Passage of Proposition A, on the November 1992 ballot, has now made the seismic retrofit of unreinforced masonry buildings (UMBs) mandatory in San Francisco.

Under the language of the July 1992 ordinance passed by the Board of Supervisors, by approving the bond measure, voters converted its voluntary standards to mandatory requirements. Owners of all 2000 UMBs must now file permits to retrofit their structures seismically or to demolish them within time periods ranging from 1 1/2 to 10 years. Earlier, a roughly estimated 400 buildings were expected to be required to file applications for retrofit or demolition within 2 1/2 years. New questions have suggested the actual number may be dramatically larger.

On January 4, the Board of Supervisors passed the first of what are expected to be several additional ordinances establishing the details of the program. Ordinance 97-92-66 specified the formula for setting interest rates on the loan funds provided by the UMB bond sales, earmarked portions of the funds for buildings meeting certain low income criteria, and created an advisory board which will make recommendations to the Board of Supervisors.

Some commercial building owners and many churches have expressed concern that they will be unable to utilize loans to cover the required work because of its high cost and the expected interest rates. Furthermore, the $350 million bond issue is not sufficient to meet all the needs. An unknown number of structures, possibly as many as 700-800 containing low-priced housing, will be eligible for much more favorable interest rates and are expected to receive the required retrofit work.

San Francisco Heritage continues to express its belief that, without substantial further modifications in the ordinance and greater clarity among decision makers that it is in the best interest of San Francisco to increase public safety while conserving its building resources and the mix of uses they shelter, the city will lose small businesses, social and religious institutions, medium priced apartments and many structures which

---continued on page 3---
ARCHITECTURAL FRAGMENTS

The landmark Alcazar Theatre, at 650 Geary Street, reopened last August with a reception hosted by resident producer Steve Dobbins and Fee Munson & Ebert Architects. The refurbished theatre now boasts a 499 seat house, state of the art lighting and sound systems, numerous dressing rooms, rehearsal space, offices and a stylish lobby under the distinctive dome of the Islamic Revival building, by T. Patterson Ross (1917). On February 22, the Alcazar will host California Preservation Foundation's 10th annual Design Awards Presentation. Award categories include restoration, rehabilitation and adaptive reuse. For information on the program, call (510) 763-0972.

The San Francisco Chapter of the AIA has honored Supervisor Tom Hsieh with its 1992 Civic Leadership Award. Given annually to an individual or individuals whose activities and leadership have caused "fundamental improvement to the built environment of San Francisco," the award recognized Hsieh's efforts on behalf of the unreinforced masonry building ordinance and bond issue.

Sacred Trusts VI, the 6th national conference on the stewardship and preservation of older religious properties, takes place in Salt Lake City, April 29-May 1, 1993. This marks the first time the conference, which offers training and education in the conservation of older religious properties, will convene west of the Mississippi. For information contact Diane Cohen or Bob Jaeger, Partners for Sacred Places, 1616 Walnut Street, #2310, Philadelphia, PA 19103. (215) 546-1228.

The latest publication in the National Trust's Information series, Controlling Disaster: Earthquake-Hazard Reduction for Historic Buildings, is now available. It outlines the steps to take in assessing the risk to your particular building and in selecting and working with an engineer or other qualified professional to evaluate engineering and design options. It also explores costs and financing issues. The cost per copy is $5 including postage; $2.50 per copy for orders of 10 or more + $5 postage. Send a check, including local sales tax, to Information Series, National Trust for Historic Preservation, 1785 Massachusetts Avenue NW, Washington, DC 20036.
UMB Bond Measure
continued from page 1
contribute to the historical and architectural character of the city. Those who have followed the UMB issue acknowledge that the passage of Proposition A, rather than representing the resolution of the issue, has created a need for major new efforts to direct implementation of the program and enforce its provisions.

If you have an interest in helping Heritage communicate the importance of this issue, please call the office, (415) 441-3000. Letters and phone calls from concerned San Franciscans will be needed.

PIER 24

During December, the Port of San Francisco announced its intention to demolish the entire structure comprising Pier 24, located south of the Ferry Building and north of the anchorage of the Bay Bridge. Piers 24 and 26 were the subject of development proposals sought by the Port at the beginning of 1989 (See Winter 1990 Newsletter).

