SEEKING A DEVELOPER FOR THE BUSH STREET SYNAGOGUE

he San Francisco Redevelopment Agency Commission has approved issuance of a new Request for Proposals (RFP) for the Bush Street Synagogue and the adjacent corner lot. Heritage has been tracking this City Landmark at 1881 Bush Street for twenty years, from the time the Redevelopment Agency first acquired the property, through various unsuccessful development proposals. The most recent of these projects called for relocating the structure.

In 1987, the Redevelopment Agency Commission selected a developer, one of three who submitted proposals, to begin lengthy negotiations for acquisition of the synagogue. The project that finally emerged was for the Bush Street Synagogue Cultural Center. It was to provide a permanent home for the Holocaust Center of Northern California and the Western Jewish History Center, along with a performing arts space in the synagogue's sanctuary.

In 1992, the National Trust for Historic Preservation approved a $150,000 loan to the project to help launch a campaign to raise $6 million for the purchase, rehabilitation and restoration of the existing building, as well as for new construction on the adjacent site at the corner of Bush and Laguna. This summer, demolition of a one-story brick automobile service building has cleared this corner property.

Two years ago, the developer claimed that fund raising was slow because prospective donors felt the project could not succeed in the Western Addition. They wanted to move the synagogue, or only the front portion of the building, to the Civic Center area. Heritage informed them that, although we supported the proposed use for the building, we could not support its relocation. In the meantime, the Redevelopment Agency has terminated the agreement with this developer because of their failure to meet the performance schedule.

While the new RFP “absolutely” forbids demolition and “strongly” prefers rehabilitation of the synagogue on site, it also allows for relocation, under certain conditions. Heritage's objections to including this alternative in the RFP were unsuccessful. Moving a historic building from its original location is not accepted preservation practice today, and there is no compelling reason not to undertake the rehabilitation and reuse of the Bush Street Synagogue in place. Heritage's position is that if a project proposal for the building requires its relocation, it is the wrong project.

The Western Addition, which has lost much of its historic residential stock—leveled in a time of less enlightened “urban renewal” policy—has also in recent years lost many traces of its institutional history. Temple Beth Israel (Duquette Pavilion) fell victim to a devastating fire,

—continued on page 8
ARCHITECTURAL FRAGMENTS

■ Pacific Bell has mounted a small exhibit to honor the 70th anniversary of its headquarters building, which the December 1925 Architect and Engineer described as free of academicism and “daringly original.” Miller & Pflueger, with associate A.A. Cantin, designed the distinctive 26-story tower, the city’s tallest building when it opened in 1925. Although many taller buildings have gone up since then, it has continued to hold a prominent place in the less densely built area south of Market. Ten years ago the tower underwent a costly and painstaking refurbishment of its terra cotta exterior (See October 1985 Newsletter). The exhibit will remain on view in the lobby at 140 New Montgomery through spring of 1996.

■ Rose McNulty, former director of architectural services at Heritage, informs us that Philanthropy by Design is seeking volunteers. The nonprofit organization renovates interiors for community service agencies that serve seniors, at-risk youth, AIDS patients and the homeless. To learn about current project opportunities in Oakland and San Francisco for persons who can donate their design and/or project management talents, call (415) 552-1772 or (415) 982-2959.

■ Heritage has received advance notice of an exciting opportunity for fans of Arts and Crafts design. The William R. Thorsen House, in Berkeley, by noted architects Charles Sumner Greene and Henry Mather Greene, will be open to the public for 8 weeks next summer. The exhibition will feature the complete original furnishings that the Greene brothers designed for the house, reinstalled for the first time in over 50 years. Details will be forthcoming.

■ An exhibition currently at the Museum of Modern Art explores the evolution of the Bay Region Style of residential architecture. An Everyday Modernism: The Houses of William Wurster offers a collection of drawings, photographs and models that illustrate Wurster’s career and the work of his contemporaries. The show continues through February 11, 1996.

