San Francisco Heritage will offer four lectures in its 1993 fall series. Three popular speakers recognized for their knowledge of San Francisco's architecture and the history of the city's development will appear.

Gray Brechin initiates the series with two lectures. The first of these is *Westward the Course of Empire*. The Gold Rush made San Francisco a West Coast outpost of empire, and the city's leaders soon laid out patterns of conquest that, Brechin contends, have shaped development and thought to the present. By 1905, the city's architecture reflected its imperial ambitions.

In his second offering, *The Imperial Dynasties*, Brechin illuminates social climbing, which he calls "one of San Francisco's favorite sports." He will explore San Francisco's early elite community on Rincon Hill and the challenge to that class' preeminence that came from the later industrial fortunes housed in the great mansions of Nob Hill and the Peninsula.

Judith Lynch follows, with *San Francisco's Victorian Revival*. Drawing on many years of interest and research in the subject, Lynch will explain the three principal styles of Victorian era architecture in the city. Along the way, she will address building costs and the working methods of some of San Francisco's most prominent 19th-century architects and contractors.

**continued on page 10**

The Haas-Lilienthal House will be the venue for visual artist Fred Wilson's first installation in the Bay Area. Entitled *An Invisible Life*, the temporary installation tells the story of a fictitious 120-year-old man through the photographs, letters, books and personal artifacts left behind after his death in 1990. The artist is mounting the exhibit during a three-month residency at Capp Street Project, a nonprofit arts organization in San Francisco.

Fred Wilson is a visual artist of African-American and Carib descent who lives in New York. His installations, which almost always mimic museum exhibits, call into question the ways in which we assign values to objects and create narrative histories. They also encourage viewers to seek their own personal or cultural histories in museological displays. His recent projects include *Primitivism: High and Low*, at Metro Pictures in New York (1991); *Mining the Museum*, at the Baltimore Historical Society (1992) and *The Museum: Mixed Metaphors*, at the Seattle Art Museum (1993).

*An Invisible Life* is on view, August 20 through October 3, as part of regular Haas-Lilienthal House tours, Wednesdays and Sundays. In addition, the installation alone is open Thursdays and Fridays, Noon - 4 pm and Saturdays, 10 am - 3 pm (closed September 25).
This year's annual
Victorian Alliance
House Tour, Sunday
October 10, features
the area of Dolores
Street, east of Noe
Valley. Participants will
visit eight buildings on
a self-paced walking
tour and learn the
history of this architectu-
urally rich neighbor-
hood. Tickets are $15
in advance and $20 at
the door and includelight refreshments at a historic church. Discounts available for seniors
and students. Mail checks for advance orders by September 20, to The
Victorian Alliance, 809 Fell Street, San Francisco, CA 94117.
For information, call (415) 626-1289.

The California Office of Historic Preservation reports that Senate
Bill 90, to create a California Heritage Fund for the support of
historical resources preservation programs, is making its way through
the State Legislature. Passage may be possible before the end of this
year. If you are interested, contact your legislators or Senator Dan
McCorquodale's office (916) 445-3104 for more information.

Sausalito Woman's Club Preservation Society will present
"Sausalito Afoot—A Historical Walk," On Sunday afternoon, September
26. The two-mile self-guided tour of the historic bayside city is
free and includes refreshments at the Woman's Club, designed by
Julia Morgan. For information call Hope McCrum, (415) 332-1021, or
Nancy Osborn (415) 331-2387.

The Museum of Modern Art will mount a retrospective exhibition
of the work of San Francisco- and Los Angeles-based architect Mark
Mack. His work, in Asia, Europe and North America, has evolved into
a distinctive avant-garde expression. Locally, Mack is recognized for
small-scale and residential projects that combine austere forms with
industrial, vernacular and natural materials. The show, October 7,
1993, through February 6, 1994, will feature models, photographs,
presentation drawings and furniture in a site-specific installation.

The American Institute of Architects San Francisco an-
nounces the opening of Small Firms Great Projects, an exhibition of
work of "great buildings by small firm members" of the local AIA
chapter. A "dazzling reception" will launch the show, at the Linn
Showcase, 290 Townsend Street, on Tuesday, October 5, from 6 to 8
pm. The exhibit will be open to the public and will travel to other
locations in the city over a three-month period, ending its run at the
AIA/SF Gallery, 130 Sutter Street. For information, call Liz Muffeny
(415) 362-3948.
1001 VALLEJO ST.