One proposal would have retained all of Pier 24, as well as Pier 26, and adapted both structures for maritime-related uses. The Port Commission selected a competing proposal, which called for the demolition of Pier 24 and construction of a hotel behind the retained Pier 26 bulkhead. The hotel proposal led to a ballot initiative in 1990, which sought to ban hotels on the waterfront. Its successful passage prevented construction of the hotel and in turn led to the waterfront land use plan now being developed by the Port. A new request for proposals is expected to be made after the plan is completed.

The Port, whose prolonged neglect appears to have led to the deterioration of the Pier 24 structure, claimed the existence of an emergency as the rationale for their decision, although Port officials provided no supporting evidence. Demolition of Pier 24 occurred at the end of December.

GOODWILL INDUSTRIES

1500 Mission Street

Goodwill Industries has announced plans to acquire the former Coca Cola bottling plant at 1500 Mission Street (B-rated) for their new headquarters in San Francisco, using FEMA funds received for damage to their building at 980 Howard Street.

Goodwill has determined that requirements of the San Francisco Building Department, beyond the work to repair 1989 earthquake damage, have made their return to 980 Howard Street too difficult. This case provides a further illustration that, although repair of 1989 earthquake damage to San Francisco buildings is often technically and economically feasible, it is City requirements for major additional work which owners cannot afford that is leading to the demolition of otherwise repairable buildings.

Goodwill will utilize FEMA's "alternative project" option to acquire 1500 Mission. Heritage has worked with the organization and FEMA to facilitate a successful completion of this transaction. Goodwill will demolish 980 Howard and sell the cleared site to the Redevelopment Agency.

BUENA VISTA NORTH HISTORIC DISTRICT

A proposed local historic district, north of Buena Vista Park, failed to gain passage by the Board of Supervisors on November 16. Supervisors Achtenberg, Hallinan and Maher supported the measure and resisted efforts by opponents of the district to manipulate the process and distort facts.

The proposed district was the result of years of effort by a group of area residents. If adopted, it would have ensured that planning staff and the
Planning Commission consider the outstanding architectural caliber of the area when demolition or major alterations are proposed within its boundaries.

Although the Landmarks Board voted to designate the district in January 1990, and the previous Planning Commission approved it in January 1991, the proposal languished in committee and at the Board of Supervisors since March 1991. In a move which surprised many observers, the Planning Director sought defeat of the measure, despite its earlier approval by the Planning Commission. A future newsletter will discuss this issue in detail.

1623 & 1629 PINE ST.

On November 23, the Planning Commission approved a project which will demolish the entire block between Van Ness Avenue, Pine, Franklin and Austin Streets (See Winter 1990 Newsletter). A total of six buildings face demolition, including B+ and C-rated structures. The Department of City Planning's 1976 Survey rated several of them among the top 10 percent of the city's architecturally most interesting buildings.

In approving the proposal, the Planning Commission ignored the City's adopted plan for Van Ness Avenue, which calls for the retention of the B+ rated structures at 1623 and 1629-31 Pine Street. Project sponsors claim that retention of the two buildings and incorporation into the new complex was undesirable.

Under Planning Director Dean Macris, the Department had raised many concerns about the project, including the loss of affordable housing and its overall design character, in addition to its failure to retain the buildings as called for in the Van Ness Plan. In a reversal of its earlier position, the Planning Department, under new leadership, recommended approval of the project to the Commission.

Demolition on the site may have begun by the time this issue of the Newsletter comes off the press.

--- Correction

Through an oversight, the front page story on the appointment of the new Landmarks Board, carried in the October/November issue of the Newsletter, omitted the name of Nicholas Sapunar, among the members named by Mayor Jordan.

Heritage offers its apologies to Mr. Sapunar and to the Landmarks Board for this omission.
Sixty years ago, the federal government launched a massive effort to lift the nation out of an economic depression that, by then, had persisted stubbornly for more than three years. Passage of the National Industrial Recovery Act of 1933, authorized formation of the Public Works Administration. Throughout the remaining years of the decade, the PWA provided financing to federal, state and local agencies for the construction of needed public works.

By October 1, 1939, the PWA had assisted more than 34,000 projects involving a total of nearly 28,000 buildings. These projects generated, directly and indirectly, nearly five billion man hours of labor. They pumped an estimated $126.5 million into the architectural and engineering professions alone.