■ In a ceremony held in San Francisco on October 10, the Bay Area chapter of the National Association of the Remodeling Industry gave awards to a number of contractors and design professionals in several categories. Receiving first place honors in two categories was Plath & Co., Inc., for exterior remodel of a Charles Whittlesey residence in Presidio Terrace and for a commercial remodel at 395 Sutter. Steve Plath, a Heritage Board member, and Chris Dailey are the firm’s principals.
246-250 FRONT ST.  
A project now undergoing environmental review would result in the demolition of two contributory buildings in the Front-California Conservation District. The two buildings, side-by-side at 246 and 250 Front Street, are two-story unreinforced masonry commercial structures that reflect post-1906 reconstruction between the Financial District and the waterfront.

Heritage's greatest concern is the integrity of the conservation district, which has already suffered recent losses. The Marine Building at the northeast corner of Front and California and 235 Front Street were demolished as a result of damage in the 1989 earthquake.

It is disturbing that the Planning Department is even entertaining the possibility of a project that will result in the demolition of two more buildings. Of the original 19 buildings in the district, 12 were designated architecturally significant or contributory. The loss of four of them represents a third of the district. Approval of this project would also send the message that demolition of unreinforced masonry buildings with historic significance will not meet resistance from the Planning Department.

In combination with the vacant lot on the corner of Front and Sacra-mento, the project site would offer 12,600 square feet. The development proposal is for construction of a two-story building with about 24,000 square feet of retail space. With no specific tenants yet identified, the project is a speculative one.

Retention of the existing buildings and their renovation and seismic retrofit, in combination with compatible new construction on the vacant site, could meet the developer's objective for the property. Such a project would present more of a challenge than clearing the site and starting all over, but it would save two buildings that help to define the conservation district's character.

SAMUELS CLOCK
Several weeks ago a caller expressed concern for the condition of the ornamental street clock at 856 Market Street. This designated City Landmark has suffered repeated vandalism and is in need of repair. San Francisco jeweler Albert S. Samuels designed and built the timepiece with engineer Joseph Meyer of Seattle. It began operation coincident with the opening of the Panama-Pacific International Exposition, in February 1915, in front of Samuels' store at 895 Market. He moved it to its present location when he relocated the business, in 1943.

The metal clock stands some 18 feet tall. A square base supports a short fluted column with a modified Corinthian capital, atop which sits a spherical housing for four large clock faces. Glass panels in each of the four sides of the base allow viewing of some of the clock's works. The clock required manual winding when first installed, but in the late 1920s a self-winding device was installed.

Samuels Jewelers paid to remove and store the clock during BART construction on Market Street, 1967-1970. It looked for a time as though the clock might not return because it did not fit in with the tree-planting scheme of post-BART Market Street "beautification." There was a public outcry, however, and Samuels paid to reinstall it.

Heirs sold the business after Albert Samuels died in 1973. The clock stopped running by 1980, and the Los Angeles-based owners tried to give the clock to the City, but the City would not accept condition it considered too restrictive.

The chief objects of vandalism are the glass panels in the base. They have been broken repeatedly over the years, exposing the works to the damaging effects of dirt and debris. Some parts may also be missing. According to Emir Kazemi, at the Department of Public Works, the person who has most recently researched the clock, the cost of repair is between $5,000 and $10,000, perhaps more if parts are missing.

The Department of Public Works might be willing to take on the maintenance of the clock, if money to repair it and a means to fend off vandalism that is consistent with good conservation could be found. The
Samuels Clock offers some generous benefactor a good opportunity to make a gift to the people of San Francisco.

GETTING A LESSON IN PRESERVATION

At its October 19th meeting the Planning Commission, on the recommendation of the Landmarks Board (See May/June 1995 Newsletter), approved designation of two Mission District theaters, the Victoria and El Capitan, as City Landmarks. But the decision came with a dose of instruction.

The president of the Planning Commission asked Anita Correa, owner of the Victoria, why she would allow her building to become a landmark. In reply, calling herself “a keeper of history,” she talked about the Victoria and told stories about some of the people associated with its past. She described the excitement of young people who are fascinated by the old interior, so different from the theaters they are used to.

Ms. Correa went on to explain that the theater, which had been closed for several years, was about to become a parking lot, when she and her husband, Robert, bought it. They felt it was up to them to save this piece of history, and they want to make sure the Victoria will be there for many future generations to enjoy. Designating it a landmark will help to achieve that objective.

