GIVE 4 HERITAGE MEMBERSHIPS FOR THE COST OF ONE

Are you still looking for that last-minute gift? In honor of our 25th anniversary celebration, all members are invited to Give Heritage this year for the holidays.

Until the end of the year, you may enroll four new members in Heritage for the cost of one individual annual membership—$40. These gifts are reserved exclusively for individuals who have never held Heritage membership.

We will send each of your friends or clients a gift card describing the benefits of membership and naming you or your firm as the donor. They will receive announcements of Heritage events and all six issues of the newsletter to keep them informed of preservation issues in San Francisco. Next year we will send a notice asking if they would like to continue their membership at prevailing rates.

If you wish additional information, call Barbara Roldan at the Heritage office, (415) 441-3000. Memberships purchased by December 20 will be in the mail in time for Christmas.

This is a great chance to strengthen Heritage and introduce your friends and business associates to our good work.

U.S. COURTHOUSE REOPENS

For the second time since it opened in 1905, the United States Court of Appeals Building at 7th and Mission has come back from the damaging effects of a powerful earthquake. The $91 million project to put the building back into service took more than three years. The reopening ceremony took place on October 17, seventh anniversary of the Loma Prieta earthquake that caused the General Services Administration to close the facility, which then also housed the Main Post Office.

Congress first authorized a new post office and courthouse for San Francisco, in 1887. It soon learned from the site-selection commission that the $350,000 appropriated to buy the land was not enough to acquire a suitable site in this city of high land values. Over the next several years, Congress increased the sum, until, in 1891, the government purchased the present site for more than $1 million.

Groundbreaking took place in August of 1897, and construction on the four-story building continued for the next 8 years. The final design was the work of James Knox Taylor (1857-1929), Supervising Architect of the U.S. Treasury from 1897 to 1912. Its solid Renaissance Revival exterior reflected the Beaux-Arts City-Beautiful ideal that was beginning to transform San Francisco from a Victorian City.

Most observers agreed that the only government building to compare in quality of design and materials was the Library of Congress, in Washington. August G. Headman, writing in The Architect and Engineer (August —continued on page 10
Bonacker Associates received two awards this year from the San Francisco Bay Area chapter of the National Association of the Remodeling Industry. A residential kitchen remodel won a first place award, and a residential bath remodel garnered a merit award. Bruce Bonacker, the firm's principal, is a member of the Heritage board of directors.

This fall, Tenderloin Neighborhood Development Corporation began work on two new rehab projects. The adjoining 5-story apartment buildings at 250 and 260 McAllister Street, dating from the 1920s construction boom, will provide a total of 63 units of low income housing. TNDC acquired the buildings from Hastings College and is undertaking a seismic upgrade and extensive renovations.

Oakland City Hall was one of only 17 projects in the country that received 1996 National Preservation Honor Awards. Carey & Co., Inc., VBN Architects, Oakland Heritage Alliance, Michael Willis Associates and Forell Elsesser Engineers, Inc. all shared in this recognition for their parts in the restoration and seismic retrofit of the historic 1914 city hall, completed in 1995. This project was the first to employ base isolator technology in the seismic program for a historic building in California. The National Trust for Historic Preservation presented the awards at its annual conference, in Chicago.

Another project to receive recognition at the Trust's conference in Chicago was the rehabilitation of historic buildings in the Letterman Hospital complex at the Presidio of San Francisco. Singled out for this honor were The Tides Foundation, the National Park Services' Presidio Project Group, Tanner Leddy Maytum Stacy Architects, Equity Community Builders and Plant Construction Company. The former hospital now houses the Thoreau Center for Sustainability, which provides space for about 20 nonprofit organizations.

Since 1986, the University of Maryland at College Park has been home to the National Trust for Historic Preservation Library Collection. This repository includes books on every aspect of preservation, unpublished historic structures reports, dissertations, unpublished tapes and transcripts of interviews with some of the nation's leading architectural historians, and cultural resources reports prepared by the National Park Service from 1935 to the present. The National Trust Library also contains over 300 periodical titles published by national, state and local preservation interests (including the Heritage newsletter). Members of the public researching preservation topics are welcome at the library, and staff are available to answer questions by telephone (301) 405-6320.
WILLIAMS BUILDING

The Redevelopment Agency has entered into negotiations with The Green Group, Inc., for the development of the southeast corner of Third and Mission Streets. The site, in the heart of the Yerba Buena Gardens area, includes the historic Williams Building, which will undergo rehabilitation for adaptive use.

