The means by which architecturally and historically significant buildings in San Francisco's neighborhoods can begin to be systematically identified has recently begun to be developed by Heritage.

Survey work has probably made the greatest single contribution toward architectural conservation in San Francisco, of any project which Heritage has undertaken. The publication of the first surveys, those of the financial and downtown retail areas, established the nomenclature used to discuss the qualities of existing structures in San Francisco. Together with the results of our second phase of

please see SURVEYS, page 15
The declaration each year of National Historic Preservation Week is intended to offer an opportunity to reflect upon the importance of conserving our historically and architecturally important structures. Preservation week is used by preservation advocacy and education organizations around the country to publicize the value of their community’s architectural heritage.

In this issue of our Newsletter we have sought to share with our readers the variety and vigor of current efforts to retain and reuse the best of the rich architectural fabric of San Francisco.

As residents of the Bay Area we are extraordinarily fortunate to have one of the most remarkable accumulations of compatible architecture of any American city today. Perhaps as a result, we are also fortunate that San Francisco is comprised of a strong network of organizations, groups, coalitions and individual citizens who are willing to become actively involved in their community.

The political structure and planning processes have become relatively responsive to their voices. Today San Francisco land use and design decisions, although often far from what we would like them to be, are made by a process which is probably as open to participation as those of any major American city. All of these factors assist Heritage greatly in our efforts.

Although it is of course impossible, in the space of a mere 16-page newsletter, to paint for you the true depth and complexity of the myriad activities which affect the conservation of this City’s architectural features, I hope that we will succeed in suggesting to you their diverse and multi-faceted character.

We have examined four different rehabilitation efforts which are making important contributions to our City by ensuring the continued existence of significant structures. Rincon Center embodies the preservation of important art and architectural heritage while sensitively incorporating it into a larger new development. St. Dominic’s represents a continuity of tradition, dating to the 1860’s involving structures which are major visual landmarks in their neighborhood. Casa Valencia demonstrates the compatibility of historic architecture with affordable housing. It is a building characteristic of San Francisco—evidence that even the ordinary buildings of this City have handsome visual qualities which should never be taken for granted. The Columbarium reminds us how the works of previous generations built with care, integrity and high quality should remain part of our City and our lives.

We have mentioned a few of the many organizations whose concern for various aspects of the urban fabric of the City supplements Heritage’s more general outlook. These groups’ more specialized interests have resulted in important achievements when Heritage’s many other responsibilities prevented us from responding as strongly as we would have liked.

Many vitally important issues should remain in the forefront of attention: desperately needed protections for Chinatown’s unique architectural character, long overdue revisions to our landmarks ordinance, the enactment of a historic preservation element of the City’s general plan, and progress toward the accomplishment of neighborhood surveys. By working together for these objectives, we will prevail.

Mark Ryser
Palace Hotel

And operators have hat plans for a highrise
sotheast corner of the lace Hotel have been
at project was the basis for ment of the hotel under the
Plan ordinance, and for a appeal to downgrade
riginally given the building an. (Heritage vigorously,
sfully, opposed these '85 and 1986.)

Refurbish and upgrade the ing most of its historic 
s are underway. New ses are proposed to make re competitive as a confer-
1. Seismic stabilization and ling code requirements will 
the existing structure and which could be significant, died.
ports the refurbishment of of San Francisco’s most architecturally significant ever, the success of this ; determined by the way in ; are handled. Existing rials should be retained and destruction of original l substitution of replicated ; be kept to a minimum. orking closely with wings & Merrill architects t.

e Street Hotel

age joined with South of Market housing l development organiza-
snally lobbyng the Board s to support retention of et Hotel. (See Heritage pring 1985) At that time used a resolution stating t that the structure be ; the block in which it is eveloped as part of the Center. The 1912 igned by leading San hitects, James & Merritt

Reid, has a handsome Classic Rena-
sance façade. Essentially intact in its original design, it is one of the best remaining pre-clearance buildings in the project area.
The Reid Brothers are better known for their designs of many major San Francisco buildings including the Fairmont Hotel, Sloane’s Department Store on Sutter Street, the Call Office Building, the 1908 Cliff House and the demolished Fitzhugh Building on Union Square. Prior to joining his brother in San Francisco, James Reid designed the spectacular 1880’s Hotel Coronado in San Diego.

Although under the control of the Redevelopment Agency, the Board’s formal action was intended to instruct the Agency in future decisions relative to the hotel building. Recently, Agency staff began a process which will select a purchaser for the Yerba Buena block bounded by Jessie, Annie, Third and Mission Streets. Initial drafts of the Agency “prospectus” for the parcel contained no requirements that the hotel structure be retained—virtually assuring its demolition.

Heritage met with the Agency and communicated our insistence on retention of the hotel as originally urged by the Board of Supervisors. Negotiations with the Agency over the fate of the structure continue.