Anita Correa is not merely an antiquarian, however. She firmly believes in the future but thinks the way to see the future is through the past. A recent program at the Victoria is a perfect example of this attitude. The theater has been running old silent films to music by new composers. This is the kind of blend of the historic with the contemporary that the Correas say the city should be about.

Edmund J. Brown, father and grandfather to California’s two Governors Brown, built the Victoria (also known as Brown’s Opera House), at 2961 16th Street, in 1908, when it appears in the City Directory as the 16th Street Theater. It reflects a pattern of development in the aftermath of the 1906 earthquake and fire when residents, driven from the fire zone, relocated into the Mission and other districts. Mission Street became a thriving entertainment and retail zone, a kind of second downtown for San Francisco.

The architects, who rendered the theater in Mission Revival, a style that was then at the height of its popularity, were Carl Werner and Matthew O’Brien. This San Francisco firm developed something of a specialty in assembly spaces, including theaters and Masonic temples, which they designed for a number of California communities. The Scottish Rite Masonic Temple at Sutter and Van Ness, in San Francisco, is their work.

Originally a live theater that offered variety shows and vaudeville, by 1914 it appears in the City Directory as the Victoria Theater and is showing motion pictures. After a period offering Spanish language films, the Victoria returned to live theater as a burlesque house during the 1960s, before closing its doors in 1970. When Robert and Anita Correa bought the building in 1979, it was abandoned. The Correas found the theater structurally sound but badly in need of some loving care. They repaired, repainted and refurbished inside and out. The work included cleaning and repainting an old advertisement for Albers Flapjack Flour on the Capp Street wall of the building. In 1986, the Victoria received a new roof, new insulation and carpeting in the auditorium, new stage flooring and plumbing and access upgrades.

The Planning Commission voted not to approve designation of the Grand Theater, at 2665 Mission, because of owner opposition. The Landmarks Board, with Heritage’s support, has voted to appeal the case to the Board of Supervisors.

The Commission also put off acting on the nomination of the Alhambra Theater, 2320 Polk Street, until its November 9 meeting. At that time, the Commission voted unanimously, over objections by the owner, to designate Timothy Pflueger’s 1926 Moorish fantasy. Renovations in 1988 returned the Alhambra to a single-screen operation, removing alterations that had hidden the auditorium’s fine dome and richly decorated proscenium (See September 1988 Newsletter).

William H. Crim was the architect for El Capitan Theater (1928), located at 2353 Mission Street. Its Spanish Colonial Revival style is expressed in rich churrigueresque terra cotta ornament. The auditorium, which the Chronicle once characterized as “the most spacious district theater west of Chicago,” accommodated nearly 3000 people. The theater closed in 1957, and the auditorium was demolished for a parking lot 8 years later, the former theater entrance now giving access from Mission Street. A hotel occupies the second and third stories of the remaining portion of the building.
SAN FRANCISCO LOSES A CHERISHED LANDMARK

There is a striking scene in Erich von Stroheim's classic 1924 film, *Greed*, based on Frank Norris' turn-of-the-century San Francisco novel *McTeague*. It is a long shot. A crowd is coming out of church on a bright Sunday morning. The church is Saint Paulus Lutheran, at Gough and Eddy, a great Gothic Revival monument standing against the city's skyline to the south, a low-profile skyline, except for the towering dome of City Hall.

On Sunday morning, November 5, a terrible fire consumed this historic church, the only City Landmark lost in San Francisco in the more than 25 years since the City began designating significant structures. St. Paulus was also listed on the National Register of Historic Places.

Since the 1950s, after Gough Street became a major north-south thoroughfare, thousands of people each day have caught a view similar to that in the silent film, as their cars came over the crest of the hill at Ellis. Only the conflagration revealed to many of those passersby that this great pile, with its finely executed Gothic detail, was built entirely of wood, except for the brick basement and stone stairs.

