MAYOR NAMES NEW LANDMARKS BOARD

At a swearing-in ceremony on March 15, Mayor Willie Brown installed a new Landmarks Preservation Advisory Board. The nine-member panel includes two carry-over Jordan appointees.

Michael F. Crowe, a past member and president of the Landmarks Board, is an architectural historian with the National Park Service, Western Region. He is currently vice president of California Preservation Foundation and a member of the board of Oakland Heritage Alliance. Founder and President of the Art Deco Society of California, Mr. Crowe authored Deco by the Bay: The Art Deco Architecture of the San Francisco Bay Area.

Denise M. LaPointe is field coordinator for State Senator Quentin Kopp. From 1986 to 1989 she ran her own governmental relations, consulting and legislative advocacy firm, and as president of the Twin Peaks Improvement Association, 1989-1992, led its reorganization.

Donna Levitt is senior business representative of Carpenters Local 22 and sits on the San Francisco Labor Council Executive Committee. She has recently served on the Bureau of Building Inspection Code Advisory Task Force and as a California Building Standards Commissioner. Ms. Levitt also sits on a citizens’ advisory committee that oversees expenditure of bond money on school construction and renovation projects in San Francisco.

Fenney K. Magrane has a master’s degree in landscape architecture and is a licensed landscape contractor with her own business in San Francisco.

Daniel F. Reidy is an attorney with a PhD in urban planning and public administration. He has his own practice specializing in environmental law, real estate development, zoning and land use regulation. He has done extensive legal work for nonprofit housing development corporations.

Suheil Shatara, AIA, is principal and founder of a small architectural firm. He worked for several firms in Los Angeles before coming to San Francisco in 1985. He is experienced as a designer, project coordinator and construction manager.

In an appointment the mayor announced several weeks ago, to fill a vacancy on the Jordan board, Ina Dearman returned to the Landmarks

—continued on page 4, 3rd column

Seeking Volunteers.
The Haas-Lilienthal House will be open 5 days a week during the costume exhibit, Deco Design, July 3 - 28. We need volunteers to greet the public and answer questions. If you would like to give us a hand, call Stacia (415) 441-3000.
Preserve Community is the theme for this year's national Preservation Week, May 12 through May 18. This is a public relations program of the National Trust for Historic Preservation, whose president, Richard Moe, urges us "to expand our preservation vision, to realize that our responsibility extends far beyond saving individual buildings... Our goal should be the creation and preservation of communities in which past and present are partners, reminding us of our heritage and enriching the places where we live and work."

The recently established Northern California Chapter of the Society of Architectural Historians is seeking additional members. Those interested in becoming involved should contact Michael Crowe at 640 Mason Street, #503, San Francisco, CA 94108. The group will likely meet again in late April.

The Western Regional Office of the National Trust for Historic Preservation, in San Francisco, is looking for volunteers for six-week programs. Responsibilities will include general office support duties, publication monitoring and library cataloging projects. Write or call Rosalie Lack at the Western Regional Office, One Sutter Street, Suite 707, San Francisco, CA 94104, (415) 956-0610.

The College of Environmental Design, UC/Berkeley, reported that Associate Professor Paul Groth won two national prizes for his book Living Downtown: The History of Residential Hotels in the United States (January/February 1995 Newsletter). The Association of American Geographers recognized the book's contribution to the understanding of human geography in America, and the Vernacular Architecture Forum's prize was for a significant contribution to the study of North America's vernacular architecture and cultural landscapes.

San Jose plays host to the 21st annual California Preservation Foundation Conference, May 30 through June 2. Preservationists, architects, planners and historians from around the state will gather at the historic Hyatt Sainte Claire Hotel to hear speakers and attend workshops. For more information call Fawna Ferguson at (408) 277-4017 or 287-2250; or contact California Preservation (510) 763-0972.
The Planning Commission recently took action on two Landmarks Board nominations. Each was a delayed action, held up in the process for different reasons. The former North End Police Station at 2475 Greenwich Street (See July/August 1995 Newsletter) was offered for sale last year as surplus city property. The winning bidders requested a continuance on the landmark nomination, saying they needed to understand more fully the implications of the designation.

