HERITAGE LECTURES IN MARCH

Members and friends of San Francisco Heritage will not want to miss the six lectures we have scheduled for this spring.

Allan Temko opens the series on March 2. The Pulitzer Prize winner and long-time architecture critic for the San Francisco Chronicle will speak on "Conservation and Contextualism." He recently published a collection of essays under the title No Way to Build a Ballpark.

On March 9, Paul Groth, Associate Professor of Architecture at U.C. Berkeley, presents "The History of San Francisco's Hotel Life: From Palace to Flop." He draws from his recent book, Living Downtown: The History of Residential Hotels in the United States (See page 9).

Bay Area architect Alice Carey will follow, on March 16, with a discussion of the architect's principles of historic preservation that uses San Francisco's civic monuments as examples of how to implement those principles. Her firm, Carey & Co., Inc., has played a major role in recent conservation projects for the City's historic buildings.

Larry McDonald, Senior Planner with the San Francisco Department of City Planning, appears at the lectern on March 23, to consider the construction of the city's pre-1906 City Hall and how the great earthquake exposed in a matter of seconds the years

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NEW HOME FOR MUSEUM OF MODERN ART OPENS

San Francisco's Museum of Modern Art opened its new home to the public on January 18, to greater expectations than any architectural event in recent memory has generated.

The architect, Mario Botta, has created a contemporary response, in part, to a historic context that has largely vanished. The neighborhood of masonry buildings that housed small businesses and low-cost residential hotels has given way to Moscone Center and Yerba Buena Gardens. The museum's brick exterior finds resonance now in a few remaining important historic structures: St. Patrick's Church and Rectory, the Jessie Street Substation, the Williams Building and the Aronson Building.

Botta's statement is assertive enough that it may define a new context, along with the museum's Modernist neighbors across Third Street, the Center for the Arts Theater and Gallery.

The architect refers to the building's formal atrium lobby as the piazza because it is a gathering place and the

—continued on page 4
At year's end, the U.S. Department of Housing and Urban Development announced the awarding of $5.4 million in grants to five agencies in San Francisco. Among the recipients of funds, provided by the McKinney Act Supportive Housing Program, is the Community Housing Partnership, which received $947,104 to rehabilitate the Iroquois Hotel (Architect Moses J. Lyon: 1913), 835 O'Farrell Street, to provide permanent homes for low-income people.

The 18th Annual San Francisco Decorator Showcase features 2460 Lyon Street, an Italianate villa that architect Louis J. Upton designed for Union Iron Works manager Joseph J. Tynan and his wife Margaret. At the time of its completion, in the fall of 1917, the local press described it as "one of the most artistic" homes in the city and "the last word in modern residence architecture." The Showcase will be open to the public from April 22 through May 21. Tickets are $15, or $13 for seniors, available at the door. Proceeds benefit University High School financial aid program. For more information call (415) 749-6864.

This year, the Department of Architecture at the University of California, Berkeley, observes the 100th year of architecture instruction at the University and, coincidentally, the 100th anniversary of the birth of one of its most distinguished alumni, and a former dean, William Wilson Wurster.

In observance of its 20th anniversary and the 20th anniversary of Berkeley's Landmark Preservation Ordinance, Berkeley Architectural Heritage Association has published Berkeley Landmarks, by Susan Dinkelspiel Cerny. This illustrated guide contains descriptions and histories of more than 190 landmark buildings, with maps and over 250 photographs, many of them historic. For information or to order a copy, call (510) 841-2242.

On February 1, Aaron Betsky became curator of architecture and design at the San Francisco Museum of Modern Art. An experienced architect, author and educator, Betsky oversees expansion of the museum's collection in architecture, landscape architecture, graphic design, furniture design and industrial product design. He will organize original exhibitions in these areas and select exhibitions organized elsewhere for installation at the museum. Betsky will also explore the area of advanced technology in design and new media.
At its first meeting of the new year, the Board of Supervisors voted unanimously to designate Balboa High School a city landmark.