Bush Street Synagogue

The Judah Magnes Museum and Western Jewish History Center have extended their negotiations with the San Francisco Redevelopment Agency for purchase and rehabilitation of the former Temple Ohabai Shalome at 1881 Bush Street. Additional Jewish community organizations have expressed tentative interest in participating in the conversion of this very important

Please see PRESERVATION, page 4
Demolition Review

While the temporary prohibition of demolition of residential buildings on lots zoned for one and two family structures has significantly slowed the rate of demolition applications in San Francisco, structures in commercially zoned areas as well as in higher density residential zones remain at risk.

Heritage's review of proposed demolitions recently identified another important structure facing routine destruction. A site visit and research by staff of structures at 4004 Geary discovered a visually important building by notable San Francisco architects Martens and Coffey. Built in 1894, it is an early commercial structure on this section of Geary Boulevard, giving it historical significance in the development of the Inner Richmond. The building underwent incomplete restoration work in 1980. By notifying the Planning Department and the Landmarks Board, we have triggered negotiations to retain the structure. A Planning Commission hearing on the matter is pending, and Heritage is working closely with the building's owner to find alternative solutions.

Chinatown Historic District

The proposal for a Chinatown Historic District continues to await action by the Planning Commission. Over two years has elapsed since the Landmarks Board recommended that a significant portion of Chinatown be designated as an official Historic District. As participants in Heritage's February Chinatown walk were shown, the fragile and unique character of this area continues to be eroded.

Action on proposed protection for the District has been delayed by City government in response to controversy surrounding the proposal. At the urging of Supervisor Hsieh the Department has been studying the economic impacts of historic district designation. The report prepared by a private consultant is expected shortly, and is anticipated to find that designation will have no negative economic effects.

The Chinatown Historic District will be the subject of a full length article in an upcoming issue.

Mission Presbyterian Church

Plans for the Church have been revised and the congregation is now seeking bids on a smaller scale rehabilitation project.

Confronted with estimates (for creation of a basement to house new facilities within the existing structure) which exceeded funds available, the Church again considered demolition last year. Heritage is pleased to recently learn that a reduced project has been selected. The efforts of Winchell Hayward have been instrumental throughout the Church's deliberations. Consultation by Bruce Judd of the Architectural Resources Group and Peter Culley of Peter Culley & Associates (structural engineers) have been of great help in providing alternative technical information.
Anton Refregier’s cycle of frescoes which decorates the lobby of the Post Office at 99 Mission Street. These murals have under- 
sus restoration as part of the rehabilitation of “Rincon Annex.” Photograph courtesy of San Francisco Arts Commission.

Please see RINCON, page 6
unlikely alliance of San Francisco’s left-wing, liberal, labor, museum, and artistic communities. In the words of Refregier’s colleague Emmy Lou Packard, the outcome was a “tremendous victory for the First Amendment.”

The most recent threat to the building and its artwork came in the late 1970’s, when the Postal Service relocated its principal mail-sorting operations to a new site in India Basin and sought to dispose of the old and now “unwieldy” Rincon Annex. Legislation regulating governmental sale of cultural and historic properties gave Heritage and other interested groups time to explore viable ways to preserve the structure and forestall possible demolition. A variety of alternative uses was explored, including adapting the building as a new railroad terminus for peninsula commuter lines. None proved feasible, and plans were made to relocate the precious painted panels.

In the end, however, it was the murals that saved the building. Close inspection revealed them to be composed of a fragile kind of casein tempera applied directly to the plaster walls in a process akin to the great frescoes of the Italian Renaissance—and hence practically unmovable. A coalition led by Packard and supported by Heritage resulted in the building’s designation as a City Landmark and listing in the National Register of Historic Places in 1979.

Fortunately, a developer and development scheme were found which respected the importance of the historic building. Work is now proceeding apace on the $200 million Rincon Center designed by Pereira Associates of Los Angeles and being developed by Perini Land & Development Company on behalf of Rincon Associates.

Although as a redevelopment project falling within the Rincon Point-South Beach Redevelopment Project Area it is technically exempt from the requirements of the Downtown Plan, the project has been hailed as a model of compliance with the Plan’s call for high-quality interior and exterior public spaces, mixed-use areas, enhancement of street-level retail facilities, and a large residential component.

Phase one, scheduled to open in April, consists of a five-story remodeling and addition to the existing Annex building, organized around an interior skylit atrium and containing restaurants, shops, and services as well as 287,000 feet of office space. Phase two, now under construction, will feature two 24-story residential towers containing 316 apartments above a ground-level retail promenade. Most importantly, the entire public space of the old building has been preserved to reassume its former function as grand public lobby and full-service post office. The murals have undergone meticulous restoration by San Francisco art conservator Thomas Portue, who used a combination of “dry” cleaning techniques and careful retouching to remove forty years of accumulated dirt and grime from Refregier’s work. Sealed with a protective coat of clear synthetic resin, the panels have regained their original vibrancy and sheen.