When the buyers recently withdrew from the transaction, the Planning Commission moved swiftly to consider the nomination, which they approved and sent on to the Board of Supervisors for enactment. Prior to placing the property on the block, the city had rezoned it for a lower density use than the police department had sought in the hope of maximizing its proceeds on the sale. The lower density zoning and the landmark designation should encourage an adaptive reuse project that will preserve the station and the separate locker building at the rear of the lot.

Designation of the Hoadley Residence, at 2908-2910 Bush Street, hit a snag when the owner objected to the nomination. The Planning Commission, which on February 15 had voted to accept the recommendation of the Landmarks Board, voted, in an unusual move one week later, to rescind its decision when the attorney for the owner claimed he had “new evidence” to introduce. When the evidence failed to materialize at its March 14 meeting, the Commission voted without further comment to designate the Hoadley Residence a landmark.

Milo Hoadley was a Forty-Niner who became deputy surveyor of San Francisco under William Eddy, shortly after his arrival here, and he later served as City Engineer. He purchased the land bounded approximately by Geary, Jackson, Divisadero and Presidio Avenue, in 1854, and sub-divided it into blocks and lots in 1862. He built his own residence, the present 2908-10 Bush Street, near the western edge of that area, referred to as “Hoadley’s Extension of the Western Addition.” Today it is a rare survivor of a type of Italianate house that once graced the finer residential neighborhoods of early San Francisco, like Rincon Hill.

THE CONSERVATORY

The Recreation and Parks Department’s request for qualifications for its Conservatory of Flowers project (See January/February 1996 Newsletter) generated a strong field of contenders. Drawn to this challenging high profile job, ten project teams submitted their statements of qualifications for the stabilization, strengthening, repair and restoration of the landmark greenhouse in Golden Gate Park.

Careful evaluation of the submissions led to the selection of three teams that then underwent interviews: Carey & Co., Inc.; Page & Turnbull/ Joseph Chow/Structural Design Engineers Joint Venture; and Tennebaum-Manheim Engineers and Architectural Resources Group (ARG). The team of Tennebaum-Manheim and ARG emerged from the selection process with the highest ranking.

The two San Francisco firms have worked together on the historic Calvin Simmons Theater, in Oakland, the Chadbourne Carriage House, in Fremont, and a Coxhead-designed building at UC/Berkeley. ARG’s many
PRESERVATION NOTES

preservation projects have included historic greenhouses at Falkirk Center, San Rafael, and the Luther Burbank House in Santa Rosa.

KAISER PLAN AFFECTS HISTORIC BUILDINGS

In March, Kaiser Permanente announced a major 15-year expansion plan for its San Francisco medical center. Implementation of the first stage in the multi-phase development would require demolition of buildings on Geary Boulevard, between Divisadero, Broderick and Garden Streets. Included among these are three historic houses, at 2250 and 2256 Geary, and 41-47 Garden.

As part of her series of house histories published regularly in The New Fillmore, architectural history consultant Anne Bloomfield described them as the three oldest buildings on Geary (November 1992). She dates 41-47 Garden Street to at least 1876. It was originally a four-unit residence of a type that is more common today on the alleys of North Beach, built often as income property at the back of the lot occupied by its owner's house. The residence that this building was subsidiary to gave way to a parking lot on Geary some years ago.

It is a modest building, as are the two older houses at 2250 Geary (1870) and 2256 (1865), but they are among the last reminders of the days when the city's cemeteries sat just up the hill to the west. There were businesses in the area that served the necropolis, including florists and stoneyards. Some of the workers in these trades lived in these three residences, and Father Largan, pastor of Holy Cross Church, then located at the cemetery, resided at 2250 Geary.

When he was soliciting votes for passage of Proposition K, in 1992, which created a special use district for medical services on this block, the owner of these historic buildings said he would allow relocation of one or two of them. Even if that seemed possible at this time, removal to another site would diminish their historical significance, and their power to evoke this district's past would be lost forever.

YORK THEATER

In a vibrant noontime ceremony on March 14, Mayor Brown presented Ellen Gavin, Executive Artistic Director of "Brava! For Women in the Arts" with the deed to the York Theater. The 70-year old Mission District movie house will become the Brava Theater Center, a multidisciplinary performance space and teaching venue.

