived and under construction during Rolph’s eighteen year tenure as mayor. But by the late 1930’s, with the depression and Rolph’s departure to Sacramento, construction on the plan came to a virtual halt. For the next two decades, the original plan was undermined by changes to the original design and encroachments on the fringe of the area—the plaza was redone, a freeway built, and tall, slab design office buildings were erected on the periphery, crowding out the view of City Hall.

Two reports issued late last year in October and November address the unfulfilled promise of San Francisco’s Civic Center. The first, by the San Francisco Chapter of the AIA, makes general recommendations regarding design and use of the area. A longer proposal released by Mayor Feinstein makes specific recommendations for meeting the space needs of city government. Both proposals advocate a renewed effort to achieve the larger vision articulated in 1912 and enhance the area’s function as a cultural center.

As Mayor Feinstein herself wrote in her cover letter to the Board of Supervisors, however, “implementation (of the plan) will require great effort and will.” Indeed, if it is to be achieved at all, Mayor Agnos, and other city leaders may have to put together a kind of political consensus that has not been seen in San Francisco since the days of Mayor Rolph. If they are successful, however, the core of the Civic Center complex as envisioned by Howard, Meyer and Reid more than seventy-five years ago, could be completed.
IONS OF BEAUX ARTS GRANDEUR: New Proposals Address Civic Center Future

plan for San Francisco’s Civic Center was born in the late 19th century under the guiding progressive political reform. In so many other cities, San Francisco progres-
sioned their city emerging from the rough and tumble era of the 19th century as a European-like capital with civic buildings and a modern municipal government. Initially, they championed San Francisco as the “City Beautiful” of the world.

The earthquake and fire laid the city to waste, San Francisco a unique opportunity to Daniel Burnham’s master plan. Burnham’s plan, roamed to the contours of the earth, was published only months at reformers could not carry out many San Franciscans— get the city’s economy sin and skeptical of any shed for reconstruction.

A new city hall and civic dis campaign for mayor in an taking office, he appointed three consulting architects: Howard, Frederick W. and John Reid, Jr. to undertake the project and supervise construction.

As the AIA report makes clear, “The original designers recognized that to properly define such a large plaza, great strength and unity of design were required. All facing buildings were given bold colonnades as were the four identical corner buildings.” The plaza was divided into landscaped quadrants oriented around a pair of circular fountains which in turn flanked a linear pedestrian mall designed to bisect the plaza center on an east/west axis.

The principal buildings originally planned for the Civic Center were the Civic Auditorium to the south of the plaza, an opera house and library to the east, a state office building to the north, and City Hall to the west. Opposite each of the corners of the plaza were to be smaller public buildings: a police and fire building, a power house, the public health department, and a public office building.

City Hall was the first of these buildings to be designed, though its construction was delayed by the rush to finish the Auditorium in time for the PPIE. Conceived by architects John Bakewell and Arthur Brown, Jr., City Hall established the vocabulary for the other buildings that would be constructed around the central Civic Center plaza. The high dome, which Mayor Rolph

OTHER CONTRIBUTORS TO THE EARLY DEVELOPMENT OF THE CIVIC CENTER INCLUDED GEORGE KELHAM WHOSE DESIGN FOR THE PUBLIC LIBRARY WAS ALSO EXECUTED BY THE LINDGREN COMPANY. COMPLETED IN 1916, THE "P" SHAPE OF THE STRUCTURE WAS SELECTED TO AFFORD THE APPROPRIATE FORMAL ELEVATIONS FRONTING ON THE CIVIC COMPLEX, WITH THE LONGEST SECTION OF BUILDING ALIGNING THE FORMAL APPROACH TO THE PLAZA AND CITY HALL FROM MARKET STREET. AGAIN THE MASSING AND ORNAMENT OF THE STRUCTURE FRONTING ON LARKIN AND FULTON STREETS WAS CONSISTENT WITH THE CLASSICAL ARCHITECTURAL VOCABULARY DEFINED BY CITY HALL AND THE CIVIC AUDITORIUM.
now 1 United Nations Plaza, introduced diversity to the otherwise conformity of classical forms in Civic Center itself.

During World War II, Civic Center Plaza was used for temporary barracks. In 1953, the City drew up a plan for the further development of the Civic Center, paying little attention to the architectural heritage of the area. As Mayor Feinstein's report says, the plan "was a 'modern' response to space needs and it abandoned the established architectural tradition of the Center."

An outgrowth of the plan was construction of Brooks Hall and the Civic Center Parking Garage underground which consequently led to the reconstruction and redesign of the Plaza. The ceremonial pathway and axis was interrupted by a reflecting pool, inhibiting the original function of the plaza as a gathering place for municipal events.