Together, the architectural shell, the preserved Moderne detailing, Refregier’s murals, and the sensitive new additions form a conjunction of New Deal Idealism and contemporary pragmatism that can serve as a model for preservation in San Francisco.

"Monks Building the Missions" The figure in the foreground is one of the allegedly "fat" monks. Photograph courtesy of the San Francisco Arts Commission.
SMIC STABILIZATION PROCEEDS AT ST. DOMINIC'S

The archdiocesan newspaper reported in that St. Dominic's Church in Addition was in danger of being demolished and replaced. The somewhat misleading headline indeed become contrary to the structure's history. However, there was no question of saving it of finding a way to respect its architectural and aesthetic qualities, as indicated by the structure's appearance.

In 1873, the population of Addition had grown, and Father Michael, a Dominican who had served as a parish priest in Benicia, prepared plans for a new St. Dominic's. Architect T.J. Welsh designed a structure "free from ornamentation" that was executed in 1883, with the cornerstone laid. Construction proceeded slowly as the Dominicans raised the necessary funds, but the new church was completed in 1883.

In 1906, the second St. Dominic's virtually destroyed by the earthquake. The congregation of St. Dominic's moved in October 1906 into a frame structure that was to serve as temporary quarters until the present St. Dominic's could be built. Designed by English-born architect Arnold Constable, in cooperation with the Seattle firm of Beezer Brothers, the present Gothic Revival church captures the look and feel of the great Gothic churches of Europe more clearly than in other structures in San Francisco.

Built on a more modest scale than the church it replaced, the new St. Dominic's seats 1,200 people. Its single, richly ornamented tower rises 120 feet into the air, a clear landmark in an otherwise low-rise neighborhood. The stone and wood carvings both interior and exterior, particularly in the confessionals and choir stalls, and the stained-glass windows exhibit excellent craftsmanship. Among the decorative elements on the interior, salvaged from the church destroyed in 1906, are sculpture groups depicting the Stations of the Cross.

In 1984, the Dominican Fathers considered making alterations to the sanctuary of the church. The engineers hired to do the structural study determined there was a good chance that the swaying motion set off by an earthquake could cause the walls to separate and the roof to collapse. The architectural firm of Esherick, Homsey, Dodge and Davis, working with engineers Rutherford and Chekene, considered and rejected means of seismic upgrading that would coarsen the appearance of the church and require interior bracing or blocking of windows. Instead, they hit upon a solution, announced in May 1987, that reached back to the Middle Ages. Flying buttresses would reinforce the structure and carry the thrust of an earthquake outside and away from the walls down into the ground.

Buttresses will "fly" from the top of twenty-foot piers to the point of stress on the exterior wall at the ring beam along the roof line.

Specifically, plans call for the contractors to rebuild the upper part of the walls to install a "ring beam" of stone and wood carvings both interior and exterior, particularly in the confessionals and choir stalls, and the stained-glass windows exhibit excellent craftsmanship. Among the decorative elements on the interior, salvaged from the church destroyed in 1906, are sculpture groups depicting the Stations of the Cross.

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Gothic and Gothic Revival

In the 12th and 13th centuries, after more than 1500 years of the dominance of classical modes in architecture, builders in Europe evolved a "modern" style. New techniques of vault construction; the use of pointed arches, probably derived from Moslem influences in Spain and Sicily; and the innovation of exterior, "flying" buttresses made possible the great volume of space and the walls of stained glass typical of cathedrals from this period.

It was Giorgio Vasari in the 16th century who tagged this style "Gothic" to imply the barbarism of a style that deviated from the classical principles of design favored by the Renaissance. The Gothic regained favor only in a general medieval revival of the late 18th and the 19th centuries that was in part a reaction to the rationalism of the Enlightenment and to the French Revolution's violent repudiation of the institutions and traditions of the Middle Ages. The sentimental, prettified images of medieval life in the Romantic novels of Walter Scott and the paintings of Dante Gabriel Rossetti were expressions of a movement that encompassed the construction of "new Gothic" buildings in Europe.

Until well into the 20th century in America, Gothic Revival architecture was favored in the construction of some noteworthy churches, including St. Patrick's and St. John the Divine in New York and, locally, Grace Cathedral, St. Paul's Lutheran, and St. Dominic's.

ST. DOMINIC'S, continued from page 7

reinforced concrete at the roof line. This will, in effect, bind the structure together. Twenty-foot high piers will then be installed to line the outside of the nave, transept and apse of the church. A buttress will "fly" from the top of each pier 30 feet to the point of stress on the exterior wall at the ring beam. Each of the reinforced concrete buttresses will be clad in silvery gray facing to blend with the existing structure.