The York, at 2795 24th Street, opened in 1926 as the Roosevelt Theater, offering live performances and motion pictures. Its architects were the Reid Brothers. The auditorium is largely intact, though sadly neglected for many years. The house has been dark since 1992.

Assistance in acquiring the theater came from a combination of public and private sources, including the Redevelopment Agency, the Northern California Community Loan Fund, the Mayor's Office of Housing, the Mayor's Office of Community Development, and the Women's Foundation. The Mayor hailed the theater center, which will open in 1997, after rehabilitation, as a key to the economic revitalization of 24th Street.

BRAVA is a nonprofit theater that specializes in commissioning, producing and presenting new American plays by and about women of color.

Landmarks Board

continued from page 1

Board after an absence of six years. She served from 1986 to 1990. She also sat on the Planning Commission, 1976-1981, and is currently a member of the Parks and Open Space Citizens Advisory Committee and the boards of a variety of community organizations.

Continuing to serve from the previous administration are Sheila Starr and Nancy Ho. Ms. Starr is a research assistant on California history for Alfred A. Knopf. Ms. Ho, a lawyer with the firm of Haas & Najarian, recently became the center of a renewed controversy, sparked by her demolition of a house on Russian Hill that a group of neighborhood preservationists was trying to save.

At its first meeting, March 20, the new board elected Michael Crowe president and Denise LaPointe vice president.
HISTORIC RICHMOND DISTRICT
CHURCH ENTERS NATIONAL REGISTER

In a time when some churches have sought legislative exemption from what they perceive to be the burden of landmark or other historic designation, it is gratifying to recognize St. John's Presbyterian Church for its initiative in seeking placement on the National Register. But then St. John's, located at Lake Street and Arguello Boulevard, has long embraced its historical status with pride, since its designation as San Francisco Landmark #83, in 1976.

A group of admiring parishioners from Calvary Presbyterian Church founded St. John's, in 1870, to provide a pulpit for the Reverend Dr. William Anderson Scott upon his return to San Francisco. Scott, who was founding pastor of Calvary (1854-61), sparked controversy during his first tenure in the city. He was twice hanged in effigy, once in 1856 for opposing the Committee of Vigilance and again in 1861 for Confederate sympathies. Upon the last occasion, he and his family left the city.

St. John's parish first occupied the former St. James Episcopal Church on Post Street, between Taylor and Mason, built in 1867. When the congregation moved to a new church, at California and Octavia, in 1889, they incorporated many interior features of the previous church, including the Gothic arch spanning the pulpit, pews, pulpit furnishings, and a rose window, as well as the organ. These in turn found their way to the third and present church, along with much of the stained glass and interior woodwork from the California Street building.

The reincarnation of the earlier churches in the church at Lake and Arguello was the result of the expressed wish of Arthur W. Foster, a son-in-law of Reverend Scott. Foster had been a member of St. John's since his arrival in San Francisco in 1875, and in giving the land and the money for the new church, he stipulated that it recreate the two previous churches as much as possible.

The congregation engaged the firm of Dodge & Dolliver to carry out Foster's wish. Ground-breaking occurred on April 25, 1905, and the laying of the cornerstone was on February 8, 1906. On Sunday April 15, the congregation held its first services in the sanctuary. Three days later, the great earthquake struck. Damage to the church was limited. One of the windows fell into the street and the brick chimney collapsed, damaging the organ. After repairs, services returned to the sanctuary in April 1907.

The firm of George A. Dodge and J. Walter Dolliver was short lived, forming in 1902 and dissolving within four years. Dolliver designed the reconstruction of the Lick Baths after the 1906 disaster (See September/October 1995 Newsletter). Dodge designed the Odd Fellows Building at 7th and Market, and he is credited with the San Mateo County Court House in Redwood City (1904). With Glenn Allen, he designed the two-flat residence on Lake Street on the adjoining lot west of St. John's (1907).