A movement to save the 66-year old campus began in a groundswell of activity when the San Francisco Unified School District suggested closing the school, in 1991. Galvanized by the threat, the 8,000-member Balboa Alumni Association joined with the current student body, faculty, administrators and neighbors to seek the protection of landmark status.

Alumni board member Solange Russek undertook the research to begin the landmark process, and Landmarks Board staff completed the case report. When the item came up for consideration, on October 21, 1992, the Landmarks Board continued the matter to the call of the chair.

The Board took no subsequent action, and alumni turned to the Board of Supervisors, whose members under the Planning Code may initiate a landmark nomination. Supervisor Bierman referred the case to the Planning Commission, which approved the designation on a split vote, whereupon it returned to the Supervisors for final action. The designation of Balboa High School as City Landmark #205, the Excelsior District's first, awaits the mayor's signature.

Although it was the work of three firms, the Balboa campus presents a coherent Spanish Colonial Revival image. In what must have been one of his final projects as City Architect, John Reid, Jr., designed the first unit, the central academic building, facing Cayuga Avenue, and a shops building, completed in 1928.

A gymnasium and cafeteria building and a shop addition formed the second unit, which was the work of Hyman and Appelton Associates (1929). Bakewell and Weihe designed an academic building along Onondaga Avenue and the adjoining auditorium, forming a quadrangle with the earlier buildings and completing the Balboa campus in 1931.

LANDMARKS BOARD GOALS IN '95

A number of issues await the Landmarks Board during 1995. A partial list follows:
- Completion and adoption of a new preservation element for the Master Plan
- Nomination of Chinatown as a National Register Historic District
- Nomination of the Golden Gate Bridge as a National Historic Landmark
- Designation of the Columbarium as a City Landmark
- Designation of four theaters in the Mission District and the Alhambra Theater as landmarks
- Designation of Union Square as a Landmark
- Designation of the Union Iron Works as a Landmark
- Adaptive reuse of the Old United States Mint.

CIVIC CENTER DISTRICT

Before the end of 1994, Mayor Frank Jordan capped a 20-year process by signing the ordinance that designates the Civic Center Historic District (See November/December 1994 Newsletter).

232 CASTRO STREET

At its November 2nd meeting, the Landmarks Board voted to recommend denial of a permit to demolish 232 Castro Street. This flat-front Italianate, which occupies an elevated lot north of Market Street, between Beaver and 15th Street, received a “1” rating in the 1976 Department of City Planning survey.

Although the water tap record for this site lists a connection in 1882, this style is typical in San Francisco during the 15 or 20 years before that date. City Directories list Robert Pennell, who signed for the water tap, resident on the “west side of Castro between...
15th and 16th," as early as 1871. He may have drawn on a domestic water source before 1882.

The owner contends that the cost to rehabilitate this historic residence would be $200 per square foot, much higher than demolition and new construction. Heritage staff made a site visit with the owner and has explored the possibility of a rehab and an addition to the structure at costs competitive with new construction. The Planning Commission was to hear the case on February 2.

**UNION SQUARE SIGNS**

San Francisco Beautiful has enlisted Heritage's support in an effort to block construction of two very large electronic billboards atop buildings on the east side of Union Square. The Planning Commission voted to grant permits for the controversial signs at 200-212 and 216 Stockton Street, in its meetings of January 9th and 12th.

Union Square is within the Kearny-Market-Mason-Sutter Conservation District. The Planning Code's provisions with respect to signs in conservation districts state that a permit for a sign may be disapproved if it "would adversely affect the [district's] special architectural, historical or aesthetic significance."

In defining Union Square's special character, the Code describes it as the city's "premier public open space" and "a unique resource" that "ranks with the finest open spaces in the country." Even allowing for the Code's characterization of Union Square as "constantly responding to new trends and needs," the proposed signs would radically affect its image as the heart of the city's high-end retail district.

The City's Master Plan seeks to "recognize and protect outstanding and unique areas which contribute in an extraordinary degree to San Francisco's visual form and character." The proposed billboards seem more likely to superimpose Manhattan's "visual form and character."

Heritage will join San Francisco Beautiful to appeal the permit.