The nation benefited from the creation of jobs and from lasting public improvements that enhanced community life: new highways, bridges, and airfields; facilities at National Parks; reliable water supplies and electricity made available for the first time in some regions; new libraries, museums, schools, hospitals and homes for the aged. San Francisco's share of the bounty included a new mint, several new school buildings, Aquatic Park, Piers 35 and 37, several buildings for the fair on Treasure Island and the Rincon Annex Post Office.

Writing in an architectural survey of selected PWA projects, published in 1939, C.W. Short and R. Stanley-Brown detected the evolution of something novel. They noted "almost a new school of architectural design" emerging particularly in California, where the Field Act, in response to the Long Beach earthquake, abolished all types of veneer construction and eliminated projecting cornices and free or loose ornamental features. In accommodating these requirements, observed the authors, architects have evolved a new type of design, free of excessive ornamentation, that is neither traditional nor very modern.

This evolving new style was what architectural historian David Gebhard has called "PWA Moderne," the third phase of a style derived, in part, from L'Exposition Internationale des Arts Décoratifs et Industriels Moderne (Paris, 1925), and therefore often called, incorrectly, Art Deco. Preceded by the Zigzag and the Streamline Moderne, PWA Moderne, according to Gebhard, retains the horizontal proportions and balanced and symmetrical form of classicism, wherein piers replace columns, sometimes fluted, but generally having neither capitals nor bases. Surfaces are generally smooth and flat. Ornamentation is sparse, often terra cotta.

San Francisco's Rincon Annex Post Office was a late expression of the PWA Moderne, completed in 1940. Its designer was Gilbert Stanley Underwood (1890-1960), who had a successful practice in Los Angeles, during the 1920s, centered on commissions to design visitors' facilities at San Francisco's Rincon Annex Post Office in San Francisco
Gilbert Stanley Underwood, Architect

and homes for the aged. San Francisco's share of the bounty included a new mint, several new school buildings, Aquatic Park, Piers 35 and 37, several buildings for the fair on Treasure Island and the Rincon Annex Post Office.
In Moderne's first phase, the Zigzag (late 1920s), the cube and the rectangle predominate, composed in a building-block fashion so that each form or volume remains distinct. Linear and two-dimensional patterns, often geometric (including "zigzag" lines), characterize ornament, which typically appears appliquéd to the building. Stylized human, animal and plant forms derivative of Classical, African, pre-Columbian and Egyptian sources also appear, etched in low relief. The horizontal curving lines and aerodynamic look of the Streamline Moderne reflect the design of ships, airplanes, trains and automobiles by preeminent industrial designers of the 1930s, including Norman Bel Geddes, Raymond Loewy and Walter Dorwin Teague.

Photos by David Bricker:
James Lick Middle School (top), W. H. Crim, Jr., 1932. Aquatic Park Casino, William Mooser, Sr. & William Mooser, Jr., 1939.

several national parks, including the Ahwahnee Hotel at Yosemite (1925-6), and railroad stations for the Union Pacific.

In his design for the Omaha Station (1929), Underwood, the railroad announced, "dared to cast aside all precedent" and produced what is said to be the nation's first Moderne depot. While he had some prior success in that style, notably the Wilshire Tower office building in Los Angeles (1928; recently rehabilitated), it was the Omaha station that secured his reputation as a Moderne designer.

Forced by the Depression to close his practice, in 1933, Underwood moved to Washington, D.C., where he became a consulting architect with the federal government. In that capacity, he designed over 20 post offices, including the Los Angeles Post Office Annex and San Francisco's Rincon Annex; two large federal court houses, in Seattle and Los Angeles; the United States Mint, in San Francisco (1936) and the Appraiser's Building, 630 Sansome Street (1941). He continued his government service until retirement, in 1954. Gilbert Stanley Underwood died in 1960.

Rincon Annex, a large compact structure of reinforced concrete, fills the width of Mission Street, between Spear and Steuart Streets. The three street elevations are expressed in colossal piers, which support an attic story of small, regular windows.

Stringcourses cap the vertical thrust of the piers and emphasize the flowing continuous horizontal lines of the Moderne design. Between the piers, windows rise two stories to spandrels decorated with leaping dolphins.