A 70-foot spire marks St. John's place at a point where Presidio Heights and the Inner Richmond District meet. In 1905, both of these areas were in early stages of development, the one with large substantial homes, the other with middle class residences. In relocating to Arguello and Lake, St. John's anticipated the growth of these neighborhoods that continued on page 8

VOL XXIV, NO. 2 HERITAGE NEWSLETTER 5
REVISITING THE SITES OF SOIRÉES PAST
St. John's
continued from page 5
resulted from the resettlement of population westward from the burned-out districts in 1906.

There are two older congregations in the Inner Richmond, but today both occupy churches dating from the 1920s. St. John's is, therefore, the oldest church building in the district. It is one of five woodframe shingled churches remaining in San Francisco, and, according to Mrs. Bland Platt, who prepared the National Register Nomination, only one other of these could be considered Shingle Style—St. Mary the Virgin, in Cow Hollow.

A 1913, one-story Sunday school addition, enlarged in 1949, and a 1987 access ramp have had minimal visual impact on the original church structure, which retains its rectangular plan and steeply pitched cross-gabled roof system. The steeple tower, at the building’s northeast corner, embraces the two principal portals to the church. A two-story hexagonal tower stands at the southeast corner of the building.

St. John’s listing in the National Register of Historic Places became official on January 22. The church marks the occasion with the dedication of a plaque on April 14.

— The principal source for this article was the National Register Nomination, prepared by historic preservation consultant Mrs. Bland Platt, with Heritage’s Richmond survey files.

Over the years, Heritage’s gala Soirée fundraisers have celebrated some of San Francisco’s finest landmarks. The first was a rather modest affair, in November of 1975, that began with cocktails at the historic Coleman House and continued down the street at the Haas-Lilienthal House. Since then we have honored a variety of sites, from Beaux-Arts banking temples, a Moderne post office and a Modernist office tower to City Hall and the Presidio. A selection of Soirée sites appears in the collage on the previous page. How many of them can you spot?

1975 - Haas-Lilienthal House
1977 - Koshland House*
1979 - Crocker Bank*
1980 - S.F. Gas Light Company
1981 - The Sherman House
1982 - The Flood Mansion
1983 - Stock Exchange Club*
1984 - Hibernia Bank
1985 - California Hall
1986 - Bank of California
1987 - Wells Fargo Bank
1989 - One Bush Street
1990 - Old Federal Reserve Bank
1991 - Ghirardelli Square
1992 - Don Lee Building
1993 - Rincon Center
1994 - City Hall
1995 - Fort Scott/The Presidio
*Not pictured

Most of what is visible in this interior view of today’s St. John’s (excepting the chandelier) came from the original 1867 church on Post Street.

GREENE & GREENE RESIDENCE OPENS TO PUBLIC VIEW

Bay Area residents will have the rare opportunity this summer to view an outstanding Arts and Crafts residence in Berkeley complete with the original furnishings.

Last of the Ultimate Bungalows: the William R. Thorsen House of Greene and Greene, is an exhibition presented by The Gamble House, University of Southern California School of Architecture, in cooperation with the University of California, Berkeley, and the California Sigma Phi Alumni Association. This nine-week exhibition, which runs from June 14 through August 18, features the reinstallation, for the first time in over 50 years, of the complete original furnishings designed by Charles Sumner Greene and Henry Mather Greene for their William R. Thorsen house at 2307 Piedmont Avenue in Berkeley.

Greene and Greene scholar Randell Makinson has described the Thorsen House, as “one of the finest examples of the Arts and Crafts Movement in the Bay Area.” It was the last of what he called the “ultimate bungalows,” a handful of large wooden residences

—continued on next page
Greene & Green
continued from previous page
that the Greenes designed for prominent clients, between 1906 and 1909.
Features of the exhibition will also include the Thorsen family's antique
Oriental rugs, which were originally used in the house, as well as outstanding examples of Arts and Crafts
metalwork, textiles, art pottery and bookbinding.
A symposium of lectures will accompany the opening of the exhibition, and the University Art
Museum, in cooperation with the University of California, Berkeley, College of Environmental Design
Documents Collection, will mount a show of original Greene and Greene drawings for the Thorsen house and
other commissions. Berkeley Architectural Heritage Association will publish an historical monograph on the
Thorsen house by preeminent Arts and Crafts authority Professor Robert Judson Clark, of Princeton University, in time for the exhibition.
The California Sigma Phi Alumni Association owns the Thorsen house, which has been home to the
fraternity's Berkeley chapter since 1943. Its members take an active role in the house's maintenance and
restoration. The Thorsen House entered the National Register of Historic Places in 1978.
To purchase advance tickets, call 1-800-342-5552, or 213-740-TOUR. Proceeds benefit the Gamble House in Pasadena and the Thorsen House Restoration Fund.