Apart from giving St. Dominic's an even more authentic Gothic appearance, one of the main advantages of the proposed seismic upgrade is that it will not alter or obstruct the interior of the church in any way.

Costing $8 million, this project is the most expensive undertaking in the history of the ten-state Western Dominican Province. Already $1 million has been raised from St. Dominic's ethnically and economically diverse parishioners. Now the parish is engaged in a full-scale fundraising effort aimed at collecting the necessary balance from individuals, foundations and corporations interested in helping to preserve this excellent piece of San Francisco's Gothic Revival architectural heritage.

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of 16th and Valencia, in San Francisco's Mission District. Casa Valencia, one of a few single-room dwellings left in San Francisco, is the only unsubsidized affordable housing for low-income franciscans. In this day and age, it is rare for a building to end up housing the community as before. Neverthe - less, Casa Valencia is a transformation designed to preserve its valuable architectural features.

With its three-story architectural features, including angled bay windows and corner pilasters, the building is reminiscent of the bays. The building is home to 61 residents who range from retirees to single parents with small children. More than half of Casa Valencia's residents make 60% or less of San Francisco's median income.

With rehabilitation funds of its own, financial support from the Mayor's Office of Housing and Economic Development, and architectural services provided by Heritage's Technical Assistance Program, HDNPC plans to replace the building's unreliable steam-heating system, reroof, correct miscellaneous building code violations, and expand the community kitchen facility. Exterior work will include painting, new signs and lighting. HDNPC will also install a fire sprinkler system as a life-safety measure. The work is scheduled to be complete in June.

Ironically, the thoughtfully designed spaces and well-crafted architectural elements common to even an average building of Casa Valencia's vintage are very often lacking in most market-rate housing today, and would most likely never be experienced by low-income residents in a brand-new development. For this reason and more, Casa Valencia makes a convincing argument for the merits of rehabilitating older properties to meet the housing needs of the City, while preserving the architecture that enriches our neighborhoods.

The interior rehabilitation of Casa Valencia will preserve low-income housing, as well as the rich architecture of the Mission.
San Francisco Heritage is the most active organization dedicated to the quality of the City's architecture, the efforts of many organizations have made important contributions. Working individually or in concert with others in response to issues of shared interest, their efforts are invaluable. Heritage is dedicated to join with these groups in celebrating Preservation Week.

of the most active organizations working for the preservation of the architectural character of San Francisco are:

Victorian Alliance

Located in the early 1970's, Victorian Alliance began as a clearinghouse for those interested in preserving Victorian homes. Over time, the interests and activities of the have widened, preservation and restoration remain the principal focus. Victorian Alliance’s activities include education on topics such as “Problems of Old Houses,” “Insuring Antiques,” preservation Districts in the Eastern States” and “The Rouseau Thers—San Francisco Architects.” Alliance has also been active in key advocacy efforts—The Paris demolition, the eviction of from the Goodman Building —is assisted in a number of restoration projects: The Dutch Windmill in Golden Gate Park, period lights in McLaren Lodge, Mission Presbyterian and St. John the Evangelist Episcopal.

For more information about Victorian Alliance, contact Mr. Read Gilmore at 1120 South Van Ness Avenue, San Francisco, 94110; 647-9173.

Art Deco Society of California

Founded in San Francisco in 1982, the Art Deco Society of California is a multi-faceted organization that swings to big band music as often as it does to hammers and paintbrushes. The Society is dedicated to education and preservation through social and entertainment events and is a vast resource of information on the Art Deco era.

Activities of the Art Deco Society include an annual spring “celebration” of Art Deco (see Calendar section), the Gatsby Summer Ball, and the Preservation Ball—all featuring period costumes. The Art Deco Society is also involved in a number of preservation projects and is working with the Pfleuger Architects to organize the Pfleuger Archives.

For more information about the Art Deco Society, write to 109 Minna Street, Suite 399, San Francisco; or call 552-DECO.

Planning Association for the Richmond

The Planning Association for the Richmond (PAR) was founded in 1971 by a group of concerned Richmond District residents. To some extent it was born of a number of smaller neighborhood organizations which had been waging separate battles for a number of years. PAR is basically an “environmental organization” whose principal concern is “the physical world of the Richmond.” It’s concerns range from traffic, crime, and public transit to planning and architectural preservation. PAR has been one of the key organizations behind recent legislation to slow the rate of building demolitions. Heritage and PAR are working closely in the Inner Richmond.

PAR holds general meetings four times a year and has subcommittees working on various issues. The organization publishes a newsletter five times a year and sponsors a number of Richmond District-oriented events including the organization’s annual Fall Picnic.

For more information write to PAR at 414 Clement Street #5, San Francisco 94118.