The Agency issued a Request for Qualifications in September of last year (See January/February 1996 Newsletter). It invited development for hotel, residential or retail use, or a combination of those uses, in a project that would preserve the Williams Building and include a new highrise tower on the vacant site that surrounds the historic building.

Four developers responded by the February 14th deadline. Two of those made firm commitments to preserve the Williams Building. Heritage's Issues Committee reviewed them at the end of April and found both proposals acceptable.

The Green Group proposes to construct a new tower whose lower floors will accommodate parking and about 400 hotel rooms, while the upper stories will provide about 100 market-rate residential units. The Williams Building will undergo complete rehabilitation and seismic upgrade for groundfloor retail uses, a jazz or other entertainment club on the top one or two floors, and the remaining space—about 40,000 square feet—would be for museum or other cultural use. The African-American Historical and Cultural Society Museum and the Ansel Adams Center for Photography have expressed interest in occupying those spaces.

The project architect is Jeffrey Heller, FAIA, of Heller Manus. He has expressed a long-standing interest in the Williams Building, whose significance he recognizes, and is very enthusiastic about the opportunity to incorporate it into a new design that provides a proper context. The project will remove the remedial seismic bracing installed by the Redevelopment Agency and design a retrofit that will essentially incorporate the Williams Building into the structural system of the new tower.

ARTICLE 10 AMENDED

Under an amendment to Article 10 of the Planning Code approved in June, the addition of murals to landmarks and to contributory structures in historic districts will require a certificate of appropriateness from the Landmarks Board. Review by the Board and the Planning Commission is limited to the placement, size and location of a mural to determine whether it covers or obscures character-defining finishes, features and materials or compromises the integrity of the building or its environment.

The amendment specifically excludes their consideration of the content or artistic merit of the mural. The Landmarks Board shall act only after the Art Commission has advised it on the mural. Murals on City-owned historic property do not require a certificate of appropriateness but only approval of the Art Commission, which will act after receiving the advice of the Landmarks Board concerning the mural's impact on the landmark structure's architectural integrity.

We reported in the May/June issue this year that the YWCA was seeking a buyer for 965 Clay Street, a City Landmark by Julia Morgan. At the same time the “Y” was planning to sell its Japantown building (photo above), also by Morgan. The Chinese Historical Society is buying the Chinatown landmark, but the status of the facility at 1830 Sutter Street (not a Landmark) is uncertain. In response to community concerns, the YWCA has taken it off the market and offered to allow programs to continue to use the facility on a month-to-month basis, on condition that tenants cover the operating deficit. A sale must await settlement of claims that the YWCA holds the property in trust for the Japanese community.
PRESERVATION NOTES

CALIFORNIA COLLEGE OF ARTS & CRAFTS

The California College of Arts and Crafts (CCAC) opened its permanent San Francisco campus to students this September in a converted Greyhound Bus maintenance facility at 8th and Irwin Streets. Completion of this first phase of a two-phase renovation project houses an architecture and design library, a 130-seat computer networked auditorium, public exhibition space, studio and classroom space for 600 students and offices for 38 staff. The architect was Kaplan McLaughlin & Diaz.

CCAC recently announced selection of the architects for Phase II. Tanner Leddy Maytum Stacy Architects, Inc., will adapt the 60,000-square-foot, clear span maintenance garage into an exhibition space for large installations and a 400-seat auditorium. Construction of a mezzanine level 20,000-square-foot addition along the perimeter of the interior will provide more classroom, studio and workshop space. Both phases include a seismic retrofit. Completion date of Phase II is fall of 1998.

The two buildings, which share a common wall, provide nearly ideal conditions for an art school. The location is an open area of low-profile buildings that allows maximum natural light and ventilation, admitted by bands of industrial sash windows original to the bus facility. Greyhound engaged Skidmore Owings and Merrill to design the complex (1951), which the Heritage survey described as "industrial modern." It was an early job for the San Francisco office of this Chicago firm.

Founded in Berkeley in 1907, the California College of Arts and Crafts moved to Oakland in 1922, where it continues to offer its fine arts programs. It inaugurated the San Francisco campus in rented south of Market warehouse space for its Schools of Architecture and Design, in 1986. CCAC purchased the Irwin Street complex in July of 1995, to accommodate those expanding programs.