FROM THE FILES OF THE INNER RICHMOND SURVEY

Notice appeared in the February 1918 Architect & Engineer that the Reid Brothers were completing drawings for "a high-class moving picture theatre," the Coliseum, at 9th and Clement. The Richmond Banner (February 15, 1918) hailed it as "one of the finest houses in the city," and noted that Samuel H. Levin would head the enterprise. The San Francisco Bulletin (February 18, 1918) described some of the theater's features: "The mezzanine floor is to contain balcony foyer, ladies' waiting and writing rooms, children's playroom and nursery, men's smoking and lounge together with the executive offices."

John and Merritt Reid were distinguished "downtown" architects whose works include the Fairmont Hotel, the First Congregational Church, and the Embassy Theater on Market Street, torn down last year because of earthquake damage. For the Coliseum they designed a reinforced concrete building with a steel frame, adorned with elements of Secessionist detail. Small retail spaces flank the theater's entrance. The present marquee is a 1931 replacement.

Opening night, November 22, 1918, featured Mary Pickford in Johanna Enlists, along with a Max Sennett comedy and Pathé News. Next morning's Chronicle pronounced the theater "Architecturally, inside and out...elegant." The Banner described the opening as "one of the biggest events of many months in the district," a sign of the Richmond's progress "from a settlement east of the cemeteries and around the old race track until it is today the finest residential section in the city."

Samuel H. Levin was a movie industry pioneer. He came to San Francisco from New York City in 1903 and began building and operating nickelodeons. He had seven theaters by 1925, when Louis R. Lurie bought the Coliseum from Levin and leased the theater back to him for 99 years. This appears to be the lease still in effect under the current owners. In February of 1929, the Coliseum converted its equipment and reopened as a "talkie" house with the Jazz Singer.

The Coliseum has remained closed since the 1989 earthquake. District residents recently expressed concern, prompting Supervisor Barbara Kaufman to explore the building's condition and to determine the intentions of the owner and of the current lease holder.
T

he San Francisco Art Institute (800 Chestnut)...was founded in 1871, making it the oldest school of its kind in the West. The roster of artists that have taught or studied at the Art Institute has included at various times Arthur and Lucia Mathews, Bernard Maybeck, Willis Polk, Mark Rothko, Richard Diebenkorn, Ansel Adams, Minor White, Imogen Cunningham, Maynard Dixon, Hassel Smith, Beniamino Bufano, John Gutzon Borglum, and Robert Motherwell.

The present buildings are the work of two designers. The old building (1926) is by Bakewell and Brown, and the new wing (1964) is by Paffard Keatinge Clay. Together these two concrete structures accurately reflect the changes in twentieth century architecture from the historicist to the deliberately modern.

The Bakewell and Brown building is particularly pleasing. Arthur Brown, Jr. was a graduate of the Ecole des Beaux Arts in Paris in 1901. In partnership with Bakewell from 1905 to 1927, he was responsible for much of San Francisco's official architecture.

Of all his designs, the Art Institute is one of the most appealing. In its scale and treatment it seems human-sized and welcoming. True to historicist training, Brown designed the Art Institute as a Mediterranean monastery with a cloister and a tower as the principal focal points. Around these elements he grouped studios, offices, a library and gallery spaces. While ancient in form, the building is modern in construction. It is built of poured concrete dyed ochre and capped with red tile roofs. The most striking feature of the old building is the roof with its staggered skylights which flood the studio with north light.