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The Neptune Society has announced the completed restoration of the former Odd Fellows Columbarium at 1 Loraine Court at the edge of the Inner Richmond. This monumental repository for cremated remains, built in 1898 for the Odd Fellows Cemetery, once stood at the heart of a cemetery complex around Lone Mountain that also included Laurel Hill, Calvary, and Masonic Cemeteries. Today, the Columbarium is the lone survivor of the vast necropolis which occupied this part of San Francisco’s western lands, and is the only structure of its kind in the City.

The Independent Order of Odd Fellows was founded in England in the eighteenth century, and established its first California lodge in San Francisco in 1849. The fraternal order quickly spread to the gold country, where lodges provided an important social network for men separated from family and community back home. Cemeteries were part of the order’s mission as a benevolent society, and in 1865 one was established in the area roughly bounded today by Geary, Turk, Arguello, and Parker. London-born architect Bernard J.S. Cahill was commissioned to design the Columbarium in 1898, as one of three imposing structures to be linked by a colonnade. Cahill, who had gained a reputation as a specialist in mortuary architecture, provided a sober classical design that blends Roman Baroque, English neoclassicism, and nineteenth-century polychromy in the best tradition of the American Renaissance.

The Odd Fellows sought to regard death without fear or morbid feelings, and the light and airy interior of the Columbarium reflects that view. An early photo shows the space furnished like a Victorian parlor, complete with potted palms, oriental rugs, and mahogany furniture, all designed to remove unpleasant thoughts of death and treat it as a dignified, but essentially ordinary affair.

The growth of San Francisco in the years following recovery from the Earthquake and Fire led to the eventual closing and removal of the cemeteries. In 1929, the Odd Fellows began transferring bodies to Greenlawn Cemetery in Colma, a process that was not completed until 1935. Only the Columbarium was allowed to stay, perhaps because the handsome structure occupied little land and was not a serious obstacle to development in the area. To protect it from seizure by state or city government, the land was homesteaded under the Homestead Act, and carefully sealed off from encroaching residential and commercial development.

The Odd Fellows sold the Columbarium to a cemetery association in 1930, and it changed hands one more time before being purchased by the Neptune Society in 1980. The Society, known for its inexpensive funerals and ritual scattering of ashes at sea, wanted to establish a permanent presence in the community and to provide a place for those who wish to have their ashes repose in San Francisco.

The Columbarium had long been neglected, inside and out, and a restoration project was begun by the Society. The first phase of the project consisted of the renovation of the 90-year old structure itself, and is now complete. Among the projects undertaken were the re-leading of the stained glass windows—some of the City’s finest—and the resetting of the marble-inlaid floor and ceiling mosaics. The four-story interior walls and vaulted roof have been waterproofed and sealed, and the exterior has been repainted. The bronze urns and niche covers of beveled lead glass, interesting examples of memorial design since the turn of the century, remain intact.

The final stage of restoration will entail re-landscaping of the three-acre grounds to begin this summer. Plans call for planted settings with arbors, shrubs and flowers interspersed with grassy knolls and stone benches. It is hoped the public will find the site a retreat from the active pace of the City, conducive to meditation.

Those who have wondered for years about the green copper-clad dome visible from Geary Boulevard will have the chance to satisfy their curiosity. Beginning April 16, the Columbarium will be open for tours on Saturdays, from 9 am to 1 pm. The entrance is just off Anza Street, west of Stanyan. The possibility of a special tour for Heritage members is being explored.

A look inside the Columbarium during the 1980 Re-dedication ceremony. Photograph courtesy of Britt & Associates.
BOOKNOTES


America is a colorful, large that surveys 48 adaptive across the nation. It is a sampling of the billions of projects which were between 1976 and 1986, and strates that recycling old become an accepted part in policy.

Introduction, author Diamonstein notes that tax from the 1976 Tax Act 481 Economic Recovery provided the greatest adaptive reuse. Other the decline of modern- structure with its ahistorical age with a growing respect, manship and the aesthetics because of the swift in people's lives, the town stronger that it is merely to preserve nders of a time gone by pieces, but to bridge past y reusing old structures in economically feasible y, a new generation of city a long-term commitment to urban living has brought new life to older cities and helped spark the adaptive reuse movement.

In the two to six pages devoted to each project, there is a brief history of the original structure and its uses, with a description of its design features and identification of the original architect. The story behind each project is told, along with a description of the changes made to adapt the structure to the new use. The architects and developers are named in each instance. Accompanying “before-and-after” photos make a compelling case for adaptive reuse.