St. Paulus came into being as the result of a dispute that divided the congregation of pioneer St. Mark's Lutheran Church. Dissident members organized St. Paulus on May 15, 1867. They attended services in rented quarters until 1869, when they purchased a former Presbyterian church on Mission, between 5th & 6th. Outgrowing those premises, St. Paulus acquired the property at the southeast corner of Gough and Eddy, in 1890, and broke ground for a new church on September 7, 1892. Dedication took place on February 11, 1894.

The architect was Julius E. Krafft (1855-1937), a German-born and trained architect who enjoyed a thriving practice in San Francisco for years, attracting many clients especially from the city's large German community. St. Paulus was the second of two churches he designed, the first being Immanuel Lutheran, in Alameda (1891).

St. Paulus had near misses with fire three times before in its history. In 1940, a fire that occurred during restoration of the church caused $50,000 in damage. In 1906, the so-called "Ham and Eggs Fire" on the day of the earthquake threatened the church from the south. Pastor Bernthal, in a letter to his brother three weeks after the disaster (published in *Concordia Historical Institute Quarterly*, Fall 1993), wrote that "there appeared a wonderful act of God. The water lines to our church had water. So from here all the might of two machines pumped water and the fire was halted 1-1/2 blocks from us . . . ."

On the second day, the pastor and his family had to evacuate as fire approached from the east. "I will never forget the moment when, with tearful eyes, I looked back at our beautiful church which stood there high and isolated by a sea of fire. . . . now only 2 blocks away. Yet, in a wonderful way, our water line was still holding out. The fire was again arrested, and hardly had that happened when we had not a drop of water anymore."

With only little damage from the earthquake, St. Paulus became a hospital for two months following the 1906 disaster, providing care for more than 3,000 people and first-aid treatment for 10,000 more. In recent years, the congregation continued this tradition of public service, reaching out to meet the needs of many among the city's diverse population and serving more than one thousand meals a week.

Saint Paulus and Sacred Heart, less than a mile apart, were visual anchors that helped define the bowl forming Hayes Valley. With Saint Paulus gone, the loss of Sacred Heart, which the Archdiocese is considering for demolition and replacement, would be felt all the more keenly.

—D.A.
PLANNING A NEW USE FOR AN OLD CHURCH

Among the six historic churches the Archdiocese of San Francisco marked for closure two years ago, Holy Cross had perhaps the least visibility and the least vocal constituency advocating its preservation. This chaste Renaissance Revival structure sits not on a high promontory, like Sacred Heart, nor at a busy intersection like St. Brigid, but is tucked in, mid-block, on Eddy Street, between Scott and Divisadero.

Its Colusa sandstone façade presents a somber appearance to the street, and even its twin towers tend to get lost in the background, when viewed from the hills surrounding the church’s Western Addition neighborhood. Only the Landmark woodframe Old St. Patrick’s Church, stuck like an appendage onto the newer church’s east flank, brought Holy Cross any attention.

Now, it appears, this building—with its historic appendage—is to have a new life. Andrew Meieran, who just purchased the church from the Archdiocese of San Francisco, has plans to preserve both structures and adapt them to new uses.

Meieran’s work with older buildings began in Berkeley, where he was a student. In his spare time, he says, he refurbished a Craftsman cottage, acquired from the original owner, who was over 100. Resident in San Francisco for the past three years, he has completed nearly a score of rehabs and has four more currently in the works. His firm, a partnership with Michael Tunson, is Eterne Restoration. It operates out of his home at 1855 Turk Street, an 1890 residence by Peter Schmidt (architect of the Haas-Lilienthal House) that was one of Andrew’s rehab projects.

The history of Holy Cross parish is rooted in a small simple chapel built in 1860 to serve the new Calvary Cemetery. Although the district was divided at that time between two parishes, residents began to resort to the little church, situated just inside the cemetery gates on Point Lobos (Geary), for weddings and baptisms. Once a month, Archbishop Alemany came across the sand dunes on horseback, to say Mass in the chapel.

The cemetery moved and enlarged the chapel in 1868, relocating it to St. Joseph’s Avenue at the end of Ellis Street, where the chapel began to offer Mass every Sunday. In 1873, relocation from Market Street of the church that had served St. Patrick’s parish since 1854 interrupted the evolution of the mortuary chapel into a parish church. That woodframe structure, moved to Eddy between Laguna and Octavia, became St. John the Baptist.