**Museum continued from page 1**

museum's "public" functions line its perimeter—bookstore, cafe, auditorium, meeting room. It represents a departure from recent museum designs that have minimized the transition from the street. John R. Lane, director of the Museum of Modern Art, said that the intention was to return to the Beaux-Arts tradition of creating an entry space whose formality, scale and materials, prepare the visitor for the museum experience as something distinct from the world outside.

In the galleries, on the other hand, Botta has created spaces that showcase the works of art and, unlike the Beaux-Arts tradition, offer no distractions in form or materials. That is not to say that the galleries themselves are featureless; the quality of the spatial design and the finishes, the circulation, and the combination of natural and artificial light are most conducive to viewing and appreciating the art.

If there is a unifying principal in Botta's conception, it is light, and nowhere does one experience this more forcefully than from the bridge spanning the atrium space just below the building's massive oculus.

As part of its inaugural program, the museum has mounted Mario Botta: The SFMOMA Project, in its new Architecture and Design galleries. The exhibition, on view through July 9, documents the building's development from initial sketches to fully detailed models.

**GROUP EXHIBITION**

Thomas R. Reynolds Fine Art is currently hosting an exhibition entitled "California Paintings and Hand-Crafted Furniture." It includes historic and contemporary Northern California landscapes and furniture inspired by Greene and Greene and Frank Lloyd Wright.

The showing is on through February 26, at 2291 Pine Street, in San Francisco. For information call (415) 441-4093.
The transfer of the Presidio to the Golden Gate National Recreation Area and the jurisdiction of the National Park Service occurred in October. Heritage honors this event by staging its fundraising gala, Soirée 1995, on the parade ground that is the heart of historic Fort Scott.

The impetus for development of the western reaches of the Presidio came from the installation of coastal artillery batteries between 1893 and 1896. Although some housing construction took place there as early as 1902, the development of Fort Scott in its present form occurred largely between 1910 and 1915.

During the Spanish period, a travel corridor between the castillo, that overlooked the entrance to the bay and the main post, traversed this plateau region of the Presidio, following a ridge line that parallels today’s US101 approach to the Golden Gate Bridge. The southwestern portion of the plateau, with several groundwater sources and native grasses, supported livestock grazing. This use continued into the Presidio’s early United States period.

Overgrazing depleted the native vegetation, which gave way to exotic species, and destabilized the sand dunes. One observer of this area in 1857 noted that it had “the aspect and character of a desert.” A dramatic change to the landscape resulted from the Presidio’s afforestation program, on the plateau.

By 1908, the Army revived the proposal to build a post for those manning the coastal defenses and proceeded with construction, in 1910, according to a comprehensive plan by Major William W. Harts. The plan’s defining feature is the horseshoe-shaped parade ground, formed by ten barracks and a headquarters building, whose open end looks to the Golden Gate.

A band barracks and a stockade completed the parade ground complex, in 1912. In the same period, below and to the east of the parade ground, a quartermaster storehouse and bowling alley, an infirmary, and a gymnasium and assembly hall were built.

The San Francisco Call (6/18/12) offered the opinion that “when the landscape features are completed, Fort Winfield Scott will be the finest, as it is already the most beautifully located, army post in the country.” The Mission Revival imagery of the gleaming white stucco buildings surrounding the parade ground, expressed primarily in clay tile roofs and curvilinear parapets of the slightly projecting end bays of both the front and rear façades, evoked the Presidio’s Spanish heritage. An open arcade on the ground floor between
the end bays face the parade ground. Fort Scott conforms to the natural contours of the land, much as did the new residential neighborhoods that Mark Daniels designed for similar terrain in Forest Hill and Sea Cliff during this same period. There is a resonance also in the vaguely Spanish-Mediterranean imagery that was appearing in these new subdivisions. While Fort Scott represents its first use in the Presidio, the Hispanic vocabulary, in the form of Mission and Spanish Colonial Revival styles, enjoyed growing favor in California partly in an effort to create a romantic aura attractive to tourists and prospective residents.

