DOWNTOWN LANDMARK TO UNDERGO REHABILITATION

Last year, the Flood Partners announced plans for a restoration and rehabilitation of the Flood Building, at Powell and Market. The proposal to remove 1950s alterations on the first two levels, returning them to multiple retail use, and to repair the building's façade has received approval from the Landmarks Board and the Planning Commission. Although some details remain to be worked out, the project is set to move ahead. Key participants are Kaplan/McLaughlin/Diaz Architects; Wiss Janney Elstner Associates, Inc., engineers; and Plant Construction. Christopher Meany is managing the project for the owners.

Like the Palace Hotel and the Fairmont, the Flood Building is a reminder of San Francisco's fabulous Bonanza fortunes. The building's namesake, James C. Flood (1826-1889), ran a saloon in partnership with William S. O'Brien. Together they grew rich from speculation in mining stocks, fueled by hundreds of millions in silver from Nevada's Comstock Lode. They reportedly attained an income of more than $500,000 a month and, in company with James G. Fair and John W. Mackay, won the appellation "the Silver Kings."

The Flood Building occupies the site of an earlier monument of the Silver Age, the Baldwin Hotel, which burned down, in 1898. James L. Flood, son of the Bonanza King, bought the land for $1.25 million and decided upon the construction of a memorial to his father. Architect Albert Pissis, pre-eminent practitioner of the Beaux Arts Classical Revival then taking hold in San Francisco, designed the twelve-story structure. On its completion in 1905, at a cost of about $1.5 million, accounts described the Flood Building, with its 600 rooms and nearly 400,000 square feet of floor space, as the largest office building in the West.

With the Emporium across the street, also designed by Pissis (1896, rebuilt 1908), the Flood Building formed "a powerful relationship" (Splendid Survivors). In its July 1909 issue, Architect & Engineer quoted an
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ARCHITECTURAL FRAGMENTS

This year's San Francisco Decorator Showcase, at 3673 Jackson Street, features the work of thirty-one Bay Area interior designers. Architect Newton Tharp designed the house, built in 1904, for Wallace Bradford, who planted the ivy which now covers most of the stucco exterior. A later owner, Dr. George Dunlap Lyman, pediatrician and author of several books on California history, employed Bliss and Faville to redesign the front entry, in the '20s, and William Wurster to design the third-floor library, in the '40s.

The developer of the former Sears Building at Geary and Masonic has removed murals by artist Eugene Alexander Montgomery and placed them in storage. Montgomery painted murals for many Sears stores around the country and, in 1951, completed the set, titled "City of St. Francis," which depicts the city's history. Anyone interested in restoring and displaying them should contact The Alexander Haagen Company, (310) 546-4520, or Tai Associates, (415) 441-2050.

The Pardee Home Museum in downtown Oakland has opened for tours. Dr. E.H. Pardee, who served variously as mayor of Oakland and in the state senate and assembly, built the Italianate villa, located at 672 11th Street, in 1868. It housed three generations of the family, until 1981, including George C. Pardee, who was governor of California (1903-07). Visitors can see the home as the Pardees left it, with the family's personal effects and collection of objects from around the world. An original carriage house and a tankhouse are also on the property. Tours are by appointment only: (510) 444-2178.

The San Francisco Crafts and Folk Art Museum will mount an exhibit of original Julia Morgan drawings, examples of her use of hand-crafted ornament in architecture. The show, titled "Julia Morgan: Architecture Rendered Beautiful," runs from May 2 through June 28, at the museum, Fort Mason Building A. In conjunction with the exhibit, Morgan authority Sara H. Boutelle, author of Julia Morgan Architect, will present a lecture, May 6, at 7 pm in Room 215C, Fort Mason. For details call (415) 775-0990.
UMB UPDATE

A draft ordinance mandating seismic upgrade on over 2000 privately owned buildings in San Francisco is expected to be introduced for discussion at the Board of Supervisors in April.

Supervisor Tom Hsieh has taken the lead in expressing concern over the initial version of the ordinance proposed by the City's Chief Administrative Officer. Supervisor Hsieh, in response to concerns expressed by affordable housing advocates, building owners and Heritage, is seeking approval of a ballot measure which would authorize general obligation bonds to provide some below-market-rate loans for affected buildings.

Total cost of the work has not been adequately estimated, due to disagreement over per-square-foot costs for seismic upgrades used in official City reports and because no agency has determined the full extent of additional building work, such as handicapped access, which could be required under any of a myriad of local, state or federal laws. Lowest rough estimates available, using figures now several years old, and not including any of the possible additional required non-seismic work, appear to place the costs over $500 million.

New state laws, recommending inflexible statewide standards without regard to local conditions, threaten to erode the ability of San Francisco to take the social, economic and urban design consequences into account.