A nomination to designate the Hanford Residence, at 1001 Vallejo Street, a city landmark came before the Landmarks Board in July.

The owner is planning renovations of the building, and the area's community organization, Russian Hill Neighbors, has maintained contact with him and his planners for nearly a year. The association has expressed concern that alterations be compatible with the structure's historic character and respectful of the prominent and sensitive site it occupies at the foot of the Vallejo stairway garden. They have also encouraged retention of important interior features.

This imposing residence is contributory to the Russian Hill-Vallejo Street Crest National Register Historic District and received a “4” rating in the Planning Department’s 1976 survey. Under construction at the time of the 1906 earthquake and completed in 1907, it is an early example of the large homes that came to dominate the character of an area that had been an enclave of artists and writers.

Architect Houghton Sawyer (See July/August 1991 Newsletter) designed the house for railroad executive Robert Hanford, in one of his most effective renditions of the Jacobean Revival Style. Paul Verdier, President of the City of Paris department store, is among a succession of important persons to have owned and lived in the home. For a time, beginning in the 1940s, it served various institutional uses and most recently has been a two-family residence.

The owner opposes the effort to designate 1001 Vallejo a city landmark. At its July 7 meeting, the Landmarks Board voted to accept the case report, but the motion to initiate a landmark designation failed for lack of a second.

1123 POWELL ST.

Last fall, the leadership of the Korean Methodist Church voted to sell their church at 1123 Powell Street and buy a larger building elsewhere in the city. Some members of the congregation objected to the loss of the building because it has deep historical, cultural and social significance for many Korean Americans in the Bay Area. They formed the Korean American Heritage Foundation and initiated the nomination for designation as a city landmark.

The land itself is the site of the first Methodist Church in California (c. 1849). The Korean congregation, organized in 1906, built the present church in 1930, as their first permanent home. East Bay architect A.W. Smith designed the building.

The church's significance is not primarily architectural but cultural and historical. According to the landmark case report, the church was a center
for the movement to liberate Korea from Japanese rule, and it became a social and educational center assisting Korean refugees settling in the Bay Area. Ik-Tai Ahm, inspired by the sight of his nation's flag flying over the churchyard, conceived and composed a portion of what is now the national anthem of Korea in the Powell Street church. Here, also, the first Korean newspaper, *New Korea*, was published under the editorship of the minister.

**PRESERVED NOTIONS**

and an implementation plan. Toward the end of the year, the Park Service will begin contacting people and organizations that have submitted proposals to locate in the Presidio to try to match them with available space and with the criteria of the plan.

Matters have been in suspension due to the change of administrations in Washington. Recent confirmation of the National Park Director, who in turn has named a Presidio Project Manager, has set things in motion once again. The budget for Presidio operations and Presidio transition is heading for final approval in Congress, and legislation is pending to set up a public-private foundation, similar to that at Fort Mason, to handle the leasing of Presidio properties.

The Park Service will also soon be preparing requests for proposals for the operation of a variety of concessions in the Presidio, including the golf course and limited food services.

The public may obtain copies of the management and implementation plans and the environmental statement, when published, at Sir Speedy Printing Centers. Or you may call George Durgerian at (415) 556-3111 and request a "citizen's summary" from the Park Service.

**UPDATE**

On August 5, the Housing and Land Use Committee of the Board of Supervisors postponed until February a vote on designating Our Lady of Guadalupe Church a City Landmark (See April/May 1993 Newsletter). Although the Landmarks Board and the Planning Commission had voted unanimously to designate the church, the supervisors acceded to the request of the archdiocese for the postponement. The archdiocese agreed not to demolish the church in the interim.

On July 29, the Planning Commission unanimously approved designation of 101 Valencia Street a Structure of Merit (See June/July 1993 Newsletter). The action will permit use of the State Historical Building Code in adapting the former Salvation Army offices to affordable housing, thereby ensuring conservation of historic character while upgrading the building. The cost saving may be as much as $350,000, and will help keep the housing within the affordable range.

