A REMINDER

Do not miss the opportunity to join Heritage’s exciting architecture tour to New Mexico, October 18-22. The deadline for reservations is September 30. From our base at the Doubletree Hotel, the tour will take in the major architectural sites—historical and contemporary—within a 60-mile radius of Albuquerque, including Santa Fe. The price, including round-trip air fare from San Francisco, four nights at the hotel, bus charges, four lunches and one dinner, is $925, double occupancy. Single accommodations are an additional $200. Send in your reservations now, using the registration form you received in the mail, or call (415) 441-3000.

UMB OWNERS FACING PERMIT DEADLINE

San Francisco’s Unreinforced Masonry Building (UMB) Ordinance requires owners of “Risk Level 1” structures to obtain either a building permit to retrofit their structures or a demolition permit by August 15.

Risk Level 1 includes places of assembly, such as meeting halls, churches, schools and theaters or performance spaces. The owners are often not-for-profit organizations that do not have ready access to funds for major capital expenditures. All of them are eligible to apply for a loan under the City’s bond-funded loan program. However, without a break on the interest rate, at present available only to buildings with affordable housing, they may not be in a position to take on the debt load.

Churches, in particular, are finding themselves in a difficult situation. When the Roman Catholic Archdiocese announced plans to close several historic churches in San Francisco more than a year-and-a-half ago, citing the high costs of seismic upgrading in some cases, it skewed the public’s perception of the impact of the City’s UMB ordinance. In fact, many other congregations of various denominations are also feeling the burden of that legislation.

Among them are designated city landmarks or landmark-worthy structures. Some of the owners are independent congregations that do not have the financial resources of a parent institution behind them. Many are inexperienced in raising funds on the scale necessary to finance the seismic upgrades that the ordinance mandates. As core-city institutions they often bear the costs of providing badly needed social services. At the same time, their buildings are typically their principal financial asset.

Thus far, church leaders have been unsuccessful in their efforts to win an extension from the City of the deadline for compliance. Meanwhile, preservationists have been working for several months to find some way of assisting these churches without running afoul of the constitutional issue of church-state entanglement. Some community leaders are continuing to explore several possible avenues of assistance, but the effort has not yet borne fruit.

According to the most recent information available from the City, dated May 8, of 99 structures in the Risk Level 1 category, seven have been retrofitted, 23 have filed permits for the work, and one has been demolished—the Embassy Theater, at 1125 Market Street.

At this point, we do not know if August 15 will bring a flood of other demolition permit applications. Heritage continues to work with City officials, church leaders and others in the preservation community to avert this possibility.
THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE

A non-profit member-supported organization dedicated to the preservation and adaptive reuse of architecturally and historically significant buildings in San Francisco.

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Heritage welcomes unsolicited articles and will consider them for publication. Advertising rates are available upon request.

ARCHITECTURAL FRAGMENTS

More than 2,000 people are expected to converge on Fort Worth, Texas, for the National Preservation Conference, October 11-15. Under the theme, Strategies and Partnerships for a New Era, this year's meeting explores the challenges and opportunities preservation faces in a changing political climate. For details call (800) 944-6847.

On inquiry from Heritage, Virginia Weiner, who owns the City of Paris windows (See September/October Newsletter), replied that these artifacts of the historic San Francisco department store are still for sale. While ads in Metropolis and Antiques West have generated a huge response, the typical buyer is interested in acquiring only one or two of the window sets. Mrs. Weiner reports that the builders of a resort hotel in Las Vegas are very eager to acquire the entire ensemble. Although two developers in San Francisco have expressed interest, their projects are on hold, at present.

The Documents Collection of Berkeley's College of Environmental Design is an important source for Bay Area architecture and landscape architecture records. Professor Stephen Tobriner, curator of the collection, is working with a newly formed advisory committee to increase public awareness of this resource and to supplement the meager funding provided by the University. If you are interested in supporting this effort, call Nancy Conner, (415) 346-5702.

The inaugural issue of The Preservationist appeared this spring. The offspring of a conference at Bryn Mawr in June of 1994, this newsletter will address the examination of historic sites as documents of women's history and the recognition of women's leadership role in preservation. To subscribe, send a check for $15 to The Preservation Coalition of Greater Philadelphia, One Penn Center, 1617 JFK Boulevard, Suite 1520, Philadelphia, PA 19103.