Construction of officers' residences along Kobbe Avenue just southeast of the horseshoe and on Storey and Ruckman Avenues to the east, creating a serpentine effect, closed Fort Scott's principal period of development in 1915. The residences are in red brick Georgian Revival style that, while literally departing from the Mission Revival imagery of the parade ground, is conceptually rooted in the same Classical Revival tradition.

Architectural Resources Group, of San Francisco, prepared rehabilitation guidelines for the Presidio, in 1993. They call for the careful preservation and stabilization of exterior features of the parade ground buildings that, according to the Historic American Buildings Survey Report (1985), "form a rare, coherent, and well-preserved complex in the Mission Revival style."

Although interior conditions vary from building to building, the guidelines note that original plaster and woodwork, including chair rails, wainscoting and stair balustrades remain, as do original cast iron columns with flaired capitals. ARG suggests removal of nonhistoric interior alterations to restore the original open spaces of the barracks. Structurally, the concrete parade ground buildings appear in good condition. They will require seismic upgrades that may only include anchoring horizontal diaphragms and bracing chimneys and parapets. The buildings will also receive upgrading of disabled access and mechanical, electrical and life-safety systems.

The National Park Service's General Management Plan calls for the retention and sensitive rehabilitation of Fort Scott's historic buildings, as well as the restoration of the parade ground and overgrown garden and landscape features. Only one historic and 15 nonhistoric buildings of the site's 159 structures would be demolished.

In proposing new uses, the Park Service plan states that Fort Scott's tranquil campus-like setting makes it, "uniquely suited for conference, training, and applied research activities." The plan's vision is that those activities be in such areas as sustainable development, cultural resource preservation and management, art and technology, human ecology, and natural resource preservation and management. The National Park Service wants to establish its own training and development center at the fort.

Whatever uses find a home there, Fort Scott's strong and coherent architectural character and its extraordinary setting ensure that it will enjoy a new and a long life as a valued public resource, for the Bay Area and for the nation.

—D.A.
It was about 3:30 pm on the shortest day of the year. The pale winter light was fading behind the profile of the Palace of the Legion of Honor, and chilling winds blew from the ocean.

Heritage staff gathered for a tour of the construction site by project manager Deborah Frieden. She led us into the building’s cold open spaces as workers were leaving and Lincoln Park’s feral cats were moving in for the night.

The seventy-year-old museum closed more than two years ago for a structural overhaul and expansion that will add some 35,000 square feet to the facility. Planning began in 1989, even before the Loma Prieta earthquake underlined the need for seismic strengthening at the site. Funds for the structural work came from a bond issue that voters approved that year. Private donations have provided the $23 million for the expansion. Some FEMA funds are also involved.

When the museum reopens on November 11, 1995, the day of its 71st anniversary, it will have six new galleries and a sculpture court on the lower level, beneath the courtyard in front of the main entrance. The new exhibit spaces will give the museum the capacity to accommodate traveling and special exhibits without having to displace the permanent collection, as in the past.

The Achenbach Collection of graphic arts is a major beneficiary of the expansion. Not only will it have larger exhibit space than in the old museum, it will also enjoy the latest in storage facilities, a paper conservation laboratory and a study area where scholars may examine specific works.

Completing the first lower level, a new, larger bookstore, replacing the tiny facility shoehorned into a corner of the main lobby, and an expanded restaurant will extend along the north side of the building. Large windows will give these areas ample light and a spacious feeling. A new basement level will include an art vault, a security center, a loading dock and mechanical areas.

The guiding principle of the project has been to preserve the essential architectural character of the building, including the exterior, the main floor galleries and Gould Theater. The expansion is taking place within the existing envelope or below grade, so that, except for a modest skylight into the sculpture court, the changes will be largely out of sight. The new galleries, while consistent in size and configuration with those on the main floor, will not mimic the details of the historic spaces.

GFDS Engineers, the project’s consulting structural engineers, and architects Edward Larrabee Barnes and Mark Cavagnero Associates have devised a seismic solution that will have minimal impact on the appearance of the historic building, inside and out. The seismic system includes construction of shearwalls and tying elements of the building into the structural frame to increase resistance to ground movement.