Archbishop Riordan took up residence at St. John’s, in 1885, which served as the “pro-cathedral” until the completion of a new cathedral at Van Ness and O’Farrell and formation of the cathedral parish led to the closing of St. John’s in 1891. By that time, Holy Cross, which formally became a parish in 1887, had outgrown its cemetery chapel and took the opportunity to acquire the former St. Patrick’s church (a.k.a. St. John’s) and moved it to its present location.

This was never more than a temporary solution to Holy Cross’s space needs, and the parish began to plan long range for a new, permanent church building. Archbishop Riordan
laidthe cornerstone on April 3, 1898, and dedication of the completed church took place August 12, 1899. The architects were Shea and Shea. Known especially for their Catholic churches, the brothers Frank T. and William D. Shea also designed St. Brigid and St. Paul’s, in Noe Valley. With John D. Lofquist, Frank Shea designed St. Vincent de Paul, Star of the Sea and Mission Dolores Basilica, as well as the reconstruction of St. Patrick’s on Mission Street.

The new Holy Cross was brick with the porch and towers in Colusa sandstone. A steel frame supported the roof. During the 1906 earthquake, stone fell from the towers and damaged the pediment, rendering the building unsafe. During rebuilding, which began immediately, parishioners attended services in the adjoining Old St. Patrick’s, which had served as a parish hall since construction of the new church.

Rebuilding resulted in an exact restoration of the façade below the towers, which were replicated in sheet metal, not in stone. Holy Cross reopened September 14, 1906.

Heritage staff toured the Holy Cross site with Andrew Meieran twice, several weeks before the project became public. While plans are entirely conceptual at this stage, it did not take long to see the exciting possibilities the interior spaces offer and to share Andrew’s great enthusiasm for their realization. He envisions between 12 and 15 loft residences built virtually as a separate structure within the church’s nave and bolted to the walls, with a full seismic upgrade. This approach seeks to minimize the impact on the historic interior and theoretically would not preclude the option of restoring the original configuration, should that become desirable at some future time.

Although Old St. Patrick’s does not fit immediately into this scheme, Meieran has been seeking a buyer for this City Landmark who will develop it for a new use on site.

Pat Stack, a contractor, and Mike Koestoff, of West & Praszer Realtors, have joined Meieran to form the Eddy Street Partners. They anticipate that work on the church will come in the second stage of a three-stage project. First, new multi-unit residential construction will replace the existing, c. 1958, rectory on the lot west of the church. In the third stage, on the empty site east of Old St. Patrick’s, plans call for a residential building comparable to that in stage one. Andrew hopes to achieve a design for the new construction that is unique and at the same time compatible with Holy Cross and the existing Italianate residences on the block.

Heritage has offered its advice on helping to avoid the pitfalls that might compromise good conservation principles and support in steering this complex project through the approval process at the Planning Department. All of San Francisco, as well as preservation advocates across the country, will follow this project with keen interest. Its success may set a new standard for the conservation and adaptive reuse of large urban religious structures.

—D.A.

In related news, the San Francisco Independent reported on September 5 that the Archdiocese would commit up to $4.5 million among four parishes on condition they are able to raise the balance of funds necessary to retrofit their brick churches for seismic safety. The churches are St. Boniface, St. Patrick’s, Old St. Mary’s (all City Landmarks) and St. Paul’s. An additional $1.5 million may go to Sacred Heart parish, which is considering demolition of its historic church at Fillmore and Fell and construction of a new, smaller, church.

Of other historic unreinforced masonry Catholic churches, Notre Dame des Victoires, downtown on Bush Street, reportedly will finance its retrofit without assistance from the archdiocese. Private sources will pay for the retrofit of St. Francis of Assisi, in North Beach, to house the archives of the Archdiocese.