UMB HISTORIC RESOURCES

The Planning Department has assigned a priority ranking to unreinforced masonry buildings (UMBs) in San Francisco according to historical and architectural significance. In September, the City notified the owners of about half of the nearly 2100 UMBs that their buildings fall into Priority I, "Highest Value." These include all designated landmarks, contributory buildings in historic districts and in the City's Area Plans, National Register properties, buildings in Here Today and Downtown Plan Category I through IV structures.

Priority II, "Second Highest Value," applies to over 720 structures, including all buildings rated "A," "B," or "C" in Heritage surveys and those rated in the Planning Department's 1976 architectural survey. Nearly 300 UMBs judged not to have high historical or architectural value fall into Priority III. The remaining structures (less than 65) have not been surveyed or evaluated.

The seismic retrofit of any Priority I or II building that entails exterior modifications will require review by the Landmarks Board if the project does not comply with the UMB Design Guidelines adopted by the Landmarks Board and the Planning Commission. The Guidelines seek to reduce the negative impact of seismic solutions on the exterior appearance of an architecturally significant building.

Notification to owners included information on the City's bond-funded seismic loan program for UMBs and an information sheet describing preservation incentives, such as federal tax credits, the Mills Act, and the State Historical Building Code. Owners also received historical information about their building from the Planning Department's Historic Resources Inventory Database.

As of November 1996, 621 buildings had undergone retrofit in compliance with the City's UMB ordinance. Permits were issued for another 254 and were pending for 129.

ISSUES UPDATE

There is some news on two conservation matters we reported in the last issue. Community contacts confirm that the owner of the Italianate residence at 2548 California Street has stepped back from plans to demolish it, at least for the present. Responding to strong neighborhood opposition, the owner has agreed to consider a preservation alternative that will save the historic 1876 residence.

Our last newsletter featured the plight of Willis Polk's Sunol Water Temple on the front page. Before that issue reached our readers, the new president of the Public Utilities Commission informed Heritage that he is committed to funding the preservation and restoration of that historic structure.
ASSUMING STEWARDSHIP OF A HISTORIC SAN FRANCISCO HOUSE

— This final installment in our observance of Heritage’s 25th anniversary features the Haas-Lilienthal House, which the organization received in trust in 1973.

Acquisition of the Haas-Lilienthal House, announced in the summer 1973 issue of the newsletter, gave Heritage an instantly recognizable symbol. Although the young organization never used the House as a formal logo, we soon became known as the organization located in that great old Victorian house on Franklin Street.

The House was the generous gift of the Lilienthal family: Mr. Ernest R. Lilienthal, Mrs. James M. Gerstley and Frances Lilienthal Stein, and of Mrs. Madeleine Haas Russell. Architect Peter R. Schmidt designed the House for William and Bertha Haas. It was completed in 1886 at a cost of $18,500, and the couple moved in, the following spring, with their three young children.

Daughter Alice married Samuel Lilienthal in 1909, in a ceremony before the fireplace in the second parlor. Upon the death of her father, in 1916, she and her family moved into the house to live with her mother. By 1927, Madeleine and William Haas, the children of Alice’s brother Charles, came to live with them after the death of both their parents. The addition to the southwest corner of the house, by Gardner Dailey, completed in 1929, accommodated the extended family.

Alice Lilienthal continued to live in the House, after the rest of the family had moved on, until her death in 1972. The heirs negotiated donation of the House to Heritage under terms that would ensure opening of the major rooms to the public and making them available for special gatherings.

To ensure conservation of the House in perpetuity, even should Heritage cease to exist, we conveyed a facade easement to the National Trust for Historic Preservation, in 1973. The House entered the National Register of Historic Places that same year, and the City designated it a landmark (#69), in January 1975.

Heritage held a preview reception for its members on September 20, 1973, and the following November 14, we opened the House to the general public. Visitors could take a guided tour on Wednesdays and Sundays for $1, $.50 for students. In less than a year, 10,000 people had come through the historic interior.

The first corps of docents numbered 8 people. Randolph Delehanty, who joined Heritage’s staff in 1973 as urban historian, was their mentor. After researching the House and the family history, he designed the docent training course, which he offered in the fall of 1973. By the time he left Heritage five years later, Delehanty had trained more than 175 docents and guides, prepared and conducted many educational programs and written a brief history of the Haas-Lilienthal family and guidebook to the House and its neighborhood titled, Victorian Sampler.