Following the project’s plan to preserve the historic galleries, the seismic work had to accommodate the existing skylights. Installation of a horizontal steel truss at the attic level will transmit earthquake forces to vertical bracing elements. Design of the truss had to minimize the appearance of any shadow the elements might cast on the skylight that would be visible from the galleries below.

Workers have carefully removed and numbered historic finishes wherever possible, for storage and eventual reapplication, while shearwalls are installed on existing hollow clay tile walls. Workers will replicate historic plaster finishes. Deborah Frieden and the architectural team are working with skilled craftsmen to reproduce scagliola, a form of plaster imitating marble that was found in formal areas of the museum. It has not been easy to achieve just the correct admixture of marble dust.

May 1994 photograph shows excavation for gallery expansion under the Legion of Honor’s forecourt.

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HIGHLIGHTS FROM THE FILES OF THE INNER RICHMOND SURVEY

Richmond Hall, 301-305 Clement Street

On April 15, 1898, the Richmond Banner announced: “The Richmond Hall is to rent for lodges, dances, socials and other entertainments. The hall is provided with a good hardwood floor for dancing, and will be completely furnished and completed for lodges and other meetings. It is brilliantly lighted with electricity, has a broad and convenient entrance, and is provided with all modern conveniences. The charges of the hall will be in keeping with the times, and will in no case be exorbitant. The fine stores in the building fronting on Clement Street are also to let. It is a good business location.”

Charles Hitchcock, owner of the property, developed the wood-frame building (1897-98) at the southwest corner of 4th Avenue and Clement Street. J. Lund was the contractor. An expression of the district’s late 19th century real estate boom, Richmond Hall satisfied the need for a social hall in the rapidly growing Richmond district. It accommodated community meetings and political rallies, as well as the neighborhood improvement organizations that were so instrumental in developing the district and gaining its share of attention from City Hall when it came to public works and facilities.

Consistent with a pattern of neighborhood commercial development along public transit lines, the building offered retail space on the groundfloor. Over the years, those spaces have housed a druggist, barber, laundry and liquor store. Storefront alterations have left just one element of the original street-level façade, a simple Tuscan column at the corner. On the upper floor, only aluminum sash windows diminish the building’s historic integrity.

San Francisco Heritage completed an architectural survey of the Inner Richmond District, between Arguello, Park Presidio, Fulton and the Presidio, in 1993. The Newsletter occasionally features historical items from the survey files.

Legion of Honor
continued from page 7

and pigment to get the right look.

In the tapestry hall on the main floor, the ceiling of the apse is cloth painted to look like stone. Behind this faux ceiling are some of the 4000 pipes of the Legion’s historic organ. The cloth allowed the sound to pass through “the wall.” It has been painted so many times that it now impedes the sound and the hope is to replace it. A footnote to the project: a Philadelphia foundation for the estate of Joseph Bradley has given $1 million for the restoration of the organ.

Other details of the project include improving access for the disabled, upgrading fire safety and security systems, and installing new heating, ventilating and air conditioning. New wood-framed windows, based on the original design, will replace all windows, many of them aluminum-framed windows installed in earlier alterations. Previously blocked-up windows will be reopened. Except for providing badly needed improvements in accessibility, the Gould Theater, restored only a few years ago, is to remain intact. Seismic work is taking place on the theater’s outside walls.

The museum is taking the opportunity offered by the project to reverse inappropriate alterations that have taken place over the years, to bring the building back as close as possible to the original. These include clearing the main lobby of the bookstore, coatroom and information desk, and removal of the aluminum storefront vestibule at the main entrance.

Before the Legion of Honor reopens, Rodin’s The Thinker will return to the forecourt, sited a bit further east than before, to allow for the new skylight, and Rodin’s The Shades, now at the edge of the parking area, will move indoors to become the focal point of the new sculpture court. Renewal of the planted and landscaped areas and rehabilitation of the fountain will complete the job.