Still at risk of possible demolition, in addition to Sacred Heart, are St. Joseph’s Church, on Howard at 10th, a City Landmark and listed on the National Register, and St. Brigid’s Church at Van Ness and Broadway. Parishioners of the latter are awaiting a decision from the Vatican on their appeal of the church’s closure.
Synagogue
continued from page 1
while its nextdoor neighbor, at 1859
Geary Boulevard, The Albert Pike
Memorial Temple (lately the Korean
Presbyterian Church) was demolished
as a result of earthquake damage.
Fire has also
claimed St. Paulus
Lutheran Church
(see page 5). St.
Rose Academy is
gone; Jones Memo-
rial Methodist
Church recently
applied for a
demolition permit;
and it looked for a
time as though
Macedonia Baptist
Church, now a City
Landmark, would be
razed, as well. The
district must not
needlessly lose another institutional
landmark.

The Bush Street Synagogue was
home to Congregation Ohabai
Shalome. This community resulted
from a schism within Temple Emanu-
El, in 1864, when a group opposed to
reform in traditional worship and
observances decided to form a new
congregation. Its first temple, dedi-
cated in 1865, was at 414 Mason
Street. Following the shift of San
Francisco’s population, like many
other institutions, Ohabai Shalome
completed its new home in the
Western Addition, in 1895.

San Francisco architect Moses J.
Lyon designed the synagogue with a
combination of Venetian, Moorish and
Romanesque elements, as the Land-
mark Case Report says, “to create a
lively ensemble, a feast for the eyes.”
The temple lost its distinctive minaret-
like twin towers (shown in the
accompanying photograph) many
years ago. A photograph in a 1916
publication shows the building already
missing the towers.

Ohabai Shalome was an active
congregation in the early part of this
century, but with membership declin-
ing, it sold the building in 1934, to
Teruro Kasuga. He held it until the
incorporation of the Soto Mission, a
Zen community, to which he granted
title, in 1939. World War II internment
forced the Japanese to vacate the
property. According to the Landmark
Case Report, a Christian group used
the building during the war years,
after which the Soto Mission returned
and formed a thriving community
during the 1950s.

The Redevelop-
ment Agency
acquired the Bush
Street Synagogue in
1975 and began the
search for a pur-
chaser. We antic-
pate that the current
RFP will generate
interest among
potential developers
who will rehabilitate
and preserve this
important building
for an appropriate
use in place and
who can demon-
strate the financial
capability to perform in a timely
fashion. The Bush Street Synagogue is
now 20 years older than when the
search for a rehab project first began,
and it cannot endure much longer
without suffering serious deterioration.

Fine tracery of Venetian-inspired
Gothic arcade, expressed in wood,
spans the second story over the
entrance to the Bush Street Synagogue
(above). Historic photo (below)
shows original minaret-like towers,
lost through an unknown cause,
sometime before 1916.

REQUEST FOR
PROPOSALS

A Developer’s Packet
containing detailed information
on the Bush Street Synagogue
development program and the
necessary forms to submit
proposals is now available. Non-
refundable fee for the packet is
$25. Deadline for responses is
3:00 pm, March 20, 1996.

Contact:
San Francisco
Redevelopment Agency
770 Golden Gate Avenue
San Francisco, CA 94102
Attention: Judy C. Eng
Telephone: (415) 749-2437
Fax: (415) 749-2526
LEGION OF HONOR REOPENS

The California Palace of the Legion of Honor officially opened its doors to the public on Saturday, November 11th. After three years, and $36.5 million, its renovation has not only made the structure earthquake safe, but has added 35,000 square feet of below-ground galleries and visitor services (See January/February 1995 Newsletter).

In making an $850,000 matching grant in support of the project, the National Endowment for the Arts endorsed the program as a model for the seismic retrofit of museums worldwide.

The architects for the renovation were Edward Larrabee Barnes and Mark Cavagnero. The original building, by architect George Applegarth, was built in 1924 and modeled after the Hotel de Salm in Paris, which became, under Napoleon, the headquarters of the Order of the Legion of Honor.

Two issues back, the newsletter carried an item from the October 1915 Architect and Engineer that described a brick house at the Panama-Pacific International Exposition. We invited readers to provide any information on the building or its whereabouts.