Soon after Heritage acquired the House, it became evident that, while basically sound, it required some immediate care. First on the list was exterior painting. With the aid of generous in-kind contributions from Fuller-O’Brien, Dunn Roofing, Rainbow Painting and Mayta & Jensen, we were able to complete the job before the start of the rainy season, in 1974. The House has been repainted twice since, in 1982 and in 1995.

The 1982 repainting was part of a major push to address a number of pressing maintenance needs. The roof was leaking, about 18 feet of foundation in the southwest corner were

The San Francisco News Letter, November 19, 1887, noted, “Beautiful residences have been erected along Franklin Street, but none finer than this one. . . . An air of comfort and elegance pervades the house; convenience has been consulted; electricity flies at the command of the slightest touch.”
deteriorating, and the plumbing and wiring needed replacement. The Heritage board of directors launched a $200,000 fundraising campaign in the spring of 1981: $80,000 for immediate repairs and $120,000 to add to the existing $70,000 endowment for continuing maintenance.

The four original donors of the House and their children pledged a total of $65,000 in matching funds to jumpstart the campaign. By May of 1982, Heritage had raised $175,000, and much of the work was being completed. In a notable bit of restoration, a finial once more topped the witch’s cap on the tower.

As with any house, especially one of this age, there is always something that needs to be done, and over the years, Heritage has refinished floors, replaced worn carpets, restored faux wood graining, and carried out a variety of repairs inside and out. The last major undertaking was the installation of a fire detection and suppression system. The House closed right after New Year’s, 1992. We suspended House tours and relocated Heritage’s offices for the next two months, while a skilled team went in and installed sprinklers and smoke detectors in such a way as to maximize protection of life and property while minimizing the impact on the historic features of the House.

Visitors to the House in the last 6 months would notice some changes in the kitchen. New linoleum covers the floor in a color and pattern similar to a piece of original linoleum we discovered on the second floor.

John Kennough, a local furniture builder, strengthened the legs on the kitchen table and rebuilt the small cabinet near the sink on the east wall. We replaced its linoleum top with a new gray marble top similar in tone to the marble sink drainboard which it that grace the principal museum rooms. To address the long term conservation of the House’s contents, Heritage has for the past year had the volunteer services of Birgitta Anderton (see story, page 8).

The Victorian Society in America, in 1994, cited Heritage’s stewardship of the Haas-Lilienthal House as “a model for house museums and interpretive activities.” The House is our single most powerful means of educating the public to the importance of history and historic preservation. About 10,000 people visit the House in a typical year, coming from every neighborhood of San Francisco, every part of the Bay Area, every state and many foreign countries.

In addition, since 1984, Heritage has conducted a program for San Francisco school children. Heritage Hikes brings a class of elementary school students to the Haas-Lilienthal House each week for a House tour, from a child’s perspective, and a hike around the neighborhood to identify historic architecture. Teachers receive a training session and materials to prepare their classes for the experience.

Under Heritage’s ownership, many couples have followed Alice Haas and Samuel Lilienthal in taking their wedding vows before the fireplace in the second parlor. The house has also witnessed other happy celebrations, birthday parties, anniversaries, receptions and corporate holiday parties.

One party-giver turned the Haas-Lilienthal into a haunted house for Halloween; another staged a series of who-dunnit murder mystery parties. The House was the temporary residence of a fictitious person, in 1993.
when Capp Street Project mounted an exhibit by artist Fred Wilson in which mementos and personal effects created the illusion of a man’s life. And in the last two years the house has showcased fashions of the Edwardian and the Art Deco eras. On the occasion of the 1984 National Democratic Convention in San Francisco, the New York State delegation hosted a party at the House, and a reception to honor Senator Alan Cranston drew Tip O’Neill, Ted Kennedy, Lloyd Bentsen and other political lights. The booking of such social events provides a significant portion of Heritage’s annual operating income.

Our members and contributors help us to maintain the Haas-Lilienthal House and its history. We are grateful to them and to the dedicated docents and guides who give of their time and knowledge to tell its story. Through our combined efforts we ensure that the “great old Victorian house on Franklin Street” will continue to beckon generations of San Franciscans and visitors to our city.

**MAKING QUINCE JELLY**
— In our continuing effort to document the Haas-Lilienthal House and the family that lived in it, Heritage engaged Randolph Delehanty to prepare an oral history. During the summer of 1993, he conducted interviews with the three surviving donors of the House: Frances Stein, Elizabeth Gerstley and Madeleine Haas Russell. Here is an excerpt from their account.