Throughout the 1950's and 1960's, construction in the Civic Center showed little regard for the original plan. Emphasis was placed on accommodating the growing number of automobiles.

Not until the construction of Davies Symphony Hall, designed by Skidmore, Owings and Merrill, did a building appear in the Civic Center area which seemed to take into account the context envisioned by Howard, Meyer and Reid. Together with the 1986 State Office Building on the northwest corner of McAllister and Van Ness (also designed by SOM), Davies helps frame the War Memorial complex.

As it stands today, the San Francisco Civic Center represents one of the strongest, intact Beaux Arts plans in the country. The collection of neoclassical buildings is one of the finest. For these and other reasons, the area is on the National Register of Historic Places and is currently being considered by the City for designation as a historic district.

In both the reports that were issued this fall regarding the Civic Center, primary attention was paid to the future of the Marshall Square site. The AIA suggested that Marshall Square should be developed first to complete the formal frame of the Plaza. The City's proposal suggests that it be used to house a new public library. Under the Feinstein proposal, the current library building would be remodeled to house the Asian Art Museum which would be moved from Golden Gate Park to allow room for the de Young to expand. Pairing the new library and the remodeled Asian Art Museum would accentuate the public character of the Civic Center area and increase day and night use.

The Feinstein proposal estimates that construction of a new Main Library will cost $70 million. Of this amount, $30 million would come from a city general obligation bond, $25 million would come from a State Library bond issue, and $15 million would come from private contributions and public subscription. As the City articulates it, the project seems feasible, and would make an important contribution to the future enhancement of Civic Center as a governmental and cultural center. Most importantly, the plan stresses maintenance of the historic architectural character of the Civic Center and, would assure the historic integrity of the early twentieth century design created by Howard, Meyer and Reid.

This special section on the Civic Center was written and researched by Eric Abrahamson and Carol Gould.
Soirée Support From Many Corporations & Individuals

Heritage hosted its annual fall fundraiser at the Wells Fargo Bank, One Montgomery Street, on November 14, and raised almost $52 thousand.

The nearly 400 guests enjoyed a lavish salmon and caviar table, a fine buffet supper, and an unending dessert buffet. Successful bidders in the silent auction won such prizes as a sailing and lunch date on the Bay on a 39-foot Tartan and a condo in Maui for a week. Winners at the gaming tables redeemed their chips for a variety of prizes that included several Sonoma and Napa Valley wines and weekends at the Hotel Nikko, Monticello, The Monterey Doubletree, Victorian Inn on the Park, and Campton Place.

The evening's great success, not only as a party but as a fundraiser as well, was due to the work of many Wells Fargo and Heritage staff and volunteers. Deserving of special thanks are Heritage Board Members Amanda Kirkwood, Jackie Young, and Stewart Morton. The difficult logistics of converting One Montgomery Street from a banking hall to a party venue and back to a banking hall, all in the time between the close of business on Friday afternoon and the reopening on Monday morning was ably directed by Wells Fargo staff.

Special thanks for participation in Heritage's 1987 Soirée goes to many people, especially Wells Fargo Bank and Foundation which not only lent their beautiful One Montgomery banking hall for the event itself, but also devoted time and resources to making certain it was a successful event.

Our thanks to:

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San Francisco Bay Area Landmarks
by Charles Kennard

British-born photojournalist and documentary photographer Charles Kennard had a more subtle purpose than to create a handsome coffee table picture book of the nine-county Bay Area. Recalling the places of his childhood in England—the ruins of a medieval abbey, the mosaic floor of a Roman villa, a 5000-year-old burial site—he tells how these gave him a sense of belonging to a tradition reaching back to a remote past. When he moved to the Bay Area ten years ago, Kennard began the process of identifying and experiencing the places that would give him the same sense of belonging. San Francisco Bay Area Landmarks is the documentation of that process.

The book’s eight chapters correspond to stages in the region’s development, starting with the Native American period through to the present. Each begins with a two-page introduction, in swift broad strokes, just enough to give the reader some historical bearings. Through writings from the past and the eye of his camera, Kennard conjures up the spirit of the familiar places of the area. He loves unspoiled nature, but he also loves human cultures, and the reader is made to witness the growing impact of people on the natural environment, over the past 400 years.

The descriptive passages quoted show a remarkable breadth of reading and research and include Miwok tales, the early observations of familiar explorers and missionaries, such as Fletcher, Anza, Palou, and Crespi, as well as the insights of 19th and 20th century visitors, sojourners, and residents, such as Kipling, Stevenson, Sherman, Fremont, Royce, and Bancroft.