The spring 1995 issue of CED News, published by the College of Environmental Design, UC/Berkeley, profiled Paul Sedway and Tom Cooke, principals of the urban and environmental planning firm of Sedway-Cooke Associates. Sedway is a member of the Heritage board.
2247 TURK STREET

Heritage first learned of the proposal to demolish 2247 Turk Street in December, when staff did a routine field survey of all demolition permit applications for the last quarter of 1994. It is a stick-style Victorian residence typical of the 1880s, with particularly fine details. It stands out on the block between Masonic and Central where recent construction has altered the face of the street. The front of the house indicates it had some loving care, at least in the recent past.

Judging the house's age from its style and on evidence from the Sanborn Maps, it must have been moved to this site, then across the street from the Calvary Cemetery, from some unknown location, sometime after the turn of the century.

The house suffered damage from fire in October of 1993, mostly in the rear section of the building. The present owner acquired the property expecting to demolish the building and construct a multi-family residence in its place. Because the building is rated in the Planning Department's 1976 survey, Planning staff referred the demolition permit to the Landmarks Board for review. With Heritage arguing for retention of the building, the Board voted unanimously to recommend denial of the permit. At its July 6th meeting, the Planning Commission unanimously accepted this recommendation.

During the process, Heritage tried to work with the developer and his architect to identify alternatives to demolition that would also accommodate his wish to develop three residential units over garage. He contended that new construction was far less costly than rehabilitating and enlarging the existing fire-damaged structure. Heritage challenged this position and, with the aid of Joe O'Donohue, of the Residential Builders Association, identified a contractor who would jack up the house to allow passage of equipment to the rear of the property to remove the damaged portion of the building and to reconstruct it. Excavation could provide a garage under the raised structure. The costs will be competitive with new construction.

With demolition now out of the picture, Heritage is continuing discussions with the owner to seek a solution compatible with good conservation principles.

2475 GREENWICH ST.

On July 19, the Landmarks Preservation Advisory Board considered a landmark nomination for 2475 Greenwich Street, the former North End Police Station.

Dignified, yet intimately scaled, the simple Mission Revival building is composed of a symmetrical stucco façade, punctuated by an imposing arched entrance. A red clay tile roof and Craftsman detail define the building's character, and large, almost overscaled spiky wrought iron lamps flank the main entrance. A square lantern on the roof admits light to the main room.

A detached locker building sits toward the back of the property. Its fine architectural detail, rich brickwork and elaborately carved brackets and pediment evoke a stronger Craftsman feeling than the main building itself.

John Reid, Jr., probably designed the North End Station, constructed in 1912. Original plans at the Bureau of Architecture, which historian Anne Bloomfield reviewed in preparing the case report, include a similar but more elegant design by City Architect Alfred I. Coffey. These show a facade articulated with arched windows to either side of the entrance, in what was no doubt a more costly scheme. The Greenwich Street station replaced an earlier North End Station on Washington Street and was one of several the City built to replace district stations lost in 1906.

The building most recently served the SFPD Youth Services Bureau, but it has been vacant for some time, and the Police Department considers it surplus. The City has initiated a move to rezone the property, in order to sell it. The Planning Commission will consider two options for re-classification. Planning staff recommends a lower density zoning, which would allow six units on the site. However, the Department of Public Works, together with the SFPD, prefers a higher density zoning that would allow sixteen units—and presumably bring a higher return on the sale. In any case, the station is threatened.

The Landmarks Board, although it postponed a formal vote on the nomination pending additional
research on the building, signified its intent to initiate landmark designation.
Residents have voiced their support for retention and reuse of this unique neighborhood station. The bright and lofty interior, only cosmetically altered over time, could serve well for any number of different uses.

**LANDMARKS BOARD**

On May 30, the Mayor's Office announced the appointment of William Kostura to the Landmarks Board. Kostura, who has a BA in history from San Francisco State University, has long been engaged in environmental and preservation research in the Bay Area and has written about the city's history and architecture. His lobbying efforts have resulted in the designation of three landmark structures. Some years ago, he also served as a Heritage docent.