We also made my father’s favorite, quince jelly, from our own quince trees. Mother was the head jellymaker. Great big soup pots were set all over. We would scrub the fuzz off the quince, quarter them, and boil them in a very little water to cover until they were soft. Then we stretched double cheesecloth over a pot and poured the cooked quince into it. We tied the cheesecloth like a bag, attached the bag to a broomstick, and let the quince juice drip into the pot overnight. That got out all of the hard material and left clear quince juice. When it was hardly dripping any more, we would change the pot underneath and squeeze the remaining pulp with our hands. We would squeeze it, and squeeze it and then boil the juice adding sugar and lemon juice. This latter would make cloudy jelly. We used it in between layers of cakes, but it would not be served at the table. Then we would boil up the clear liquid again with sugar added until it formed balls in iced water to see if it was ready to jell, put it in sterilized glasses, seal it with paraffin, label it, and put it away for later use. It was a two-day job usually and was quite a lot of work. . . . My father loved jelly on his toast in the morning.

Heritage currently has 71 active docents and guides on its roster. A group of them are shown here on an outing at Yerba Buena Gardens, after a lecture at the California Historical Society and a sampling of Heritage’s new South of Market walking tour. Stacia Fink (kneeling first row right) coordinates docent activities.
NEW CONSERVATION STANDARDS AT THE HAAS-LILIENTHAL HOUSE

Over the years, Heritage has implemented more and more professional museum standards of conservatorship at the Haas-Lilienthal House. This effort has taken a great leap forward in the past year, thanks to the work of Birgitta Anderton. In response to a newsletter appeal for volunteers, Birgitta offered the benefit of her experience in textile conservation, including 8 years at the Fine Arts Museums of San Francisco.

Heritage completed an inventory of the collection in 1990, and Birgitta began by simply going around the House to locate the items and to tag them with the identifying numbers that appear in the inventory. Then she turned her attention to the linens, clothing and other fabrics throughout the museum and introduced proper storage methods. Part of the process has been identifying what is original to the House and the family and treating those pieces with special care.

Articles of clothing now rest on padded wooden hangers that Birgitta has made herself to save money, each piece protected in a washed linen bag (washing removes the starch which attracts silverfish). She has stored linens and fragile articles of clothing by laying them out flat in drawers, between layers of acid-free paper. If any pieces require it, she washes them gently before storing.

The women of the family were weavers, Birgitta says, and these pieces are a particular part of the heritage of the House. Bertha Haas embroidered the fabric for the tapestry chairs in the front parlor, and Alice Lilienthal wove the upholstery material for the sofa and chairs in the second floor sitting room. Birgitta has undertaken repair of worn portions of these materials.

She has turned her attention to other matters, as well. Her explorations uncovered a children’s china tea service and some playthings that she has set up in the small bookcase of the second floor maid’s room. The dollhouse in that room has undergone a thorough cleaning and rearrangement of furnishings to better reflect the different periods in which family members collected the pieces.

Tony Piscacane, a furniture maker who is a friend of Birgitta’s, has constructed a base that raises the dollhouse up off the floor to allow better viewing by visitors. Tony generously donated his services for this and to construct the tapestry frame Birgitta uses for her restoration work.

Birgitta has reinstalled all the displays of china, glass and pottery throughout the House with “earthquake proofing” to prevent damage from falling. Her husband, Piers, and his granddaughter have lent a hand by cataloging the many books in the family library.

Maintaining an up-to-date conservation report, Birgitta records the work she is doing on each piece, with before and after photographs, keeping any original fragments that are removed in the process. She has also introduced a proper method of recording items received on loan, with photo documentation of each piece and its condition on arrival. She writes up new accessions for inclusion in the inventory, assigning a number and tagging each item.

In just one year, Birgitta Anderton has substantially elevated the level of Heritage’s stewardship of the Haas-Lilienthal House collection, and her work here has begun to draw notice. She has had an observer from Hampton Court in England, and the De Young Museum will be sending several interns to learn what she is doing here. Our members and visitors to the House from all over are the ultimate beneficiaries of her work.

Birgitta Anderton does fabric conservation in a small lab set up in the 2nd-floor sleeping porch at the House.

SIGN UP FOR DOCENT TRAINING

There are often a variety of volunteer opportunities at the Haas-Lilienthal House, but our greatest need is for House docents. A new training class will begin in February.