Heritage will continue to work with a growing number of organizations which recognize the impacts of costly mandatory work. To obtain more information or become involved, contact the Heritage office.

1623 & 1629 PINE ST.

The Episcopal Homes Foundation is seeking to construct a "life care" facility which, as designed, would demolish the entire block of structures bounded by Van Ness, Franklin, Pine and Austin Streets. The project sponsor has submitted application for immediate demolition of the two most highly rated structures in that grouping, at 1623 and 1629 Pine Street. The application seeks demolition prior to approval of the project by stating that the structures are a present danger to the public. The City Planning Department under former Director Dean Macris expressed concerns about the project, including the quality of its design, its elimination of existing affordable housing and the loss of the Pine Street buildings, which the Van Ness Avenue Plan specified for retention. Mr. Macris recommended redesign of the project. How the new administration will view the proposal remains unclear.

1975 POST STREET

The congregation of Jones Methodist Church has announced their desire to demolish their sanctuary at 1975 Post Street, near Fillmore, located within the A-1 Redevelopment Area.

Heritage has urged the congregation and the San Francisco Redevelopment Agency to explore fully alternative projects which would ensure the congregation a facility which meets its needs and retains a significant structure that they could not replace at today's construction costs.

ONE JONES STREET

The City is considering plans to acquire and renovate the former Hibernia Bank at One Jones Street to serve as a new Southern District Station. Albert Pissis designed this banking temple (City Landmark #130) for the Hibernia Savings and Loan Association. Built in 1892, it is a very early example of the Beaux-Arts Classical Revival style that was to transform San Francisco's commercial architecture. The bank enlarged the structure in 1905, extending the west wing along McAllister Street. It reopened in 1907, following repair of damage from the 1906 earthquake and fire. Leaded art glass domes (restored 1984), polychrome marble floors and moldings and ornamental plaster work give the interior a rich, ornate character.

The building had been vacant four years when the police department

OUTGOING PLANNING COMMISSION

- San Francisco Heritage acknowledges and thanks outgoing Planning Commissioners Susan J. Berman, Douglas Engmann, Wayne Jackson Hu, James B. Morales and Edward C. Sewell, as well as representatives of the Chief Administrative Officer, Norman Karasick, and the General Manager of the Public Utilities Commission, Romane Boldridge. Although we have frequently disagreed with the decisions of the Commission on conservation issues, these individuals have brought conscientious effort, high integrity and intelligence to their work. We owe them our appreciation for the sincerity and seriousness with which they approached their duties.
leased it in June 1991. It now houses the Tenderloin Task Force and a variety of other police offices. Police Department representatives, sensitive to the building's great historic and architectural importance, have assured Heritage that changes to the building would be minimal. Apart from the addition of one door on the Jones Street side, they anticipate no exterior changes. On the interior, the plan is to house a full-service police station and permit bureaus in the basement. Offices for police personnel will occupy the main banking hall and second floor.

The chief preservation concern centers on the requirement for a level of seismic upgrade that will prepare the building for use as a public safety facility. Most methods of seismic retrofit would require breaking into interior walls and necessitate temporary removal of marble walls and ornamental plaster work. The City is exploring the possibility of base isolation. The insertion of a series of teflon-coated metal plates under existing foundations allows the entire building to move with the force of an earthquake. The method has not yet been used in San Francisco, although it is proposed for the Post Office and Federal Court Building and is a possibility for City Hall and the State Office Building.

Heritage supports the Police Department effort to reopen the remarkable interior spaces of this important San Francisco landmark to the public, if it can employ the base isolation scheme or some other method of seismic upgrade that will not adversely affect the building's architectural integrity.

**PRESERVATION ELEMENT/ARTICLE 10**

City Planning staff will present a revision of the Preservation Element of the City's Master Plan and Article 10 of the Planning Code at a public hearing before the Planning Commission May 21.

The new Preservation Element, intended to establish a comprehensive framework for preservation policy in San Francisco, encourages the rehabilitation and continued use or adaptive reuse of historic buildings.

The new version of Article 10 seeks to implement the Preservation Element through the Planning Code. It sets as a major goal undertaking a comprehensive survey of cultural resources citywide and requiring that every Area Plan of the Master Plan have a preservation component.

Other changes would allow the City to enlist the services of independent experts to aid in the evaluation of the economic, structural, engineering, construction or other data to decide cases of demolition or major alterations of a cultural resource. It will also permit the Landmarks Board to designate significant interiors, and it formalizes the Board's role in Proposition M review of demolition and substantial alteration of cultural resources.