On August 5, the Planning Commission approved the Pacific Center project, that will demolish all but the street elevations of the historic Pacific Building at 4th and Market (See October/November 1992 Newsletter) for construction of a retail mall. The 1907 structure, by architect Charles F. Whittlesey, is a Category I Building in San Francisco's Downtown Plan.
HISTORIC SOUTH OF MARKET BUILDING STAGES A COMEBACK

Within four years of the 1906 earthquake, much of San Francisco had recovered from the general devastation. Today, nearly four years after the Loma Prieta earthquake, many of the issues that disaster raised are just beginning to be resolved.

One of the more encouraging cases involves the old brew house of the Jackson Brewery, at 1489 Folsom Street. It is one of six buildings of the former brewery complex designated a City Landmark (1990) and listed on the National Register of Historic Places (effective April 8, 1993).

Renovations of the brew house to accommodate seven live/work condominiums and a street level restaurant are nearing completion. The project is retaining the original open floor plan of the fourth floor and returning the first and fifth floors to that configuration. Exposed brick walls and steel frame preserve a sense of the original spaces throughout, even on the second and third floors, which are being subdivided into five units.

The 1989 earthquake caused cracking above the windows of the sixth floor tower and along the exposed roof parapet. The Department of Public Works pressed for demolition (See Winter 1990 and May/June 1991 Newsletter). By June 1991, the building was in escrow and the buyer committed to making the repairs. At one point, however, the City delivered a 72-hour ultimatum to remove damaged portions of the building to protect the public. The buyer obtained a court order allowing him to remove the loose brick on an emergency basis and save the upper portion of the building.

Once the purchase was complete, the first task was to rebuild the street façades of the tower in steel and concrete and rebuild the floor of the tower room. Its removal at some point in time had left the walls unsupported for a height of more than 25 feet. Approximately 50 feet of the parapet also needed major repairs.

In the façade reconstruction, new bricks have replaced several that broke during the process of removing them. They are scattered at random to appear less evident. However, even the older bricks look newer, notes project architect Henry Siegel, of Siegel & Strain, because simply handling them has removed some of the 80 years of grime. The mortar also stands out, even though the project's architectural conservator, Mary Hardy, analyzed and matched the content of the original mortar. Adding lamp black did not give it the hoped for patina, but Hardy assures Siegel that with a couple of years of weathering, the new and the old mortar will blend.

With the repair completed, the project turned to the seismic upgrade. At first, the project proceeded on the assumption that design and construction of the seismic retrofit could be undertaken independently of interior design and space planning. That proved impractical. “In the end,” wrote structural engineer Lawrence Fowler, “the details of the seismic scheme and those of the interior space plans became highly interdependent. . . . The necessity of a team approach to design decisions became evident at an early stage in the design process.”

The seismic solution had to conform to certain constraints. Primary was the requirement, for a project continued on next page
proposing to seek rehabilitation tax credits, to adhere to the Secretary of the Interior's Standards. Furthermore, the developer, Tom Robertson, wanted to retain as much of the interior exposed brick walls and uninterrupted space as possible.

After evaluating various options, Fowler selected an "eccentric" brace system to achieve maximum seismic resistance while adding less weight to the building and having less adverse impact on the building's historic character than conventional concentric bracing. The system consists of two massive concrete columns, one constructed in the southeast and one in the northwest corner of the building. Two steel beams from each column, connecting just below the 5th floor, run diagonally across the north and west walls and across the east and south walls, through to the foundation. In the basement, short steel frames form the eccentric links of the system. Their function is to increase the seismic structure's flexibility and to receive the impact of a major earthquake, protecting the rest of the system from failure.

The elements of the seismic system are exposed throughout the building, but they are fewer than with conventional bracing and appear compatible with the industrial character of the spaces. From outside, the braces show in only two windows on each of the street elevations.

The cost of the seismic work, which has brought the building up to current code compliance, was approximately $27 per square foot. Project contractor is Gottlieb Construction.

Siegel said he has always loved this building, and it has been exciting to work on it, particularly since, over the years, the building has been the object of envy of "armies of developers," as he put it. Until now, the numerous schemes for the building have run aground on the seismic issue.

Providing increased light and outdoor access to some of the condo spaces has required only three new openings in the building. All are on the east wall and none visible from the street, except the corner of a new doorway that one can see from across Folsom Street.