The six-week training program emphasizes the social and architectural history of San Francisco with particular focus, of course, on the Victorian era, the Haas and Lilienthal families and the Pacific Heights neighborhood.

The first session is February 4, 1997, with meetings two nights a week (Tuesdays and Thursdays from 6:00 to 9:00 pm) for 6 weeks. To learn more, call Stacia Fink at (415) 441-3000.
**130 Bush Street**

L. G. Segedin


A Heritage member, Larry Segedin, recently forwarded copies of an attractive small book he has just published. Its focus is the tall skinny building at 130 Bush Street, although it could as easily be the Mechanic's Monument, which has witnessed the changes since the turn of the century that this book illustrates.

Built in 1910 to a height of 10 stories on a 20-foot lot—narrower than the standard San Francisco house lot—130 Bush towered over its neighbors. George Applegarth was the architect.

By 1928, it lost that preeminence to the older Adam Grant building next door, which expanded from 6 to 14 stories. Soon thereafter, George Kelham's Shell Building rose on the east flank to 29 stories, although, in a sensitive gesture, it steps down to the height of its smaller neighbor where the two structures abut. The vertical thrust of the Moderne tower plays nicely off the Gothic Revival lines of 130 Bush.

...It was another 30 years before the intersection of Bush, Battery and Market witnessed further change. In 1957, Larry writes, demolition crews cleared the site at Bush and Market for construction of the Crown Zellerbach Building, temporarily exposing 130 Bush to wider view and greater appreciation by the public.

In the course of two years, Larry watched the rise of San Francisco's most prominent venture into the International Style office-tower-in-a-park. Its reflective glass curtainwall gave a new perspective on its narrow neighbor across Bush Street and supplied it with a new audience of appreciative office workers who looked down on the historic structure from above.

The book's text is modest but sufficient to its purpose. The soul of the book is its lively color illustrations, more than 30, which the author drew in pen and ink.

Larry Segedin describes his book as "a tribute to workers in the construction industry and an acknowledgment of their craftsmanship." It is more than that; it is a loving tribute to a corner of downtown San Francisco whose architectural diversity caught Larry's eye and inspired his art. ■

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**NEW SOMA-YERBA BUENA GARDENS TOUR**

Starting the first of the year, San Francisco Heritage will be offering an exciting new walking tour on a regular schedule. The first Saturday of each month, beginning January 4, 1997, trained Heritage guides will provide an in-depth look at the South of Market area adjacent to Yerba Buena Gardens with its diverse and interesting architecture, both new and historic.

The one-hour tour will outline the development of this vibrant area between Second and Fourth Streets, from Mission to Howard. It meets at the California Historical Society's new headquarters, in the recently rehabilitated Hundley Hardware Building, and ranges from the 1902 Rialto Building by Meyer & O'Brien to Mario Botta's San Francisco Museum of Modern Art, opened to the public in 1995.

Highlights include Timothy Pflueger’s Telephone Building (1925); Willis Polk's Jessie Street Substation (1905-1909), soon to undergo rehabilitation to house the Jewish Museum San Francisco; and Clinton P. Day's Williams Building (1907), which will be preserved and renovated as part of a recently announced Redevelopment Agency project at Third and Mission (See page 3). Nor will the tour overlook the controversial Marriott Hotel, by Anthony Lumsden (1989).

Be sure to take this opportunity for a close-up look at the heart of San Francisco's exciting new South of Market neighborhood, the home and soon-to-be home of numerous museums and cultural activities. Tours meet at 678 Mission Street, between Third and New Montgomery, the first Saturday of every month, rain or shine, at 10:00 am. The cost is $5/$3 for seniors. The tour is free to members of San Francisco Heritage, as a benefit of their membership.

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The Community Thrift Store in San Francisco, located at 625 Valencia St., accepts donations of used items for resale to benefit Heritage. Our account number is 132. Call (415) 861-4910
Court House
continued from page 1
1905), said, "The architect has designed an effect of subdued splendor, and has become an artist as well as a draughtsman. He has never allowed richness to degenerate into gaudiness, or beauty of material to disguise beauty of design... On no building in this country has better workmanship been shown and a higher standard of execution been laid down, and I doubt whether this standard will be matched for many a year."

Some of the local press took a more skeptical view. The Chronicle noted the "snail's pace" of construction and blamed it on "mosaic floors, groined ceilings and varicolored glass windows, which when well constructed are supposed to be remarkably effective absorbers of surplus funds." If that statement contained a hint of suspicion that as much corruption went into its construction as went into San Francisco's "new" City Hall, the earthquake laid it to rest.