Gary Goss, who for many years has shared his unmatched knowledge of San Francisco's built environment with Heritage, responded with the information that the house was moved to 3044 Franklin Street. He provided an ad from the Examiner (May 3, 1924) with a rendering of the house at its new site and a statement that it "was originally the Model Brick House situated at the western end of the Panama-Pacific Exposition grounds." When the fair closed, "it was moved over two miles to its present location on Franklin Street between Chestnut and Francisco . . . ."

The Sanborn Fire Insurance Map shows the tell-tale pink footprint of a masonry building at that location, amidst a sea of yellow that designates the wood frame construction typical of San Francisco's residential neighborhoods. Unfortunately, the building is no longer there. According to Gary, a multi-family residence replaced it in 1975.

Further research produced the accompanying photograph from the collection of the San Francisco Public Library and an account of the house from The Story of the Exposition, by Frank Norton Todd (1921), that describes it as, "a well-built brick building of six rooms, on the most modern plan, with plenty of closet and storage space, a model ‘labor-saving’ kitchen, and a sleeping porch at that time considered a valuable aid to the health of the occupants. The building was erected by a little group of men interested in burnt-clay products, who associated themselves as the Panama-Pacific Clay Products Association, and they intended to furnish the home and make it a rendezvous for architects, contractors, and manufacturers, but conditions in their various lines were such around Opening Day that they had to abandon that part of the plan, and the house was furnished by Miss Louise Brigham, with examples of her furniture made from boxes. She took possession about September 9, 1915, and after that it is estimated that over 65,000 people visited the brick house and were duly impressed, let us hope, with the necessity and wisdom of attaining durability, safety, and fire resistance in dwelling-house construction."

Now, if someone can just come up with information on Miss Brigham and her intriguing "furniture made from boxes." . . .
OBSERVING A QUARTER CENTURY

In 1996, The Foundation for San Francisco's Architectural Heritage will observe its 25th anniversary. Our programs throughout the year will reflect the celebration, and the staff and board members have been planning for several months. Newsletters will feature selected milestones in the organization's history. A very special Soirée, in April, will be part of the observance. Look for the details after the first of the year.

A NEW WAY TO SUPPORT HERITAGE

Next time you clean out your closets, storerooms, basements, garages and attics, you may find you have the makings of a donation to San Francisco Heritage. We are now among the more than 200 nonprofits who qualify for proceeds from the sale of goods donated to the Community Thrift Store in San Francisco.

Here is how it works. Deliver your second-hand items to the store at 625 Valencia Street, anytime between the hours of 10:30 am and 5:00 pm, seven days a week. The receiving door is on the south side of the building, on Sycamore Street.

Tell the attendant you are donating to The Foundation for San Francisco's Architectural Heritage (we appear alphabetically under "T"), or simply give our account number: 132. When the items are put out on the floor for sale, the account number appears on the price tags, and we receive credit when the items sell, less a proportional share of the overhead cost of operating the store.

Goods must be useable and saleable "as is," Community Thrift will not accept anything in need of repair, nor does it accept major appliances, beds or sofa beds. They offer a pick-up service for furniture and the contents of large estates.

Call Community Thrift, (415) 861-4910, with your questions and for more information.

CONSERVATION AT THE HOUSE

Heritage has recently undertaken some much-needed conservation tasks at The Haas-Lilienthal House.

Birgitta Anderton responded to a call for volunteers in the newsletter, offering her skills as a conservator of textiles. She is making a complete inventory of fabrics in the House, including carpets and drapes, and ensuring their proper care and storage.

Educated in Sweden and England, Ms. Anderton was head of the Textile Conservation Laboratory for the Fine Arts Museums of San Francisco for eight years. To aid her task here, she is asking our readers to fulfill her wish list for white sheets, single wooden hangers and a folding card table. If you can donate any of these, call us at 441-3000.

Heritage engaged Zaffle Fine Decorative Painting, of Tiburon, to do spot touch-up of wood graining and real wood surfaces in the House. This project entailed simply painting gouges, chips and major scratches. Repair of Lincrusta and other wall fabric has also occurred. Visitors are already noticing the beneficial results in areas like the kitchen, parlors, dining room and the hallways.