Original woodframe windows remain, in compliance with Secretary of the Interior's Standards. It was actually cheaper to repair than to replace them. On the 11th Street ground floor, a new entrance, for the residences above, has replaced an existing window, but it was reinstalled in place of a roll-down metal door in the next bay.

David Bricker and Lauren Weiss Bricker, who prepared the National Register nomination, called the Jackson Brewery a significant example of early 20th century American brewery architecture. The plant was under construction at the time of the 1906 earthquake, and it suffered substantial damage. Reconstruction in 1912 incorporated only a portion of the original, which forms the two stories of 1475 Folsom and the arched carriage entry that is part of the brew house. The permit record indicates no architect's name but does list James T. Ludlow, engineer, and Kaufman and Edwards, builder.

This complex and the Bauer and Schweitzer Malting Company (1908) at 441-51 Francisco, are the only extant brewing and malting facilities from the early 20th century in the city that retain integrity. The brew house's red brick walls with spare detail and round-headed arches are characteristic of the Romanesque Revival style, expressed in industrial structures of the early 20th century. Grey Colusa sandstone relieves the brick façade, notably at the base of the building.

Successful completion of this adaptive reuse extends the life of the brew house well into the next century. — D.A.
When the 1989 earthquake closed the Geary Theater, a few ghosts of early San Francisco's theater scene must have stirred. The great 1906 earthquake and fire destroyed every one of the city's downtown theaters. Since the Gold Rush, San Franciscans have had a passion for the stage, from grand opera to burlesque, and impresarios quickly mounted performances in temporary quarters around the city to satisfy the public's appetite. Within five years, seven new theaters opened in the rebuilt downtown.

One of those new houses was the Columbia, on Geary near Mason, which opened January 10, 1910, replacing its earlier namesake in the first block of Powell Street. The architects for the reinforced concrete structure were Bliss and Faville. After a brief period in the 1920s under other names, it became The Geary Theater, in February 1928. The American Conservatory Theater (ACT), which has performed in the house since 1967, acquired the building, with its Mason Street annex, in 1975.

Listing in the National Register of Historic Places (1975) and designation as a City Landmark (#82; 1976) acknowledged both the architectural significance of the Geary and its cultural importance. It is the oldest legitimate theater in downtown San Francisco. Among the great performers who appeared on its stage are George Arliss, Ethel Barrymore, Maurice Evans, Paul Robeson, Lunt and Fontanne, Katherine Cornell, Cornelia Otis Skinner and Judith Anderson.

From the street, the theater appears serene and unaffected by the Loma Prieta earthquake of '89. In fact, however, significant interior damage led the City to close it to the public immediately. A lighting bridge suspended in front of the stage had pulled loose and collapsed, carrying the decorative plaster ceiling of the proscenium with it into the front rows. Finishes throughout the building suffered damage.

The structure's performance in 1989 largely confirmed the findings of an earlier seismic evaluation. In the mid-1980s, ACT had begun planning a seismic upgrade and engaged SOH & Associates Structural Engineers. In 1987, SOH&A reported that the existing walls were inadequate to resist east-west lateral forces. Preservation architects Page & Turnbull integrated the engineers' findings into a project proposal, in 1988, to ensure from the start that the necessary structural upgrade would have

continued on next page
The Loma Prieta earthquake both underlined the importance of proceeding with the plans and threw up barriers to their realization. Efforts to secure funding assistance from the Federal Emergency Management Agency (FEMA) have entailed a long and detailed process, including 106 Review, required of all federally assisted projects to identify adverse impacts on historical resources. This spring, following the signing of a Memorandum of Agreement (MOA) among the Advisory Council on Historic Preservation, FEMA and the California State Historic Preservation Office, FEMA certified completion of the review.

During the process, FEMA had expressed concern over the impact of the seismic retrofit on existing fabric. In the end, however, the agency accepted the fact that the project could not achieve the dual objective of preserving this historic structure and meeting seismic standards of the current code without some adverse consequences.

ACT is poised to proceed with a project that goes beyond the seismic upgrade it originally contemplated before the 1989 earthquake. By 1991, architects Esherick, Homsey, Dodge and Davis had conceived the seismic solution with Page & Turnbull and SOH&A. In January 1992, Gensler & Associates assumed the role of project architect and has incorporated the retrofit scheme into a comprehensive plan that will include restoration of the auditorium to its original glory. Gensler’s project manager is R.K. Stewart, AIA.