The report of the U.S. Geological Survey following the 1906 earthquake indicated that the building performed well. Fire entered the structure from the north end, but employees were able to contain it. The greatest damage resulted from careless dynamiting in the days after the fire to remove the hazard of badly ruined structures nearby (See photo below). The surveyor who examined the building praised its architect and its builders: "Where the structural parts were laid bare by the damage due to the earthquake, the same story was told by the minutest details as well as the roughest parts of the work—everything was the best of its kind."

The court building's seismic performance in 1906 was noteworthy, especially in light of the substantial damage suffered by nearby structures and the subsidence of the ground at the southwest corner of the building by as much as 5 feet, according to the Geological Survey. The building reopened, following repairs, in 1910.

George Kelham designed an addition that enclosed the opening of the building's "U" form. While the exterior follows the lead of the older portion, the interior reflects the

—continued on next page

U.S. Court House and Post Office stands in the midst of the general devastation that resulted from the great 1906 earthquake and fire.
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. For information call (415) 441-3011.

--- NOTICE ---
This issue of the newsletter was mailed November 27, 1996. If you receive delivery later than three weeks after that date, notify your carrier.

--- Court House ---

continued from previous page

Depression-induced austerity of Moderne styling. The addition was completed in 1934.

The recent project took place in two stages. First was a seismic retrofit. Because of the extraordinary character of the interior with its lavish use of marble and wood panel finishes, decorative cast plaster and mosaic tile, the project team sought a solution that was minimally invasive but offered maximum protection. The choice was a base isolation system installed between the foundation and the basement floor that allows the structure to "float" above any earthquake-induced ground motion.

The second phase consisted of repair and renovation, upgrades of access and life safety systems, and construction of a 45,500 square foot law library and atrium that replaces the post office and extends that space into the former courtyard. Although the building no longer houses postal services, the refurbished clerks' cages, now only decorative, remain.

The GSA Design Awards for 1994 singled out the seismic project for an Honor Award in the category of engineering, technology and innovation. It marked the first use of base isolation by a federal agency and was, at the time, the largest base isolation project in the country.

Principal contractors for the Court House were Skidmore Owings and Merrill; Lehrer McGovern Bovis; Koll Construction; Hyman Construction; Carlin Construction; Earthquake Protection Systems; Mayta & Jensen; Southwest Hazard. Consulting historical architect was Page & Turnbull.

—Compiled from information provided by Maribel Castillo, formerly of Lehrer McGovern Bovis, and the Historic Structures Report for the U.S. Court of Appeals and Post Office, prepared by Architectural Resources Group, based on research by Pamela Hawkes of the Ehrenkrantz Group.

--- San Francisco Heritage ---

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HERITAGE NEWSLETTER 11
CALENDAR

CONTINUING HERITAGE EVENTS

Sundays 11 am to 4:15
Haas-Lilienthal House Tours $5

Sundays 12:30 pm
Pacific Heights Walking Tour $5

First Saturday every month 10 am
Yerba Buena Tour $5 678 Mission St.

All regular Heritage tours are free to Heritage members and their guests.

Group Tours by Arrangement
Call (415) 441-3000.

For information about all current Heritage events, call (415) 441-3004.

DECEMBER

December 12 - February 25
Exhibition: Miniature Bank Buildings from the Collection of Ace Architects
SFMOMA Call (415) 357-4000

Through January 28, 1997
Exhibition: Crossing the Frontier: Photographs of the Developing West, 1849 to the Present. SFMOMA
Call (415) 357-4000

February 8, 1997, Noon - 5:00 pm
2AES Symposium: Informing Architectural Media. CCAC. Call (415) 703-9568

February 15 - April 27
Exhibition: Masterpieces from the Pierpont Morgan Library
Legion of Honor. Call (415) 863-3330

February 15 - April 27
Exhibition: Art of the Americas: Pride of Place. De Young Museum
Call (415) 863-3330

February date to be announced
California Preservation Foundation Design Awards Ceremony in San Francisco. Call (510) 763-0972

The Foundation for San Francisco's Architectural Heritage
2007 Franklin Street
San Francisco, CA 94109

2nd Tuesday of the month ongoing
American Decorative Arts Forum Lectures. For program details Call (415) 476-8252 or 499-0701

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