Kostura replaces William Gazande who, upon completing his term on the board, received a commendation from Mayor Jordan for his service.

In related news, the National Park Service approved the City of San Francisco as a Certified Local Government. The Certified Local Government Program establishes a partnership among city, state and federal historic preservation agencies. Certification also qualifies the City for a $25,000 annual grant administered by the State Office of Historic Preservation. The money will supplement Planning Department funding of conservation activities.

**NEW ADAPTIVE REUSE PROJECTS**

Conversion of older warehouse, loft and industrial buildings to residential use continues at a fast pace. Currently there are at least three proposals at various stages of planning: 540 First, 650 Second, and 301 Folsom Streets.

Frederick H. Meyer designed the Coffin-Redington Building, at the southwest corner of Folsom and Beale, as a combination office and warehouse for a pioneer drug, chemical, and liquor wholesaler. Completed in 1937, the large 4-story reinforced concrete structure and later 6-story addition has a stucco finish with moderate Moderne detailing. It received a "B" in Heritage's 1983 survey.

The developer is proposing about 70 residential units with groundfloor retail space. Plans call for a penthouse addition, set back from the parapet, to provide loft-bedrooms for the fourth-floor residences. Conversion to residential use will require new openings in the west wall. The developer will also widen and landscape the Beale Street sidewalk and provide and maintain a landscaped pedestrian street, midblock, on the building's south side, as public open space.

Final approval of plans is pending. The developer will seek to qualify the project for federal tax credits.

The two other sites are in the South End Historic District. The 1907 Cape Horn Warehouse, at First and Federal, is the subject of preliminary plans for about 15 live/work loft units that may also entail a penthouse addition and new openings in the south wall.

The listing for the Cape Horn Warehouse first appears in the 1908 City Directory. By 1911, it was a warehouse for the Willamette Pulp and Paper Company. It became part of the South End Warehouse Corporation in 1935 and passed into individual ownership in 1945.

The Cape Horn is an unreinforced masonry structure that will require a seismic upgrade. Preliminary plans are to retain as much of the character of the building's interior as possible, including incorporating massive wood columns into the residential spaces.

Baumann & Jose designed 650 Second Street as an office building and warehouse for the B.F. Goodrich Rubber Company (1924). It bears spare classical detailing and a Spanish tile cornice, not unlike the features this firm favored in some apartment house designs of this period. Industrual sash windows form three bays across the 2nd Street elevation.

After Prohibition, Hiram Walker liquor distiller occupied the building until the post-war years, when a household appliance wholesaler moved in. In recent years, it has housed a printing business.

The developer's proposal to convert the 6-story reinforced concrete structure calls for five floors of loft residences over ground floor parking.
OPERA HOUSE BREAKS GROUND ON TWO-YEAR PROJECT

A ground-breaking ceremony on July 19 officially signaled the start of a major two-year rehabilitation project at the War Memorial Opera House. The first phase, a 10,000 square-foot basement expansion on the building's north flank, to be completed in December, will accommodate such facilities as new music libraries for the opera and the ballet, wardrobe storage, and a new lounge, lockers and restrooms for the musicians. The Opera House will remain open during this construction.

The funding for this expansion comes entirely from private sources. The Committee to Restore the Opera House (CROH), co-chaired by George Hume, Charlotte Mailliard Swig and Brayton Wilbur, Jr., has already raised half of a projected $24 million. CROH will also finance improvements in the house itself that will be part of the project's second phase.

After the conclusion of the San Francisco Opera's 1995 season and the Ballet's annual holiday Nutcracker festival, the Opera House will close in January for a renovation and seismic upgrade. The City of San Francisco has allocated $49.5 million for this project from a $332 million earthquake safety bond issue that the voters approved in 1990. The work will include adding new shearwalls and steel bracing and repairing damage from the 1989 earthquake.

An additional $7 million of City funds, which the War Memorial Board of Trustees has committed to the project, will provide for additional building improvements and enhancement of patron amenities, such as improved disabled access and increased restroom facilities. This money will also pay to refurbish and restore finishes in the building's public areas and to upgrade fire protection, life-safety, mechanical and electrical systems throughout.