George Zaffel was trained in Brussels, and in 15 years of business he has done a number of prominent restorations, including the Vice President's office in Washington and Temple Sherith Israel in San Francisco.

HERITAGE MEMBERS RECEIVE RIGHT TO VOTE

At its October 10th meeting, the Heritage Board of Directors passed important amendments to the bylaws of the organization. During the past year, the Board carefully reviewed the bylaws and drafted several changes that update organizational policies to make them consistent with other not-for-profit preservation organizations.

Under the terms of the original bylaws, only the Board of Directors were voting members of Heritage. Now, under the adopted amendments, all dues-paying members will have the right to vote on the election of directors at an annual meeting held in the spring of each year.

The adopted amendments have also modified the term limits for directors. The term of office has always been three years, but now each director may serve up to three consecutive three-year terms.

Other changes establish attendance requirements for directors and reduce the number of board meetings from twelve to nine per year.

Heritage has begun planning for its first annual meeting. We will announce details sometime after the first of the year.

For a copy of the newly adopted bylaws, incorporating the changes described above and other amendments, please contact the Heritage office: (415) 441-3000.

We ask friends and members to include Heritage in their year-end giving, and to consider ways to make substantial donations to Heritage through a variety of planned-giving programs that, in certain circumstances, may
- reduce your income tax
- eliminate capital gains tax
- enhance your asset yield
- lower estate taxes.
Consult your tax adviser or estate planner for assistance.

415.563.7868
client list includes San Francisco Heritage
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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More...and More Painted Ladies

Elizabeth Pomada and Michael Larsen have announced plans for a new entry—the seventh—in their series of books on architecture of the Victorian Era. In preparation, they have put out the call for assistance from admirers of Victorian everywhere.

They are seeking Victorians around the country painted in three or more contrasting colors and extraordinary interiors decorated in a personal style or a period style.

Please call or send photographs with names, addresses and phone numbers, as soon as possible, to:

Elizabeth Pomada, Michael Larsen & Douglas Keister
1029 Jones Street
San Francisco, CA 94109
Telephone: (415) 673-0939 Fax: (415) 673-0367

(Authors will acknowledge contributors in the book.)
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.

DECEMBER

December 16 - April 21
Exhibit: Selections from the Permanent Collection of Architecture & Design SFMOMA. Call (415) 357-4000

Through December 28

Through January 21, 1996
Tendencies: New Art from Mexico City Exhibition, San Francisco Art Institute 800 Chestnut St. Call (415) 749-4588

Through February 11, 1996

Through February 16, 1996
4th Annual Computer-Graphics Exhibit AIA/SF Gallery, 130 Sutter St. Call (415) 362-7397

Second Tuesday of every month
American Decorative Arts Forum Lecture Series. 8:00 pm, Trustees Auditorium, Asian Art Museum Call (415) 476-8252 or 499-0701

JANUARY

January 6 - 19

January 9, 8:00 pm
Lecture: Dining in Victorian America American Decorative Arts Forum.

January 12

January 13, 10 am - 4 pm
Open House: A.C.T. Geary Theater Homecoming Celebration. Free, but tickets required. Call (415) 834-3349

FEBRUARY

February 11
California Preservation Foundation 13th Annual Design Awards Program Pasadena. Call (510) 763-0972

February 13, 7:30 pm

BAY AREA TOURS

Alied Arts Guild, Menlo Park Tours Call (415) 322-2405

Camron-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) 485-3328

Dunsmuir House & Gardens, Oakland Tours Call (510) 615-5555

Lathrop House, Redwood City Tours Call (415) 365-5564

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

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

Oakland’s Free Walking Tours May 1 - Oct. 31. Call (510) 238-3234

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

JOIN SAN FRANCISCO HERITAGE!

Please enter my membership in the following category:

☐ $35 Individual
☐ $50 Family
☐ $100 Supporting
☐ $250 Contributing
☐ $500 Sustaining
☐ $20 Seniors/Students

[ ] Please make checks payable to: San Francisco Heritage 2007 Franklin St. San Francisco, CA 94109

Contributions are tax deductible.