It is heartening to learn how varied the new uses for old buildings have become since 1976. The great Union Station in St. Louis has been transformed into a hotel, shops, and restaurants, while a smaller suburban station in New Jersey has become a public library. On the other hand, a public library in Omaha, vacated when the collection was moved to a larger facility, was recycled as offices. A movie palace in Columbus, Ohio became a performing arts center, but a Houston movie house was converted into a bookstore. Two breweries, an iron foundry, and a meat processing plant have all found practical new uses.

San Francisco, where housing needs and preservation have sometimes been at odds, may have something to learn from the examples of a factory in Danbury Connecticut, a storage warehouse in Brooklyn, and a high school in Baltimore, all transformed into apartment houses. The book also describes the recycling of several distinguished public buildings whose uses have outgrown the space, including the County Court House in East Cambridge, Massachusetts; the former Police Headquarters in New York; and Washington D.C.'s Old Post Office. There may be food for thought here as San Francisco contemplates reuse of its Main Library, in the event of construction of a replacement facility.

As the author points out, finding new uses for older buildings is more complex and challenging than pure restoration. It requires good modern design as well as respect for the existing structure. Remaking America will be of interest to architects intrigued with these problems of contextual design presented by the projects surveyed and to general readers wanting to learn more about an increasingly important part of preservation activity.

DONALD ANDREINI

Preservation Week is a good time to take stock of the preservation movement in America. The American Mosaic does just that. It was published to coincide with the 8th General Assembly of the International Council on Monuments and Sites (ICOMOS), which met in Washington, D.C., last October.

The book’s nine essays are divided into three sections. Part I, “The System and How It Works”, amounts to a solid lesson in civics relating to preservation. Separate essays delineate the roles of the federal, the state, and local governments and describe the interaction of government and the private sector that is peculiar to the “mixed market” phenomenon of the American system.

Part II, titled “What We Preserve and Why”, traces the history of preservation in America from earliest piecemeal, often patriotically inspired efforts in the nineteenth century to save and restore sites associated with figures and events of national historic importance. This section also looks at preservation today, including the role of organizations like Heritage, and the growing place of archaeology, particularly in the preservation of culturally important resources.

Reaction to the destruction of much of America’s heritage by large-scale urban renewal and highway construction in the 1950s and ’60s, culminated in the Preservation Act of 1966. With that milestone legislation, the preservation movement’s scope of interests and activities widened. Architectural and cultural values have become as important as historical criteria in deciding what to preserve. Whole neighborhoods and districts, as well as individual structures have become the object of preservation efforts. There is increasing recognition of the need to preserve sites associated with ethnic minorities. Vernacular architecture, industrial structures, and civil engineering monuments receive growing attention, where once only fine examples of high architectural style were considered worthy of preservation. Finally, tax reform measures in 1976 and 1981 removed disincentives to preservation from the tax code and added the incentive of tax credits for rehabilitation and reuse of older buildings. Consequently, preserving buildings for active use, rather than as museums, has attained wide acceptance.

The book’s final section looks ahead twenty years. A number of important challenges are foreseen. For one, if the trend of the federal government’s withdrawal from active domestic programs continues, the burden of funding and carrying out preservation programs will fall even more heavily upon state and local institutions. Because resources and commitment vary widely from community to community the success of preservation efforts will vary greatly.

Reaction to the destruction of much of America’s heritage by large-scale urban renewal and highway construction in the 1950s and ’60s, culminated in the Preservation Act of 1966. With that milestone legislation, the preservation movement’s scope of interests and activities widened. Architectural and cultural values have become as important as historical criteria in deciding what to preserve. Whole neighborhoods and districts, as well as individual structures have become the object of preservation efforts. There is increasing recognition of the need to preserve sites associated with ethnic minorities. Vernacular architecture, industrial structures, and civil engineering monuments receive growing attention, where once only fine examples of high architectural style were considered worthy of preservation. Finally, tax reform measures in 1976 and 1981 removed disincentives to preservation from the tax code and added the incentive of tax credits for rehabilitation and reuse of older buildings. Consequently, preserving buildings for active use, rather than as museums, has attained wide acceptance.

The book’s final section looks ahead twenty years. A number of important challenges are foreseen. For one, if the trend of the federal government’s withdrawal from active domestic programs continues, the burden of funding and carrying out preservation programs will fall even more heavily upon state and local institutions. Because resources and commitment vary widely from community to community the success of preservation efforts will vary greatly.

The future of the private sector’s involvement is also uncertain. Developer interest in preservation over the last ten years is largely related to federal tax credits for rehab and reuse of old buildings. Several changes made in the tax law in 1986 have already led to a slowdown in historic rehabilitation activity. If the remaining tax benefits do not survive some future tax reform, preservationists can expect many private developers to lose interest in reuse.

The book argues that preservationists must become increasingly sensitive to the fact that gentrification of neighborhoods often goes hand in hand with preservation. It displaces ethnic minorities, the poor, and the elderly from their homes and neighborhoods. While preservationists themselves cannot be expected to solve such problems, they ought to support efforts to do so. For a start, there must be greater involvement of ethnic groups in preservation of buildings and neighborhoods that are important to their cultural traditions.