An aluminum-framed niche lined with stars and stripes displays a stub-winged concrete eagle on either side of the two Mission Street entrances, which are framed in polished black granite. Original aluminum doors with zigzag detailing and aluminum grille work covering the transom windows remain intact, as does virtually all of the original Moderne interior of what was the customer service area of the post office, down to the light fixtures, air registers, terrazzo, and stair rails. Most remarkable, considering their perilous history, the 27 murals also survive.

Coit Tower was the site of the nation's first federally commissioned arts project of the Depression; Rincon Annex was one of the last. In 1941, as the result of a national competition, Anton Refregier received the commission for a mural cycle in the Rincon Annex Post Office, depicting the history of California. Russian-born, Refregier studied in Germany, France and at the Rhode Island School of Design. During the 1930s, he was part of the Woodstock, New York, artists' colony.

The project encountered controversy from the start. After the nation entered World War II, a women's patriotic organization objected to using "manpower and material in wartime" on the murals, and Refregier agreed to suspend work "for the duration." He resumed in 1946, and completed the murals two years later. The artist's "realistic" rather than "romantic" portrayal of local history, including scenes of a vigilante execution and anti-Chinese riots, was bound to generate controversy. Events like the bitter 1934 waterfront strike were too close in time and too close to home not to rekindle passions, and Refregier agreed to a number of changes to quell local tempers.
The discussion of the murals entered the national forum in the Cold War atmosphere of the McCarthy era. Critics in Congress demanded their removal on grounds they were "subversive and designed to spread Communist propaganda." In response, the Bay Region Committee to Protect the Rincon Annex Murals, "a well-heeled and politically immaculate group," in the words of San Francisco journalist Richard Reinhardt, led an effort to save the murals that generated 80 letters from directors of art museums, art professors and critics and petitions with hundreds of signatures. The matter died quietly when, in 1953, San Francisco's Congressmen spoke in defense of the principle of artistic freedom.

During the next 25 years, hundreds of postal patrons viewed the murals everyday, most never suspecting the controversy that had threatened them. In 1978, the murals faced another challenge. The Postal Service announced plans for a new postal sorting center at India Basin and closure of Rincon Annex. At that time, mounting pressure for commercial growth in San Francisco was beginning to push intense high rise development south of Market Street, and the Rincon Annex site offered a full block of prime real estate.

Removal of the murals to another location would have been costly and could result in their considerable damage. Fearing that sale of the property for development would, therefore, lead to the destruction of the murals along with the building, artists Emmy Lou Packard and Ruth Assawa organized the Rincon Annex Preservation Committee, which launched a petition drive to preserve the building with its murals in place and to ensure continued public access to them. Heritage lent its name to the effort (See June/July 1979 and December 1979 Newsletter).

The Landmarks Board approved a landmark designation for the Rincon Annex and its murals, in November 1979, one month after Refregier died, at age 74. The following year, Rincon Annex entered the National Register of historic places, making a rehab project eligible for federal tax credits and requiring its conformance to the Secretary of Interior's Standards. National Register listing also ensured that any federal or federally assisted project for the site would require "106 review," which, while not an absolute guarantee of preservation, is a strong incentive to that end.

In 1983, after four years of negotiations, the Postal Service and the Redevelopment Agency, in whose Rincon Point-South Beach redevelopment area the property sat, selected Rincon Center Associates, Perini Land and Development Company, managing general partner, to develop the site. The Associates proposed to rehabilitate the existing building and undertake new construction to combine office, retail, and residential uses with public open space.

Converting the historic building, most of which had functioned as a mail sorting facility, into an attractive and modern office space presented a particular challenge. The solution was — continued on page 8
Old Forms on a New Land: California Architecture in Perspective
Harold Kirker
Roberts Rinehart Publishers
Niwot, Colorado, 1991
Harold Kirker, one of the foremost historians of California architecture, has published a new work. Entitled _Old Forms on a New Land: California Architecture in Perspective_, Professor Kirker's book is a concise state-wide survey of California architecture spanning the period from its Native American settlement to Post-Modern works of the mid-1980s.

As a cultural historian, whose previous works include the seminal _California’s Architectural Frontier_ (1960; reprinted 1986), which is required reading for any serious student of California architecture, Kirker interprets architecture as the tangible product of the social, cultural and economic phenomena forming California's history.