Inside the main gallery of the old building is a fresco by the noted Mexican muralist, Diego Rivera, whose work was influential in shaping the perceptions of the WPA muralists who later adorned Coit Tower and other Depression-era public works. Rivera's 40' by 30' fresco depicts Rivera seated on a scaffold painting a scene of a modern city. True to his political philosophy, the fresco celebrates the workingman and the process of construction. Shown at the bottom of the composition are civic leaders, Timothy Pflueger, Arthur Brown, Jr., and William Gerstle—the three people responsible for Rivera's commission. Rivera painted this fresco soon after his work at Pflueger's Stock Exchange Luncheon Club. The irony of the well-known left-wing artist's embellishment of the Stock Exchange was not lost on contemporaries. Some saw Rivera's portrait of his own backside at the Art Institute as a deliberate affront. In fact, one subsequent director of the Art Institute had a false ceiling constructed to obscure part of the fresco.

When the school outgrew its old building, a young English-born architect, Paffard Keatinge Clay, was commissioned to design a new wing. The extension, built in a Corbusian beton brut manner, was finished in 1959. Those who have only seen this wing from the street are often less than enchanted by its appearance. But those who venture through the old building into the new are treated to a flowing sequence of spaces which lead easily from Bakewell and Brown's small cloister out onto a breathtaking vantage point on the roof of the new wing from which North Beach, Telegraph Hill and the North Bay seem laid out at one's feet. The effect is sensational. True to the teachings of Le Corbusier, the roof of the new wing is as exciting and useful as the interior. Below its amphitheater-like expanse are ample studio and exhibition spaces. In its dramatic and appropriate use of its Russian Hill site, this is one of the best new buildings in San Francisco. From this high and windy vantage point, the student is presented with a panorama of San Francisco's cubistic cityscape. The ease with which the user's path is directed until he stands fact-to-face with the city and the bay is a true architectural delight, in a city famous for both its spacious vistas and the sculpting of them.

The old and the new Art Institute buildings are an artistic ornament to San Francisco. If art is fostered by the confrontation with beauty, few schools are so fortunate as the S.F. Art Institute, where students and staff are presented every day with one of the loveliest collective art works anywhere: San Francisco itself.
CONTINUING HERITAGE EVENTS

Sundays 11 am to 4:15
Wednesdays 12 noon to 3:15
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.

APRIL

April 20 - May 19
Decorator Showcase 250 Sea Cliff Ave.
Tickets at the door: $15/Seniors $13
Tues.-Sat. 10:00-3:00; Sun. 11:00-4:00
Tues. & Thurs. evenings 6:00-8:00

April 21, noon - 5 pm
Berkeley Architectural Heritage Spring House Tour: Arts & Crafts Homes of
North Berkeley’s Scenic Park Tract.
$26. Call (510) 841-2242 or 841-7421

April 24, 8 pm
UC Berkeley College of Environmental Design Lecture: Harrison Fraker
A Dean’s Work. 112 Wurster Hall

April 22, May 6, June 3, 7:30
SFMOMA Design Lecture Series
Call (415) 776-1999

Through August 24
California Historical Society Exhibit
Transitions in a San Francisco Neighborhood: Happy Valley to South
of the Slot. Tues. - Sat. 11:00 - 5:00
Call (415) 357-1848

MAY

May 2, 8 pm
Berkeley Architectural Heritage Lecture: Edward R. Bosley, Trans-
planting an Aesthetic: Greene & Greene in the Bay Area. 314 Hillcrest
Road, Berkeley. Call (510) 841-2242

May 12 - 18
National Preservation Week

May 14, 8 pm
American Decorative Arts Forum
Slide lecture by Margaretta M. Lovell
Making & Marketing Furniture in 18th Century Newport.
Call (415) 476-8252 or 499-0701

May 24
Oakland Heritage Alliance House Tour
For details call (510) 763-9218

May 30 - June 2
California Preservation Conference
(See page 2)

JUNE

June 14 - August 18
Exhibition: Last of the Ultimate Bungalows: the William R. Thorsen House of
Greene and Greene (see page 8)

June 8, 10 am - 12 noon
Heritage Annual Membership Meeting
See page 11

BAY AREA TOURS

Allied 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

Lurher 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

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