The retrofit will entail reinforcing the existing south wall, at the back of the stage, and the existing proscenium wall. Location of a third point of resistance to east-west seismic movement presented a challenge. Placement of a steel frame or system of steel braces anywhere within the open span of the auditorium would obstruct sight lines and be destructive of historic fabric. The number, size and position of existing door and window openings in the Geary Street façade make the construction of any kind of steel frame or concrete shear wall at that point impractical and unacceptable because it would require destruction of historic elements, obstruct exits and windows and intrude upon the historic groundfloor lobby space.

The conclusion of the design team was that the only logical point of reinforcement in the north end of the building was at a line of existing steel columns, about 22 feet south of the façade, between the lobby and the auditorium. Construction of a concrete shear wall at that point, the full width of the building and from the foundation to the roof, will result in the loss of some seating areas at the rear of the balcony and the gallery levels.

Signatories to the MOA have concurred with the assessment of Page & Turnbull that those recessed areas of seating do not contribute significantly to the historic or architectural character of the auditorium. Furthermore, the seismic upgrade of the theater and restoration of its historically and architecturally most significant areas—the auditorium, lobby and façade—would be more than adequate mitigation for these adverse effects.

The project will
return the Classical Revival auditorium to its historic condition, cleaning and restoring existing plaster walls and ceiling and repairing the proscenium arch. There has been relatively little change in the auditorium, but years of grime have obscured its splendour. When theater goers return to their seats at the Geary they can expect to experience the rich glow of gilded ornamental features that greeted the opening night crowd in 1910.

New public spaces, including a new stair system, elevator and lobbies at the balcony and gallery levels, will receive modern finishes compatible with but not imitative of the historic spaces. The building will also have improved disabled access and will receive updated mechanical, electrical and life safety systems.

Because little historically significant fabric remains in the stage area, ACT's objective is to install the most efficient production facilities possible, including an adjustable rake stage. There will be new dressing rooms, storage and production spaces below stage and new technical and support facilities overhead.

The structural work will have virtually no impact on the Geary Street elevation, which is in a good state of preservation. The Classical Revival façade is enlivened by an arching glass and metal marquee and four-color terra cotta Baroque columns that frame three large windows in a cornucopia of fruit, with swags, garlands and images of the performing arts. It will undergo repair, cleaning and restoration. The project will return the three large windows to transparent glazing, as in the original design.

The Annex to the theater, at 333 Mason Street, is not included in the City Landmark or National Register designations but is a Category V building in the Kearny-Market-Mason-Sutter Conservation District. It is a separate four-story structure of three unreinforced masonry walls attached to the theater's east wall and gives access to the backstage area. Bliss & Faville designed the building to house support facilities, and it was probably constructed soon after the theater. Its tripartite façade relates to the Geary, but comparatively spare Classical Revival detailing reflects its subsidiary function.

Because of the building's structural inadequacy, only the façade will remain. New construction behind the façade is to include an additional story, of compatible design, held back from the street elevation to minimize its visual impact. It will provide new rehearsal space.

A combination of private gifts and public money, through FEMA and the California Office of Emergency Services, will pay for the project. ACT is currently conducting a capital campaign to raise its share of the costs.

The Landmarks Board has approved the plans, and work will begin soon after completion of further documentation of the property's existing condition required by the MOA.

—D.A.
San Francisco Heritage welcomes the following new members
who joined between April 1 and July 31, 1993