Kennard’s own photos provide the link between those writers and the reader the past and the present. It is remarkable how many of the photos have a timeless quality, so that you could imagine you are seeing the white cliffs of Drake’s Bay, just as Fletcher saw and described them in 1579, or the Farallones as first described by Father Crespi in 1774. The photos of winter fog seen from Mt. Diablo, the old stage route over the Mayacamas as it was travelled by Robert Louis Stevenson on his way to Calistoga, the view from a window at Fort Ross all convey this sense of suspended time.

For all the care that has gone into the text of the book, the photography is clearly the star feature. Many exquisite shots, beautifully reproduced, do capture the feeling, the atmosphere of places like the Santa Maria Valley on Point Reyes National Seashore, the Woodside Store, or the Old Mill Park in Mill Valley. In some instances, old familiar scenes are pictured, but from such unexpected perspectives as to force the viewer to see these places as if for the first time.

The photo sites and the sources of quoted descriptions are clearly referenced at the back of the book. Curious readers who may want to read further or to visit the locations in person will appreciate this feature.

Landmarks ought to find a wide audience. Long-time residents of the Bay Area, including native-born, may be reminded why they love this place and feel at home nowhere else. Recent arrivals may gain from Kennard’s own experience and find that one really can connect with a layer of permanence in a place that often seems to be in a constant state of change. “If we protect and cherish reminders of the past,” Kennard writes, “we not only enrich the present and the future, but are more likely to produce works of lasting value ourselves to bequeath to future generations.”

The final chapter, titled “In Our Hands”, makes it clear that Kennard is as much concerned with the future as with the past. He notes that the dynamic balance between the natural and the human orders in the Bay Area is endangered by rapid and uncontrolled development. He offers no solutions other than to say it is in the hands of each individual to conserve both the natural and man-made features that contribute to the quality of life here and make it home.

Donald Andreini
BOOK NOTES

The Buildings of Main Street
by Richard Longstreth

Main Street America, the legacy of the nation's commercial growth since the early 1800s, began a general decline in the mid-20th century. The automobile and the move to the suburbs were among the causes. In the past ten years that decline has been reversed, the result of a combination of factors including the return of young professionals to the city and interest in historic preservation. Encouraged by tax incentives and the Main Street Center of the National Trust, Main Streets across America, in cities large and small are being rehabilitated.

The Buildings of Main Street, by Richard Longstreth, promotes greater understanding of the historic development of commercial architecture in the United States and gives a national perspective to the preservation efforts underway. While working on the downtown survey of San Francisco as a consultant for Charles Hall Page and Associates, the author adapted the method for classifying commercial façades that was used in Heritage's Splendid Survivors. In The Buildings of Main Street, Longstreth devotes a separate section to each of the 11 façade types he has identified. He defines the primary characteristics of each and outlines its origin and key aspects of its development. Numerous photographs, keyed to the text, illustrate the variety of expressions within each type. One section presents combinations of and exceptions to the typology.

For the author, mere classification of buildings is not an end in itself but a means to increase the reader's awareness of American commercial architecture and to raise certain questions that will lead to further research: "Why were the same types used throughout the nation?" "Why did some types remain pervasive for a century or more while others enjoyed a much briefer usage?" "Why do these types transcend shifts in architectural style?"

The photos are of particular interest, as they give the reader a chance to view a wide variety of fine commercial architecture, from out-of-the-way small towns to major cities, in the 48 contiguous states and the District of Columbia. Several Bay Area examples are included. Avid building watchers will find this soft-cover book useful and will appreciate its handy size and shape, like others in the National Trust series, an easy fit in the back pocket or glove compartment.

Donald Andreini

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Trained guides are needed to give tours of the Haas-Lilienthal House on Wednesdays and Sundays, and children’s tours on Tuesdays.

For Haas-Lilienthal House docents, the training program is designed to provide a thorough background of San Francisco living 100 years ago, as well as specific information and stories about the lives of the Haas & Lilienthal families. A docent-in-training learns about the antiques acquired over the years, various techniques employed by local craftsmen when the House was built and the history of the family’s contribution to San Francisco.

“Heritage Hikes” — an introduction to San Francisco’s architectural history tailored for children in the 3rd-6th grades — is also in need of volunteers. Teachers who have been trained by Heritage lead their students on a “treasure hunt” of architectural detail through the Pacific Heights neighborhood. Heritage docents then guide students through the Haas-Lilienthal House, exploring the lives of children 100 years ago.

An eight-week training course begins this spring, with classes held one evening per week. Please call the Education Office of Heritage for further information: (415) 441-3000.
In 1986, two brothers, Mike and Tim McCracken, and their two wives, Maureen and Shelley, bought the badly dilapidated two-flat Victorian at 2733-35 California Street. “I cried when I saw it,” says Shelley McCracken. “I’m an artist, but I could not envision how this place might look.”