Brayton Wilbur, Jr., co-chair of the Committee to Restore the Opera House, noted that, once the voters had committed the City to the seismic work, "we realized we had a narrow window of opportunity when this facility would be closed to carry out many other critically needed improvements." Four years of joint planning by the Opera and the Ballet identified those areas in which improvement will, according to Wilbur, "help bring stage technology to present-day theatrical standards and make the house more comfortable for both the audience and performers."

The CROH-funded work will provide a new rigging system for scenery and props, a new performance lighting system and new centrally controlled communications, audio and video systems. Dressing rooms will undergo refurbishing, and improvements in the orchestra pit will ease access for musicians and their instruments, reduce glare from music stands and make it possible to lower the entire pit. Other work includes enhanced lighting in the auditorium, an overhaul of the air circulation system, and installation of spot air conditioning in the orchestra pit and in the standing room areas of the balcony and orchestra levels.

The CROH fund drive continues. If you wish to contribute, send your check to The Committee to Restore the Opera House, 44 Page Street, San Francisco, CA 94102.

The project team: architect of record, San Francisco Department of Public Works Bureau of Architecture; structural engineer, EQE/Structus; CROH improvements design, Skidmore, Owings & Merrill, with the theater consulting firm, Auerbach + Associates; preservation architect, Carey & Co., Inc.

—D.A.

Please see related item on next page.
THE THIRD TIME'S A CHARM
GETTING THE WAR MEMORIAL OPERA HOUSE BUILT

In 1911, the Musical Association of San Francisco began a campaign to build a combined opera and symphony hall on a piece of land at the east end of Civic Center that the Board of Supervisors promised to donate to the group. Willis Polk was the clear favorite to design the building. The November 1912 Architect and Engineer published a Polk drawing of the façade for the proposed opera house, and the Examiner (April 6, 1913) printed a perspective of the interior, by Polk, who "will probably be selected to draw the plans for the Municipal Opera House."

That effort foundered when the California Supreme Court ruled that the City could not donate land to a private group. In 1918, a second campaign got underway, this one to fund a combined opera house-symphony hall-art museum. Unimpressive returns on the campaign prompted someone to suggest that turning the project into a war memorial would win the support of the World War I veterans. Veterans' groups joined the effort in return for an agreement to include meeting spaces in the new building for their organizations. A ground-breaking ceremony took place on the site of the present Davies Hall.

After an enthusiastic public campaign produced more than $2 million, the project hit a snag when the question arose over the legality of the pledge forms signed by contributors. Once that was resolved, an architectural advisory committee convened, in October 1922, made up of Bernard Maybeck, Arthur Brown, Jr., Ernest Coxhead, John Galen Howard, C. Albert Lansburgh, Frederick Meyer, Willis Polk and John Reid, Jr. They quickly determined that the site was too small for a building that would accommodate the multiple purposes proposed.

By 1925, the City, through negotiated purchase and eminent domain, acquired the two blocks directly across Van Ness Avenue from City Hall, and the first thought was to build a single large building in the, somewhat smaller, image of that grand structure. When veterans' groups lobbied for a separate building, planners accepted the idea of a pair of structures. Polk and Lansburgh were to design the Opera House, Bakewell & Brown the Veterans' Building. Polk died in 1926, and Bakewell & Brown dissolved their partnership soon thereafter, leaving Brown and Lansburgh to plan both structures.

Voters approved a $4 million bond issue, in 1927, to finance construction, but contention plagued the planning process for several years. The issues were over allocation of space between the cultural organizations and the veterans and the apportionment of funds between the two structures, as well as the selection of the War Memorial Board of Trustees. By January of 1931, construction was moving forward, and the cornerstones for both buildings were laid on Armistice (now Veterans') Day of that year.

On October 15, 1932, the long-anticipated opening of the Opera House took place, with a performance of Tosca.

—D.A.
OUR OLD HOUSE GETS A NEW COAT OF PAINT

This summer the historic Haas-Lilienthal House, headquarters of The Foundation for San Francisco's Architectural Heritage and much-loved city landmark, is receiving a new coat of paint. Though it may sound like a simple and familiar chore, the re-painting of the exquisite 109-year-old structure constitutes a major undertaking, including cleaning and sanding, replacement of lost material, priming and painting. Teevan Restoration is performing the job, which continues into August.