—D.A.
Living Downtown: The History of Residential Hotels in the United States
Paul Groth
University of California Press
Berkeley, 1994

Paul Groth begins his informative study of hotel living in the United States by recalling the site of the late International Hotel, at Kearny and Jackson. The struggle in the mid-70s to save that low-cost single-room-occupancy hotel from demolition was part of a growing effort to reverse 100 years of negative policy and attitudes toward such facilities.

Groth was a critic of residential hotels until about 15 years ago, when he was surprised to learn that half of the hotel rooms in San Francisco were residential. His curiosity about where these hotels were and who they were built for led him into the research encompassing cultural and urban history, architectural history and human geography that has produced this book. While Groth, who is Associate Professor of Architectural History at Berkeley, centers his attention on San Francisco ("more of a hotel city than other cities"); he draws his evidence from across the country.

The book's first part describes the nation's 200-year tradition of hotel living. Groth differentiates American hotels into four categories: palace hotels, midpriced hotels, rooming houses and cheap lodging houses, and describes who lived in them and what conditions were like. For the first one hundred years, hotel residency was respectable and cut across social and economic lines. While the well-off elected to live in hotels as an option, for the poor it was the only alternative to the streets. In either case, hotels filled a social need.

This study spans the years 1800-1980, but its focus is the period from 1880 to 1930, when downtown hotel life was most vigorous and when the forces that would undermine that life were mounting the attack.

Hotel living fell victim to a constricted definition of "home" promoted by Progressive Era reformers, including housing experts, social workers, public health officials, architects and social scientists. In 1932, President Hoover’s Committee on Housing and the Community expressed this narrow view: "The ideal conditions for any family would be a single detached house surrounded by a plot of ground, with adequate lawns and facilities for a small flower and vegetable garden and play space."

Reformers attacked any "congregate form of living," from the high class palace hotels of 5th Avenue to the Bowery flops. Hotel living undermined family life and traditional gender roles, they argued. Men might find that in hotels they could live a comfortable life without a wife and family, while hotel life freed women from keeping house. The distractions of downtown life made it hard to keep the family closely knit. Not having ones own furniture and housewares was a sign of irresponsibility, and moral corruption lurked in the casual encounters between single men and women in hotels.

By the 1920s, principles of city planning rejected the traditional downtown mix of commercial, industrial and entertainment activities with residential use—the very mix that attracted many to living downtown. Zoning restrictions drew "a very effective cordon sanitaire around the old city as it had been built by about World War I," to keep hotels out of newer districts. Finally, in the post-World War II era, urban renewal destroyed older center-city neighborhoods that included low cost residential hotels, like the Western Addition and South of Market.

Groth hopes to expand the definition of home once more so that it takes into account "that people are diverse; that diversity requires flexible approaches and multiple solutions to problems; and that diverse environments are essential for maintaining important social and cultural options. No one solution can work for all Americans." Without this recognition, a real solution to homelessness will elude the nation.

While "problem hotels" do exist (they harbor social ills, and their physical conditions present safety and health hazards to their residents), Groth contends that hotels, properly managed and maintained, are a viable option that needs to be restored.

Groth is encouraged by the prospect for change. Not since the 1890s has the nation experimented simultaneously with so many new types of housing units, mixtures of uses and shared facilities: live-work, retirement hotels, hospices, half-way houses.

"The wave of the future," he writes, "may be a wave of change." Observing that most cities have taken measures to slow the conversion or demolition of residential hotels, he detects "a new attitude about downtown hotel life." President Hoover's housing committee notwithstanding, Groth speculates, "In the long run, the ecologically and culturally aberrant idea about housing may prove to be the huge single-family house on an open lot, not the more social way of living downtown in a hotel." —D.A.
Lectures
continued from page 1
of scandal, graft and corruption that built that 19th century monument.

The story of the making of a female ’49er is Dell Upton’s subject, on March 30. Upton is Professor of Architectural History at U.C. Berkeley and author of Madeline: A Tale of Real Life, which relates the extraordinary experiences that led Madeline Edwards of New Orleans to emigrate to San Francisco.