Designed by architect Henry Geilfuss and built in 1886, the California Street building had been owned by one family, the Lindows, since the time of construction. Geilfuss, who was born and trained in Germany, was responsible for over 450 commissions in San Francisco between 1878 and 1900. His better known works include City landmarks 294 Page Street, the Westfield House at 1198 Fulton Street, and St. Mark’s Evangelical Lutheran Church at 1135 O’Farrell Street.

John H. Lindow, Jr.—grandson of the original owner—who sold the house to the McCrackens and who was born at 2735, reported some bits of house history to Heritage staff. The solid construction and substantial foundations saw the building through the 1906 earthquake without a bit of damage. In fact, soldiers occupied part of the premises as an emergency facility in the aftermath of the disaster. Mr. Lindow also reports that Drucker Tooth Powder was first concocted in the basement. A search of City Directories turned up: “Drucker, August, tooth powder”, resident at 2733 California in 1910.

During the Depression, the lower flat had been used as a boarding house and each of the four rooms had been equipped with a sink. Probably around the same time, the size of the kitchen was reduced to provide a passageway to a washroom off the back porch. In what had been the original dining room, fake Edwardian beams had been installed.

Upstairs, the original floor layout was virtually intact. The Lindows used this flat as their principal residence through three generations. In several of the rooms, oak floors had been installed sometime in the thirties or forties. Most of the walls and moulding were still intact, albeit covered with layers of wallpaper and paint.

The McCrackens, contractors who started out as building insulators, stripped the walls of paint and wallpaper, tore up carpets and restored the fir and oak floors. In the course of putting insulation into the walls and floors, they discovered that a couple of inches of sand had been put in between the floor joists on the second floor to act as sound insulation.

“We were lucky really,” says Tim McCracken, “that so much of the original house was still intact: the ceilings had not been dropped, chandeliers were still here.” He points to one light fixture where the gas was still hooked up but had not been burned for a number of years.

Working for almost four months, the McCrackens had nearly finished the upper unit when a fire destroyed the back of the building in November of 1986.

When they rebuilt, the McCrackens converted the back porch space on each unit into a family dining room area immediately adjoining each kitchen. In the kitchens, they took out the lath and plaster surrounding the chimney to expose the brick. Doorknobs throughout were stripped of paint to expose the brass with its intricate detailing and then polished.

Outside, the extensive and unusual detailing of the street façade remained nearly intact, but the building had not been painted for almost fifty years. The walls were sanded back to bare redwood and sealed with several layers of primer. The building was repainted in a three-color scheme using a base grey with detailing in blue and brown hues. Brass lamps were added to the front porch, and in the next few months the McCrackens will rebuild the front steps using 2” thick dowling.

Tim McCracken estimates that the basement of the house which includes the garage was added sometime in the teens. He has seen a picture of the house from around 1910 and there is still a black wrought iron fence in front of it. Inside the garage, he points to floor joists made of rough redwood and shows where he and his brother have added new studs and shear-prevention plywood to provide some earthquake proofing. The brick and mortar foundation seems to be in excellent shape. Included in the treasures they found in the house is one of the original wood and copper bathubs. “We haven’t quite figured out what we’re going to do with it,” he says.

The McCrackens typify the many San Franciscans in recent years whose appreciation of fine architecture has combined with a desire to provide homes for their families in the City. The results have greatly enhanced the quality of San Francisco neighborhoods.
CALENDAR

FEBRUARY

CHINATOWN:
Past, Present & Future

Saturday, February 20
10 a.m. - 2 p.m.
Lecture, Walking Tour & Luncheon
Call 441-3000 for reservations.

February 27
10 a.m. - 4 p.m.
"Remember When Day"
at Dunsmuir House in Oakland
Call 569-2151 for details.

MARCH

MARCH 8, 1988
NEW MEMBERS' RECEPTION
Haas-Lilienthal House
5:30-7:30 p.m.
Watch for your invitation in the mail!

APRIL

April 10-16
Architecture Week
Please watch for special programs to be announced soon!

April 29
12 noon at 112 Wurster
UC Berkeley
JI ZHONG FENG
"Living in High Density: Renewal and Preservation Projects in Downtown Shanghai"

MAY

May 1-29
11th Annual
SAN FRANCISCO DECORATOR SHOWCASE
at the Wagner Mansion
3701 Washington
Call 346-8400 for details.

May 8-14
Preservation Week
Please watch for special programs to be announced soon!

WALKING TOURS

Victorian & Edwardian
Pacific Heights

WHERE: The Haas-Lilienthal House Ballroom, 2007 Franklin Street.

WHEN: 12:30-2:20 P.M., Sundays.
$3.00 adults/$1.00 seniors & children under 12.

The North Waterfront tours have been suspended due to inclement weather. We hope to resume this walking tour in the spring.

HERITAGE

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SAN FRANCISCO, CALIFORNIA 94109