Ms. Christine Adzich • Mr. Phillip Allman • Mr. William C. Ardizioa
Mr. Richard E. Armstrong • Ms. Kim Bowman • Mr. David Boysel
Ms. Aura A. Bruce • Ms. Sharon Bunyard • Ms. Kathryn Carroll
Mr. and Mrs. Robert Buffington Carter • Mr. Rand Castle • Ms. Barbara Clarey
Mr. Harry Clark • Ms. Jane Marie Cleveland • Mr. Marc Facio
Mr. Bruce Farneth, AIA • Ms. Lois Felsch • Mr. Russ Fields • Ms. Wendy Foley
Mr. Stephen Gillaugh • Ms. Sherrill A. Golden • Mr. Robert Greene
Ms. Patricia Haight • Mr. Graham T. Harloue • Mr. Jeffrey B. Haskell
Ms. Helen Heitkamp • Ms. Florence Hitchcock • Ms. Susan M. Hutt
Mr. James L. Juhan • Mr. Donald R. Kern and Mr. Howard Johnson
Ms. Tiffany Fenton Khan • Mr. and Mrs. Michael Krassner • Mr. Steven Kuklin
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Ms. Jodye Lenfestey • Ms. Claire F. McGhee • Mr. Andrew Meieran
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Mr. Ralph Teyssier • Ms. Mary Thomas • Ms. H. Ruth Todd
Ms. Candy H. Tsang • Ms. Nicole C. Warren • Winans Construction
Mr. Joseph Wunderlich

Fall Lectures
continued from page 1

Finally, "before-and-after" stories will throw light on the many efforts to rescue Victorian houses from "mis-guided improvements," including asbestos shingles and cultured rock.

Michael Crowe, an architectural historian for the Western Region of the National Park Service, concludes the series with a lecture entitled Come to the Revival! In the search for an architectural style expressive of their age, Victorians looked to the past. They revived historical styles in ways the original creators never dreamed possible. Crowe will consider how the interpretation of these styles and later ones in San Francisco shaped the look of the city.

Each lecturer has promised a profusion of slides, and the audience can expect lively presentations.

Heritage members will receive notice of the dates of the lectures and their location, with a form to order tickets. Nonmembers may call (415) 441-3000 for order forms.

The price per lecture is $8, for members, $10 for nonmembers; $28 (members) and $35 (nonmembers) for the complete series of four.
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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Wednesdays 12 noon to 3:15
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Sundays 12:30 pm
Pacific Heights Walking Tour $3
Free to Heritage members & guests

Group Tours
Tours of the Haas-Lilienthal House and walking tours of Pacific Heights, Chinatown and the Presidio are available, for groups of 15 or more. For information or to book a group tour, call (415) 441-3000.

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

HERITAGE FALL LECTURE SERIES
Four lectures by Gray Brechin, Judith Lynch and Michael Crowe (See page one). Members $8 per lecture; $28 for the complete series. Nonmembers $10 per lecture; $35 for the series. Members will receive notice of dates, times and location in the mail. Others call (415) 441-3000 to request order forms.

SEPTEMBER

September 29 - October 3
47th National Preservation Conference
Hyatt Regency Union Station, St. Louis
Call 1-800-944-6847 for schedule

September 30 - October 3
"Paradox in Paradise: Mystique and Reality"
Annual Conference of the California Historical Society Call (415) 567-1848

September 30 - November 4
Heritage Docent Training
Call (415) 441-3000

September 30 - October 2
International Urban Design Conference/Seattle
Call (800) 657-1113 or (206) 441-6448

Through October 3
Cupp Street Project Installation
Artist Fred Wilson
Haas-Lilienthal House
Wednesday - Friday & Sunday
Noon - 4 pm; Saturday 10 - 3 pm
(Closed 9/25) Call (415) 626-7747

OCTOBER

October 5, 6-8 pm
Opening reception AIA/SF exhibition
Small Firms Great Projects
Limn Showcase, 290 Townsend St.
Call (415) 362-3948

October 7, 1993 - February 6, 1994
Exhibition: Mark Mack Retrospective
S.F. Museum of Modern Art
Call (415) 252-4170

October 10, 1:00 - 5:00 pm
Victorian Alliance Annual House Tour
Call (415) 626-1289

November 12 - 14
A Conference on the 50th Anniversary
of the Repeal of the Chinese
Exclusion Acts. Call (415) 338-7590

November 10 - December 12
Oakland Museum
Architecture in Focus III
Photo Exhibit Call (510) 238-2914

BAY AREA TOURS

Cameron-Stanford House, Oakland
Tours Call (510) 836-1976
Dunsmuir House & Gardens, Oakland
Tours Call (510) 562-0328

Fa.kirk Victorian Estate, San Rafael
Tours Call (415) 485-3328

Luther Burbank Home & Gardens
Tours 4/1 - 10/31 Call (707) 524-5445

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

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

Pa.o Alto-Stanford Heritage
Tours Call (415) 321-0667 or 324-3121

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

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