The major challenges of the next twenty years boil down to education. Preservationists must decide what should be preserved and on what grounds—historical, aesthetic, cultural—and convey their position clearly and forcefully to the public and to politicians. Essential to this process are comprehensive surveys to identify and evaluate preservation-worthy structures. The objective will be to impart a “preservation ethic” which assumes an older building ought to be preserved, unless to do so is proven to be contrary to the public good.

The American Mosaic is a solid, densely written book filled with information. Professional practitioners and persons with a serious interest in studying preservation in America in all its aspects should read this book. It ought to find a place on reading lists in university preservation courses. The book is a great resource for information on such matters as preservation easements, tax credits, and transfer of development rights. The absence of an index, however, seriously limits the book’s usefulness as a reference work. This problem is mitigated only slightly by printed sub-headings within each chapter.

General readers may find the unyielding flood of information daunting. Recognizing this difficulty, the editors have suggested various approaches to the essays, depending on one’s level of interest and knowledge. But general readers should particularly appreciate Part II’s account of the growth of the preservation movement and its present state.

DONALD ANDREINI
New Group Begins Docent Training

A cent Training class of 23 in their six weeks of study
ommences with two he history of San Fran-
residio founding to the sion. Students then move p; on the development of styles in the Bay Area.
e overview of architecture in the specifics of hitecture. Mrs. Laurence ge Board member and a se Haas and Lilienthal lead a session about life in enthal House when she t.
will become versed in the furniture, decorative and ur, museum, as well as the itectural details of the age staff members will information about the and our various endeavors " of San Francisco's heritage.
bers are impressive in of experience they bring to

Memoriam

Mrs. Faye, a Heritage volunteer for ed February 14, 1988 in San oegan his docent training rved on the Docent Council ditor of the Bay Window. rs Mr. Faye was a loyal ent as well as participating ining.
ces and burial were held in by, Friday, February 19th. service was held at the hal House, Friday, March

Soirée Errata

The names of the following people were inadvertently left off our list of donors to the 1987 Soirée. Heritage extends apologies to these donors of prizes to the Silent Auction:

- Newton Cope
- Harrah’s Reno Hats on Post
- Heritage Board of Directors
- Mr. & Mrs. John H. Kirkwood
- Stewart Morton
- The Peppermill
- Sherman House
- Mrs. Harley C. Stevens
- Tiffany’s
- Mr. & Mrs. James Teevan, Sr.
- Sue Honig Weinstein
- Ben Wells

ArchiTreasures Update

Heritage staff and members of the Board are preparing for an exciting new venture: ArchiTreasures Sale and Auction. Save the date now, June 17th. Invitations will be mailed in early May.

We have received interesting architectural items, small and large, interior and exterior, valuable and unusual. One of the most notable items received thus far are the eleven art nouveau bay windows from the City of Paris building.

In addition to the live auction conducted by Butterfield & Butterfield, ArchiTreasures will feature an on-going sale during the evening of smaller household elements, both interior and exterior, architectural photographs and rehab and restoration services. ArchiTreasures will have something for the home renovator looking for an unusual fixture, as well as for the seasoned collector of architectural artifacts.

The event will be held at the newly opened Rincon Center where the architectural firm of William L. Pereira, & Associates has added murals by the premier architectural muralist, Richard Haas of New York. There will also be a "waterfall", consisting of a cascade of water from the ceiling of the rotunda into a granite pool. Although not completed, it promises to add a dramatic focal point to the public space.

If you have an item to donate or wish to volunteer, please call Christy Kent at Heritage, 441-3000.
ndation for San Francisco’s Architectural Heritage

PRESERVATION WEEK
May 8 - 14

Activities will begin with an OPEN HOUSE at the Haas-Lilienthal Franklin Street on Sunday, May 8th. Guided tours of the House will run 11:00 a.m. and 4:30 p.m. [Reservations are not required.]

Heritage-trained docents will give architectural walking tours of:

- **Sunday, May 8th**
  - An OPEN HOUSE at the Haas-Lilienthal Franklin Street on Sunday, May 8th. Guided tours of the House will run 11:00 a.m. and 4:30 p.m. [Reservations are not required.]
  - Heritage-trained docents will give architectural walking tours of:
    - **Saturdays, May 14th at 10 a.m.**
      - An in-depth look at the work of a few of the City’s most important architects, as well as a brief history of San Francisco’s financial community;
    - **Saturday, May 14th at 10 a.m.**
      - Its “main streets” and little-known alleyways, focusing on the neighborhood’s rich architectural legacy and the current planning issues.

In addition, space available on these walks. Reservations are strongly recommended. Call 441-3000.