Readers familiar with Kirker's previous works will recognize a theme of his new volume: the colonial society that characterized California's population through the late nineteenth century transplanted European and East Coast architectural concepts, building techniques and cultural memory to the "new land." Kirker's attention extends into the twentieth century, in _Old Forms on a New Land_, and with it his subject shifts from an architecture dependent on external influence to one which is itself highly influential on national and international architecture.

During the early decades of the twentieth century, California's architecture metamorphosed from a colonial to a self-consciously distinct expression. As the state's population center and economic base shifted from Northern to Southern California, each region felt the need to create identifiable (if often false) architectural vocabularies.

In the masterful hands of Bernard Maybeck and, later, William W. Wurster, San Francisco and the adjacent communities came to be identified with Anglo-American woodsy domestic architecture, while Albert Pissis and Arthur Brown helped form the taste for classical commercial and public buildings.

In the south, Irving Gill, R.M. Schindler and Richard Neutra suggested an architecture that merged Hispanic traditions with European Modernism. In the Post-World War II period, the popular California Ranch House, closely associated with the Southern California designer Cliff May, became the state's greatest architectural export.

California Post-Modern architecture of the last ten years has made deliberate reference to major works and building traditions associated with the state's architectural history. Having found its own "voice," Harold Kirker believes, California architecture will continue to "be shaped by the state's now several hundred years old architectural tradition, the spaciousness and diversity of the land, the continuing cycles of immigration, and an adventurous and still youthful profession."

—Lauren Weiss Bricker

Six Rincon Annex
continued from page 7

to add two 36,000 square-foot floors atop the building and cut a section through the middle to create a 200-foot long atrium, with skylight and landscaped terraced balconies. It was clear from Underwood's original drawings that he had intended a later addition of two floors, and the original building carried stairway and elevator housing above the roof line, in anticipation of that addition. This fact eased approval of the plan, from a preservation point of view, particularly since the addition was held back from the edge of the structure, minimizing the visual impact.

The project refurbished the Rincon Annex postal lobby and undertook a complete seismic and life safety upgrade of the 1940 building, including a provision for handicap access. The enlarged post office building provides more than 222,000 square feet of office space and some 42,000 square feet of retail. Twin 22-story towers, constructed on the south portion of the site, originally a parking lot and loading area, contain 320 housing units above six floors of commercial space. The customer service area of the former post office, provides more than 222,000 square feet of retail.

The enlarged post office building provides more than 222,000 square feet of office space and some 42,000 square feet of retail. Twin 22-story towers, constructed on the south portion of the site, originally a parking lot and loading area, contain 320 housing units above six floors of commercial space. The customer service area of the former post office, provides more than 222,000 square feet of retail.

A plaza, featuring a 25-foot obelisk by Joan Brown, offers public open space between the historic building and the new towers. In the atrium space, murals by Richard Haas, continuing the theme of the Refregier murals, depict San Francisco and California history in art, culture, technology and business. An 85-foot "rain column" by Doug Hollis gives a dramatic focus that draws one from the historic lobby and carries the eye toward the expansive skylit atrium.

Project architect was Pereira Associates. Page & Turnbull served as consulting historical architects for the rehab of the postal lobby.
San Francisco Heritage thanks the following who contributed to the 1992 Annual Fund between September 16 and December 31, 1992

Ms. Carroll Brentano • Mr. & Mrs. Robert L. Buckter • Mr. Robert M. Clements • Ms. Mary Lou Cockcroft • Mr. Michael F. Colombo • Mr. & Mrs. David Oliver Creasey • Mr. Harlan W. Davidon, Jr. • Mr. & Mrs. Robert Della • Ms. Nikkie Dillon • Mr. & Mrs. Jerome L. Dodson • Mr. & Mrs. Ray Dolby • Ms. Daudee Douglas • Mr. & Mrs. Philip Ehrlich • Mr. & Mrs. Emil Roy Eisenhardt • Ms. Linda Jo Fitz • Mrs. Myron B. Goldsmith • Mr. & Mrs. Robert K. Gordon • Dr. & Mrs. Quentin Griffiths • Mr. David W. Hall • Mr. Jay R. Hendler • Mr. Kinji Imada • Mr. Claude P. Imbault • Mr. & Mrs. Thomas Job • Mr. Harold C. Kirker • Mr. Bill Kreutzer • Mr. Gerald Lee • Ms. Andrea Lopinto & Mr. Robert M. Carr • Ms. Sisi Luopajarvi • Mr. & Mrs. Lawrence B. Lusk • Mr. & Mrs. Donald MacLean • Mr. & Mrs. John McMahan • Ms. Sharon Moore • Mr. & Mrs. Stanley Neal • Ms. Rebecca A. Niven • Mr. & Mrs. Eugene C. Payne, III • Ms. Loretta K. Pietro • Ms. Laura Pilz • Mr. & Mrs. Richard Reinhardt • Ms. Marie Beverly Respess • Mr. Gregory J. Ryken • Mr. John F. Sampson • Mrs. Rose Etta Sampson • Mr. Paul H. Sedway, AICP • Mr. John Shearin • Mr. & Mrs. Morgan Sinclair • Mr. Darin Snow • Ms. Florence W. Stavish • Mr. & Mrs. George Theobald • Mr. Robert Thompson • Mr. & Mrs. James S. Tunnell • Mr. & Mrs. Samuel B. Wagner • Mr. Arthur Welch • Mr. John P. Willis • Mr. Robert Yeargin • Mr. & Mrs. Gil Young • Ms. Janet Zona • Ms. Alanna D. Zuppann