Resistance to these proposals is expected as they go through the hearing process. Interested persons should plan to attend the hearing before the Planning Commission on May 21. The week of the meeting, call 558-6414 to confirm meeting time. For further information, call Heritage (441-3000) or Vincent Marsh (558-6345).

**299 DOLORES**

A Planning Commission hearing has been set for April 30 to consider the proposal to demolish Holy Family Day Home (1911) at 16th and Dolores St. Sisters of the Holy Family, based at Mission San Jose, have stated their desire to demolish the structure and replace it with temporary buildings. They have indicated their hope eventually to construct a new building (See July/August 1991 Newsletter.

Although the building did not suffer damage in the 1989 earthquake, the Sisters have kept it unoccupied since that time. As an unreinforced masonry building, it may be subject to future regulations. The Department of City Planning, Heritage and the Sisters' representatives are in discussion over alternative treatment of the structure, which the Order acknowledges could be retrofitted less expensively than a new building.
In January of last year, 1000 Van Ness Avenue closed its doors, ending seventy years as an auto dealership and service center. The current owner, Ford Leasing Development Company, is seeking a buyer for the eight-story building on the one-half block site between Van Ness, O’Farrell, Myrtle and Polk. Heritage has chosen the grand showroom as the site for this year’s Soirée.

The building received favorable notice upon its opening as the Don Lee Building, in 1921. Don Lee was the West Coast distributor of Oldsmobile, LaSalle and Cadillac automobiles and owner of the Don Lee Radio Network, part of the Mutual Broadcasting System, whose local affiliate, KFRC, broadcast for many years from studios at 1000 Van Ness.

In a pardonable burst of civic pride so common in San Francisco of the 1920s, the local press announced what would be, on the city’s emerging Auto Row (See Fall 1989 Newsletter), “without question...the most beautifully decorated automobile salesroom in the world.” The completely self-contained facility included a paint shop, body shop, battery department, sheet metal works, blacksmith shop, and accessory and tire shop, as well as new and used car sales.

Motor Land (April 1921), published by the California Automobile Association, stated that it is “declared by all who have seen it to be by far the finest automobile service building in the United States” and described its five acres of floor space devoted to the sale and service of autos as “a monument to the young industry that has made such giant strides during the past decade.” If set end to end, the magazine observed, the bars of reinforcing steel in the structure would stretch nearly to Bakersfield.

Architect and critic Irving R. Morrow (Architect & Engineer, October 1921) praised 1000 Van Ness for “the vitality of the design, its generous scale, its uniformly consistent treatment and accomplished execution.” In singling out the color treatment of the showroom, done in warm wood paneling and polychrome ceiling beams and floor tiles, Morrow cited it as “practical evidence that, however valid the compulsion under which cars themselves must be decorated with the impeccable dignity of hearse, it is not essential that their sale should be negotiated in the chill of mortuary gravity.”

Morrow noted that architects Weeks and Day had shown that a structure designed to serve as a garage, a loft building and a showroom could receive lavish decoration without impairing its practical efficiency. In combining a well-planned, up-to-date commercial facility with rich historic imagery, the building’s designers employed Beaux-Arts principles of the City Beautiful movement, which held that civilized and humane environments were appropriate not just for museums, opera houses and civic buildings, but for the activities of everyday urban life, as well.

Charles Peter Weeks (1870-1928) was born in Akron, Ohio, and received his education and early training there. After study at the Ecole des Beaux Arts (1892-1895), he returned to the United States and began his career as an architect in various offices in Cleveland and in New York. He moved to the Bay Area, in 1901, to continued on next page
Weeks next entered a partnership with William P. Day, who held a degree in civil engineering from the University of California and was one of a few practitioners licensed in California both as an architect and an engineer. Theirs was a fruitful collaboration, from 1916 until Weeks’ death in 1928, which produced a number of important buildings in San Francisco. These include the Mark Hopkins Hotel, Brocklebank Apartments, Huntington Hotel and Cathedral Apartments, which occupy strategic sites at or near the crest of Nob Hill and whose restrained yet stately presence lends so much to this most urbane of spaces in the city.

William Day continued to practice after his partner’s death. He supervised the creation of Treasure Island out of the shallows of San Francisco Bay and managed construction of the 1939-40 Golden Gate International Exposition.

The terra cotta sculpture that enriches the Don Lee Building is the work of artist Jo Mora (1876-1947). Born Joseph Jacinto Mora, in Montevideo, Uruguay, the son of sculptor Domingo Mora, young Jo received early artistic influences in his father’s studio. The family moved to the United States, in 1882, where he attended art school in Boston and New York. After working for a time as a sketch artist, illustrator and cartoonist for the Boston Herald, Mora headed west on a four-year sojourn.