Operation of retailers around the City, throughout the month of May, seek to stimulate greater awareness of San Francisco’s unique architecture through the joint promotion of Heritage’s published survey of Downtown Splendid Survivors, and of Stewart Bloom’s newest posters and note Downtown streetscapes.

Heritage’s new posters is a remarkable 1920 photograph, found in the Library containing three fine old landmarks at Market, Post and Montgomery. It is more interesting when one considers that all that remains of the two-story banking room with a floor of offices at One Market.

The second poster is a 1937 street scene of a busy, rainy day on the Market and Powell. The street signs, Owl Drugs and the pace of street life give the real flavor of 1937 San Francisco.

During Preservation Week we will be offering these posters at a 20% discount in the store.

SURVEYS, continued from page 1

The survey, the results enabled San Francisco to determine which structures to protect in the Downtown area.

While Downtown, South of Market, Chinatown and portions of Van Ness Avenue as well as the Northwest Waterfront have been surveyed by Heritage, the balance of the City has never been reviewed using a uniform, systematic, objective method.

The process by which Heritage’s past surveys determined the importance of individual structures used a complex evaluation system which rates each building for how well it met each of thirteen criteria including age, construction, design and contribution to the continuity or character of its immediate area. This system, adapted for use in San Francisco from a Canadian method seeks to maximize consistency and minimize subjectivity. Highly respected throughout the country, the Downtown surveys using this approach have been the model for numerous other communities.

However, the types of buildings found in the neighborhoods differ dramatically from those Downtown, and use of our existing survey system elsewhere is not appropriate without refinements. For example, in residential areas, the predominant building materials are different, greater variation of architectural style exists, and fewer structures were designed by architects.

In the neighborhoods, different issues must be addressed. For example, how can the obvious value of groups of compatible buildings be calculated when none of the individual structures alone is significant? In addition it is necessary to research the history of the growth and physical development of the neighborhoods in order for a reviewer to be able to recognize when a structure is of historical importance.

Heritage is exploring with the Planning Association of the Richmond the feasibility of conducting a test application of neighborhood survey methodology later this year in the Inner Richmond.
APRIL

Architecture Week
Tours
25, 27, 29 and 30

California Chapter of the
society of Landscape
.setPreferredSize("ASLA") is sponsoring
walks of downtown walking
design and corporate gardens.
provide "professional insight" to
downtown parks and
also filled with historical
stories and anecdotes.
should please call 974-5340.

MAY

Weekend by the Bay
May 6, 7 and 8

lebration of the decades
"Deco Weekend by the Bay" begins
iday evening followed by a
t on Saturday at the Gift
art architecture as well as the
argest Art Deco merchant-
sale at the San Francisco

should please call 552-DECO.

Preservation Week OPEN HOUSE
free tours on
May 8, from 11 am to 4:30 pm
at the Haas-Lilienthal House
2007 Franklin Street

In addition, Heritage is offering these
special walking tours:

May 11 at noon
Banking Temples

May 14 at 10 am
Chinatown

Refer to page 15 for more information.

WILL THE REAL FAKE STAND UP!
May 19, from 8 am to 5:30 pm
140 New Montgomery

The Western Chapter of the Association
of Preservation Technology, Inc. (APT)
is sponsoring this workshop on new ma-
terials used in historic structures—such
as fiberglass, glass fiber reinforced
cement and concrete. The afternoon
includes a case study focusing on the
replication in fiberglass of the 15-foot
tall original terra cotta eagles on the
penthouse of the Pacific Telephone &
Telegraph Building.

Please address inquiries to:
Substitute Materials Workshop
Western Chapter of APT
P.O. Box 42458
San Francisco, CA 94142-2458

13th Annual
California Preservation Conference
May 19, 20, 21 and 22
at Stanford University, Palo Alto

Hosted by the California Preservation
Foundation and Palo Alto-Stanford
Heritage, the Conference will include
workshops on topics from preservation
basics to preservation tax benefits;
"Three-Minute Success Stories" on
Thursday evening will profile inspiring
local preservation victories; and the
presentation of Design Awards for
outstanding community preservation
projects is the highlight of Saturday
evening's activities.

For information, please call 527-7808.

John Galen Howard and the
Beaux-Arts Tradition
Lecture on May 19 at 8 pm
Tour on May 22, from noon to 5 pm

The 13th Annual Berkeley Architectural
Heritage Association (BAHA) House
Tour and Reception will focus on the
residential work of John Galen
Howard—best known for his architec-
tural contributions to the UC Berkeley
campus, such as the Campanile, Hearst
Mining Building, and Sather Gate.
Architectural historian Sally
Woodbridge will give an illustrated
lecture at the Howard-designed Senior
Men's Hall on the UC campus.

For information, please call 841-BAHA.