San Francisco Heritage welcomes the following new members who joined between August 1 and December 31, 1992

Ms. Mary Ann Albright • Mr. & Mrs. Alan Antos • Ms. Catherine Arnslen & Mr. Lewis Butler • Ms. Diana Beck • Mr. & Mrs. Ronald M. Brown • Mr. Robert Cain & Mr. Michael Teague • Mr. & Mrs. Peter Caldwell • Mr. John Capen • Ms. Jane Casey • Ms. Andrea Cohen • Ms. Judith Craig • Ms. Gina D. Nuccio • Ms. Linda Drake • Ms. Ana Fien • Ms. Brian Fristad • Mr. Craig Hansen & Ms. Grecelyn Monaco • Mr. G. H. Hileman • Mr. Maro Kagan • Mr. & Mrs. Paul Kahn • Ms. Layne Kaplan • Mr. Timothy Kelley • Mr. James Laufenberg • Mr. David F. Lee, III • Mr. & Mrs. Richard Lee • Ms. Megan Levitan • Mr. Eric Lloyd • Mr. & Mrs. Ronald Louis • Ms. Ann McClain • Ms. Erin McCormick • Ms. Mary New • Ms. Michele M. Pender • Ms. Alison Porter • Ms. Mary Price • Mr. Kenneth J. Rich • Ms. Lisa J. Roche • Ms. Allison Rodman • Mr. David Roumm • Mr. Joseph R. Sutton • Mr. Charles Glenn Thompson, AIA • Mr. John C. Tillotson, AIA • Mr. Stephen Topol • Ms. Patricia Ann Welsh • Mr. Richard Wulliger

— News in Brief

San Francisco Heritage is grateful to Peggy Haas, who generously underwrote the 1992 Holiday Open House. Special thanks to Richard Price and Charlotte and John Schmiedel for decorating the Haas-Lilienthal House, to Sally Woodbridge, for giving graciously of her time to sign copies of her newest book, Bernard Maybeck: Visionary Architect, and to the Choir, of Notre Dame des Victoires School for serenading the guests with holiday music. Also deserving of gratitude are Sue Weinstein, Stewart Morton, Michael Erlin and the volunteers who contributed in many ways to the success of the Open House.

Heritage's survey of the Inner Richmond continues to require the help of volunteers to do research and photography, as well as to perform clerical tasks. If you have some time to spare and are interested in helping out, while having the opportunity to learn about this interesting residential neighborhood in San Francisco, call Heritage at (415) 441-3000.

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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.
San Francisco Heritage is asking its members and friends to complete the following questionnaire. Our purpose is two-fold: to learn our readers' interest in the organization — what programs and activities are important to you and what you would like to see us do — and to identify potential volunteers, including those who may be willing to offer technical or professional skills on a pro bono basis.

Please send the completed form to San Francisco Heritage, 2007 Franklin St., San Francisco, CA 94109.