William Kostura concludes the spring lectures on April 5, with the account of his researches into the practice of moving buildings in San Francisco between 1851 and 1913.

All lectures begin at 7:00 pm, but each one is in a different location (See Calendar page). Lectures are $10 each, $8 for Heritage members. You may purchase the entire series of six for $45, $40 for members. To order tickets, call (415) 441-3000.

HERITAGE THANKS

Heritage thanks the docents and volunteers who made possible another successful Holiday Open House.

Special thanks to: Charlotte and John Schmiedel, Chris Huson, Notre Dame des Victoires School Choir, Michael Erlen, Sue Weinstein, Linda Jo Fitz, Stewart Morton and Greg Ryken.

Our gratitude to the underwriters and contributors: 1818 California, Chalone Wine Group, Domaine Cameros, David Oliver Hair Studio, Nicole Miller, Northern Trust Bank, Tommy Toy’s Haute Cuisine Chinoise and the San Francisco Hotel Tax Fund.
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HERITAGE NEWSLETTER 11
CONTINUING HERITAGE EVENTS

Sundays 11 am to 4:15
Haas-Lilienthal House Tours $5
Free to Heritage members & guests

Sundays 12:30 pm
Pacific Heights Walking Tour $5
Free to Heritage members & guests

Group Tours
Group tours of the Haas-Lilienthal House and of Pacific Heights, Chinatown and the Presidio are available. For information or to book a group tour, call (415) 441-3000.

For information concerning all Heritage events, call (415) 441-3004

FEBRUARY

February 19, 3:00 pm
Victorian Preservation Center Lecture
Hank Dunlop: "California Treasure: The Rich Veins of Material at the Cohen Bray House" California College of Arts & Crafts Call (510) 532-0704

February 20 - March 31
Exhibit and 3 noon lectures: "For the Love of Art in Architecture." AIA/SF Call (415) 362-7397

Through March 18
Artist Exhibition: Inez Storer
Falkirk Cultural Center, San Rafael
Call (415) 485-3528

Through July 9
Call (415) 357-4000

MARCH

March 2, 7:00 pm
Heritage Lectures: Allan Temko
"Conservation & Contextualism"
Giannini Auditorium, 555 California St.

March 9, 7:00 pm
Heritage Lectures: Paul Groth
"History of San Francisco's Hotel Life"
St. Francis Hotel

March 16, 7:00 pm
Heritage Lectures: Alice Carey
"First, Do No Harm"
Century Club, 1355 Franklin St.

March 23, 7:00 pm
Heritage Lectures: Larry McDonald
"The New City Hall Ruins"
Temple Emanu-El

March 30, 7:00 pm
Heritage Lectures: Dell Upton
"A '49er in New Orleans & San Francisco" Old St. Mary's Church

March 30 - April 1
National Conference in Chicago
"Preserving the Recent Past"
Philosophical and practical issues of identifying and maintaining structures and landscapes designed, 1920-1960
Call (217) 244-7659

APRIL

April 5, 7:00 pm
Heritage Lectures: William Kostura
"Itinerant Houses"
Haas-Lilienthal House

April 22 - May 21
San Francisco Decorator Showcase
2460 Lyon Street (See page 2)
Call (415) 749-6864

BAY AREA TOURS

Cameron-Stanford House, Oakland
Tours Call (510) 836-1976

City Guides Walks of San Francisco
For schedule call (415) 557-4266

Falkirk Victorian Estate, San Rafael
Tours Call (415) 485-3528

Dunsmuir House & Gardens, Oakland
Tours Call (510) 562-9344

Lathrop House, Redwood City
Tours Call (415) 365-5684

Luther Burbank Home & Gardens
Santa Rosa Call (707) 524-5445

McConaghy House, Hayward
Tours Call (510) 276-3010

Octagon House San Francisco
Tours Call (415) 441-7512

Palo Alto-Stanford Heritage
Tours Call (415) 299-8878 or 324-3121

Pardee Home Museum, Oakland
Tours Call (510) 444-2187

Villa Montalvo, Saratoga
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