The process began in early June with a complete power-washing of the house to remove dirt and loose, peeling paint. Crews sanded, wire-brushed and scraped the exterior wood surfaces to remove old paint. All sanding and scraping were done by hand, with the exception of the limited use of a hand-sized vibrating sander on flat surfaces where paint was especially difficult to remove.

Distinguished by its intricate detail, the house is well-built and sturdy, and the century-old redwood is in remarkably good condition. The painting crew has commented on the beauty and quality of the old redwood boards, and Don Waters, the foreman of the job, stated that the redwood still gave off a pungent aroma when sanded planks were exposed to the sun. The house's sharp corners and distinct decorative details, hand-carved brackets and floral details under the gables are well-preserved but require unusual care and handling.

One of the most formidable demands of the project has been the treatment and repair of the windows on the east and south sides of the house and high on the tower. Weathering and the intensity of the southern exposure have caused serious deterioration, and workers stripped rotten wood molding and sills. The bases of the window surrounds have been wholly rebuilt with a two-part epoxy consolidant system that stabilizes the existing wood and provides a sound, solid surface to receive the epoxy. This method is commonly used to repair boat hulls.

Workmen have also had to contend with the failure of some fiberglass patches applied to the wood five years ago. In many cases the fiberglass material used to fill the hole remained in good condition, but the wood around it continued to deteriorate so that the fiberglass patch was loose and could be easily extracted. Of even greater concern, the loose patches allowed moisture penetration. Application of a new clear penetrating epoxy sealer with a high rate of absorption to the existing patches will prevent water seepage.

The painters faced a unique challenge in working on the turret, 68 feet above Franklin Street. Vigilant about respecting OSHA safety standards, the crew erected a ladder and safety rope system above the scaffolding to allow unrestricted, but secure movement.

The crew is also particularly proud of the care they have shown in protecting the gardens on the south and the west sides of the house, which are in their glory at this time of year, and their safe and successful relocation of a family of nestling pigeons.

Priming and painting will take four to five weeks. The rough textured character of the shingles will require at least three priming coats. Teevan has selected the highest quality exterior acrylic paint for historic structures. The color, four shades of a silvery blue gray, has been recreated from the paint formulas color consultant Bob Buckter provided when the house was last painted, a decade ago.

—Katherine T. Petrin

Katherine Petrin is a summer intern from Columbia University's Graduate School of Architecture, Planning and Preservation. Among her tasks, she has served as liaison with the painting contractor and crew on the job.
The Brick House at the Panama-Pacific Exposition

For more than two months the model brick residence at the Panama-Pacific International Exposition has been open to the inspection of the thousands of visitors who have thronged the exposition grounds. Those who have visited the exposition since the first of August and returned to their homes in various parts of the country, have expressed a very considerable curiosity regarding the cost of the house and, incidentally, its object.

Up to and including August 31 a total of $8,899.50 was contributed in actual cash (or in material that was shipped to Chicago and sold for cash): Labor with an estimated value of $1,700 was donated by the Bricklayers, Masons and Plasterers’ International Union of America; Construction material, including sanitary fixtures, exterior and interior woodwork, ornamental terra cotta, garden appurtenances, etc., to a valuation of $3,200, was donated by manufacturers and dealers located in California.

The architects who drew the plans aimed at a cost of $5,000, and to this was added, perhaps, $1,500 to cover the estimated cost of a detached garage situated in what was known as a “service court.” This garage was made necessary in order to give the building an over-all length which would prevent its being dwarfed by the immense exhibition buildings that surrounded it.

A writer who has lived with the exposition from its early planning until the present time and who has absorbed the magnificence of its architecture, has written of this model house:

“Between the golden dome of Massachusetts State House and the waters of the bay, there is a lawn which seems to have been spread for a little building that must have been lowered into place upon a gossamer of reposeful fancy. It has no domes nor columns, no suggestion of massiveness nor of the marvelous. From the simple shingles of the clay tile roof, whose eaves are permitted by low walls of autumn-tinted brick to encompasse a nestling brood of peeping windows, to the flowering vases and window boxes of terra-cotta, there comes a suggestion of shelter—warm, intimate and complete. Everything, from the terra-cotta fountain to the brick garage—from the tesselated tables in the diminutive walled garden to the brick-paved walks and drives—speaks of a place in which to live.” The Brick and Clay Record says:

Everyone who has visited the Pacific Coast knows that a combination of climatic conditions and foreign influence have made a deep impression upon the domestic architecture. The severe climate of the New England states and the inheritance that comes to the inhabitants of that part of the country from their forefathers, have given them a distinctive architecture. It is “Colonial”—essentially English and largely brick.