1) What led you to join Heritage? (Rank the following reasons in order of importance, with 1 being most important.)
   - A general commitment to historic preservation.
   - A love for San Francisco’s architecture.
   - A general interest in history and architecture.
   - The influence of a friend or associate
   - Attending a Heritage program or tour. (Which tour or program?)
   - Interest in a particular goal or issue (Which one?)
   - To take advantage of volunteer opportunities.
   - Other. Please explain:

2) What are the most important reasons you maintain your membership in Heritage? (Rank the following reasons in order of importance, with 1 being most important.)
   - Support for Heritage’s role as advocate for preservation in San Francisco.
   - Receipt of the Newsletter
   - Member discounts on tours and events.
   - 20% member discount at the book store.
   - Advance notice of events, tours and programs.
   - Other. Please specify.

3) Which of the following Newsletter features or topics do you enjoy reading most? (Rank in order of preference, with 1 being most preferred.)
   - Updates of current preservation issues
   - Old house renovations
   - New architecture in historic context
   - Articles offering technical information
   - Architects who built the city before 1940
   - Reviews of books on architecture; urban planning
   - Individual buildings of significance
   - Neighborhood history and architecture
   - Discussion of urban planning issues in the city

4) Are there features or topics not now in the Newsletter you would like to have included? Please specify.

5) Which Heritage programs are most important to you? (Rank the following in order of importance, with 1 being most important.)
   - Architectural walking tours
   - Haas-Lilienthal House tours
   - House Interiors tours
   - Architectural Bay Cruise
   - Lecture series
   - Chinatown program
   - Technical workshops
   - Other. Please specify

6) What has Heritage done recently that you liked best?

7) Which programs or activities Heritage does not currently offer do you feel it should?

8) Has Heritage ever taken a position on an issue which you believe it should not?  
   - Yes  
   - No  
   - If yes, which issues?

9) Are there issues in the last five years you feel Heritage should have been involved in but was not?  
   - Yes  
   - No  
   - If yes, which issues?

10) Heritage is more effective when it can supplement its staff and board with volunteers. May we contact you about volunteer opportunities?  
    - Yes  
    - No

11) Would you assist Heritage’s advocacy efforts by attending public hearings and public meetings or writing letters and making phone calls to city officials in support of preservation issues?  
    - Yes  
    - No

12) Would you like us to contact you about joining the next training class to become a Heritage docent or tour guide?  
    - Yes  
    - No

Name & daytime phone, if you wish us to contact you.

We are interested in your comments and criticism. If you have any, please include them on a separate page.
CALENDAR

CONTINUING HERITAGE EVENTS

Sundays 11 am to 4:15
Haas-Lilienthal House Tours $4
Free to Heritage members & guests
Sundays 12:30 pm
Pacific Heights Walking Tour $3
Free to Heritage members & guests

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

FEBRUARY

February 2 - March 12
The Vanishing Presidio Joel Gardner Architectural Photography Exhibit
AIA/SF Gallery Call (415) 362-7397

February 17-19
Interiors Conference for Historic Buildings II in Washington, D.C.

February 22
California Preservation Foundation
Design Awards Presentation
Alcazar Theatre Call (510) 763-0972

MARCH

March through April
Exhibit: S. F. Waterfront Competition
Center for Critical Architecture
Call (415) 863-1502

March 4 - June 6
Exhibition: Shin Takamatsu
San Francisco Museum of Modern Art
Call (415) 863-8800

March 7, April 22, May 23
Musicales in Cherished Homes
Berkeley Architectural Heritage
Call (510) 841-2242

March 12
Legal Workshop
California Preservation Foundation
Call (510) 763-0972

March 15-22
Architecture Week SF/AIA
Call Liz Muffeny for schedule of events (415) 362-7397

March 19 7:30 - Midnight
Heritage Soirée (See page 7)

March 20 10 am
Heritage Tour of Rincon Annex
(See page 7)

APRIL

April 29 - May 1
Sacred Trusts VI Conference
Salt Lake City (See page 2)

MAY

May 9 - 15
Preservation Week 1993
"Make the Connection! Preservation & Livable Communities"

Year-round tours
Cameron-Stanford House, Oakland
Tours Call (510) 836-1976
Falkirk Victorian Estate, San Rafael
Tours Call (415) 485-3328

Supervisor Roberta Achtenberg joined members of the Heritage Board last fall at a luncheon in the Haas-Lilienthal House for an exchange of views on preservation issues in the city.

Palo Alto-Stanford Heritage
Tours Call (415) 321-8667 or 324-3121
Octagon House San Francisco.
Tours Call (415) 441-7512
Pardie Home Museum, Oakland
Tours Call (510) 444-2187

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