In California the wooden bungalow has developed into a thing of surpassing beauty. The frame building coated with cement stucco has been brought to a point of perfection little known in any other part of the country.

Men who believe in fire resistant construction and in the beauty and economy of clay products, feared the result of the “education” that would be given millions of prospective home builders by direct contact with California domestic architecture.

For that reason it was thought that this was the time for the development of a style of house that would be modest both in outline and cost; that would be fire-resistant to the highest degree possible with a comparatively small expenditure, and which, being copied in perhaps a thousand cities, would not be so startling in its novelty, hence we have this all clay house at the Exposition.

DO YOU KNOW THE WHEREABOUTS OF THIS HOUSE?

In the course of recent research, Heritage staff stumbled upon a one-page item in the October 1915 issue of The Architect and Engineer (reproduced at left), entitled “The Brick House at the Panama-Pacific Exposition.”

Although the construction of model homes for the Golden Gate International Exposition (1939-40) is well documented (See February 1989 Newsletter), this was the first time anyone here had heard of a model house at the 1915 fair.

Before undertaking further inquiry on the subject, we thought our readers might enjoy the challenge of coming up with some answers, especially given the large number of aficionados of the Panama-Pacific International Exposition in the Bay Area.

Of course, the key question is, did the house survive the fair; was it relocated, dismantled and rebuilt elsewhere, or did it simply suffer the fate of most of the rest of the structures at the exposition and get reduced to rubble?

If it was relocated or rebuilt, where is it today?

The article refers to “the architects” but mentions no one by name. Who were they?

Does anyone with a collection of fair memorabilia have photographs of the house?

If you have answers to any of these questions or other clues that might lead to answers, contact us here at:

San Francisco Heritage
2007 Franklin Street
San Francisco, CA 94109
or call (415) 441-3000.
HIGH FASHION AT THE HOUSE

"Elegant Edwardians," an exhibit of historic fashions, concluded its highly successful three-week stand at the Haas-Lilienthal House, on June 25. This unusual collection of turn-of-the-century clothing and accessories drew many new visitors and brought back some old friends who had not been to the House for years. Attendance for June increased 139 percent over 1994.

Heritage's Education Director, Stacia Fink, who organized the show, said that the efforts of many people contributed to its appeal. Patti McClain, Director of the Museum of Vintage Fashion, in Lafayette, curated the special exhibit and contributed generously both her time and most of the items in the show.

Visitors received a printed guide that described the objects in the exhibit, and Heritage docents were on hand to assist and answer questions. Excited by the change of pace and the quality of the exhibit, the docents performed even beyond their usual high standards. Several appeared in period dress.

Stacia especially commended the docents' flexibility in accommodating the House's extended tour hours. Yvonne Cappeller, Debra Boyle and Roland Jadryev assisted Stacia in setting up the show, preparing the guide and publicizing the event.

Docent Paul Anders kindly loaned his collection of vintage eyewear and spectacles. Michael Vuong, a recent graduate of the Fashion Institute, provided an illustration for the guide.

Three historic San Francisco companies also helped us out. Levi Strauss & Company generously underwrote the exhibit and provided some items for the show. Special thanks to Lynn Downey, historian at Levi, and Myra Chow, in community relations. Bill Sander and Bob Chandler at Wells Fargo Bank arranged for the loan of ropes and stanchions, and the Emporium provided mannequins.

Encouraged by the response to "Elegant Edwardians," Heritage is making tentative plans for a comparable show, perhaps featuring a different period of fashion, for 1996.

HERITAGE BOARD INVITES MEMBER PARTICIPATION

San Francisco Heritage invites the participation of its members on several committees of its board of directors. We are seeking one individual for each of three committees: Development, Education and House.

The Development Committee will be addressing Heritage's 25th anniversary in 1996 and seeks help in planning the particulars of that celebration. The Education Committee plans and oversees tours, lectures and other educational programs of the organization. The House Committee is concerned with conservation of the Haas-Lilienthal House and the use of the House for tours and other events.

To qualify, you must be a current member of Heritage, in any membership category. Service will be for a term of one year and is on a purely volunteer basis. The committees, whose members include staff as well as board members, meet for a couple of hours once a month, with some additional time required for subcommittee work.

If you are interested, prepare a brief letter of intent, giving your reasons for wishing to serve and a statement of how your background and experience suit the committee assignment you are seeking. Send it to San Francisco Heritage, 2007 Franklin Street, San Francisco, CA 94109.

DAVID LOOK HONORED

David W. Look has received the Department of the Interior's Meritorious Service Award, "For his significant contribution in the field of historic preservation . . ." In presenting the award, Margaret Pepin-Donat, chief of the National Register Program for the Western Region, cited David's 20 years with the Park Service, during which "he has devoted himself to understanding, protecting and preserving historic architecture, and to sharing his knowledge and skills with others."

Many achievements mark David Look's career. In 1976 he co-authored a study of the Interior Department's own building in Washington, D.C., that became a model for other federal agencies to identify and evaluate their historic properties. He is also the co-author of Metals in America's Historic Buildings and "Exterior Paint Problems," in the Park Service series Preservation Briefs.

After his transfer to the Western Region of the Park Service, David organized the Western Chapter of the Association for Preservation Technology. He developed several conferences, notably, the "Seismic Retrofit of Historic Buildings." First offered in 1984, the conference proved its value 5 years later, when local preservationists had to respond to the Loma Prieta earthquake. Following that disaster, David and Park Service staff formed a . . .continued on page 10
David Look continued from page 9

team with the National Trust and the State of California to provide on-site technical assistance that helped save countless damaged historic buildings.

In 1992, the seismic conference drew 600 participants from around the world. That same year, David represented the U.S. government in Istanbul as part of an international group to develop response strategies for preservation of historic structures that are exposed to earthquake hazards. Several countries currently use the published report that resulted from that effort.
The historic Haas-Lilienthal House, a property of The Foundation for San Francisco's Architectural Heritage, is available for rental for private or corporate events. The House can accommodate up to 150 guests. Please call 441-3011 for more information.

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---NOTICE---
This issue of the newsletter was mailed August 10, 1995. If you receive delivery later than three weeks after that date, notify your carrier.
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 about all current Heritage events, call (415) 441-3004.

AUGUST

August 16-December 3
Exhibition: Subjects and Objects: The Chrysler Award for Innovation in Design. San Francisco Museum of Modern Art. Call (415) 357-4170

August 23, 8 pm
Berkeley Architectural Heritage Association Lecture: Julia Morgan Today, Sara Holmes Boutelle. Call (510) 841-2242

'Through August 25
Photo Exhibit: In the Earth's Embrace Grace Marchant Gardens on Telegraph Hill, by Elisabeth Fall. Canessa Gallery 708 Montgomery St. Call 398-8075

August 25-27
San Francisco Maritime National Historical Park, Festival of the Sea 1995, Hyde Street Pier. Call 929-0202

August 26
San Francisco History Association Exhibit: The Homefront-San Francisco in the 1940s. Main Library

SEPTEMBER

September 17, 1:00 to 4:00 pm
Vallejo Architectural Heritage Foundation House Tour. Call (707) 644-7649

September 18

September 19
California Preservation Foundation Workshop: Award Winning Design Solutions. Call (510) 763-0972

September 30, 10 am - 5 pm
S.F. Historical Society Tour: 8 Presidio Heights homes. Call (415) 775-1111

OCTOBER

October 2
AIA/ SF-MOMA Lecture Series Antoine Predock

October 11-15
National Preservation Conference Fort Worth, Texas. Call (800) 944-6847

October 15
Victorian Alliance DuBoce Triangle House Tour. Call (415) 824-3907

October 16
AIA/ SF-MOMA Lecture Series Margaret Crawford

October 23
SF/AIA-SFMOMA Lecture Series Rafael Moneo

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