Mora settled in California, in 1903. After several years in San Jose and San Francisco, he joined the incipient artists’ colony in Carmel (1920). It was there that he did his best-known work, including the Father Serra group at the Carmel mission. His works in San Francisco include the Cervantes monument in Golden Gate Park, the Bret Harte Memorial for the Bohemian Club, and murals in the lobby of the Canterbury Hotel.

The Don Lee Building, City Landmark #152 is one of thirty-three significant buildings which the Planning Department’s Van Ness Plan identifies for preservation. With the departure of the auto business, the structure is also a candidate for adaptive reuse. The upper six floors contain nearly 25,000 square feet each of mostly open floor area. Thirteen-foot ceiling heights, concrete slab floors and multi-pane windows—some double-hung, some industrial sash—make conversion of the upper stories to live/work loft space a tempting prospect. The basement, accessible from O’Farrell Street, could provide off-street parking for residents. Such development of the site would be consistent with the Van Ness Plan’s intention to encourage high-density housing along the Avenue. The eastern portion of the site, measuring 183’ by 120’, occupied by surface parking and a single-story structure, may offer the opportunity for additional construction, increasing the economic feasibility of renovation and reuse of 1000 Van Ness.
The Flood Building's steel-frame structure and masonry infill wall clad with Colusa sandstone suffered relatively minor damage in the 1906 earthquake and fire. Following repairs, the building reopened in 1907, with Southern Pacific Company as the principal tenant. When the railroad relocated to its own new offices at the foot of Market Street, in 1916, the Flood Building underwent interior alterations to accommodate medical and dental offices, and this continued to be the principal occupancy of the upper floors, with retail on the street level, until 1949. On November 20 of that year, the Chronicle announced plans to tear down the venerable structure, in 1951, and replace it with a two-to-three story Woolworth store and office. The owners cited high taxes and costs as the reasons for replacing the older building.

In today's preservation-sensitive atmosphere, this proposal sounds shocking. However, in the post-war period, civic leaders were concerned that San Francisco had become rundown. Population was expanding in areas far from downtown, and Stonestown shopping center was due to open in 1952. With a tempting offer from a major national retailer for a critical downtown location, it must have seemed desirable to replace the "old fashioned" Flood Building.

The building escaped this fate by the chance intervention of the Korean War. Woolworth first approached the owners with its proposal, as early as 1945. The Floods agreed to empty the building in a process that would take five years, through the attrition of existing leases. When the United States entered the Korean War, the Federal Government feared a shortage of office space might impair the military effort and confiscated the Flood offices, by then mostly vacant. Thereupon, the Flood family, with government approval, entered into a lease agreement with Woolworth to occupy the basement and first two floors of the building on a forty-year lease.

The 1952 alterations to accommodate the giant Woolworth store destroyed the storefronts on Powell and on Market and four of the six original two-story arched entries. The addition of granulux, a manufactured stone veneer, gave the first two floors a sleek "modern" look that is inconsistent with the building's design. The renovations, as planned, will reverse these alterations and install a glass and metal storefront system with large display windows and transom windows above, in a rendition of the original early 20th century design.

The project will replicate the entry arches, using a precast polymer concrete. William Kreysler & Associates, of Marin, experienced in the use of material, will make all castings for the building. Color and texture will match the existing Colusa sandstone.

Project architect Jim Titus, of Kaplan McLaughlin Diaz, reports that the principle of least possible intervention with existing fabric will govern the approach to the exterior restoration of the upper floors of the Flood Building. Distinctive architectural features that have deteriorated will be repaired rather than replaced, wherever possible.

Wiss, Janney, Elstner Associates has conducted a full study of the building to determine its condition and recommend a work program. Careful examination revealed that only a few entire blocks of sandstone were loose or unstable and in need of anchoring. There has, however, been considerable surface deterioration, which...
results from the natural weathering of the stone. The upper floors, especially the parapet wall, the southern (tower) end of the building and the Market Street elevation are most exposed to the elements and therefore the most severely affected. Balustrades, horizontal surfaces and projecting moldings and ornamentation have suffered extensive damage.

Colusa sandstone adorns other important structures of the era of the Flood Building, including the Ferry Building, St. Francis Hotel, Kohl Building, and the Emporium. By the late teens, the Colusa County quarries that produced the stone were closing, as concrete came into wide use. Some reopened in the 1920s, but only briefly. The stone’s trademark is its rich olive color, and its softness permits a rich articulation of detail.

Repeated wet-dry cycling is, according to the engineers’ report, generally the cause of the surface deterioration of Colusa sandstone, which contains a number of water-soluble minerals. Water entering the stone through deteriorated mortar joints, cracks or unprotected horizontal surfaces dissolves those minerals which then rise to the surface with the water to be deposited as gypsum when the water evaporates. Over time, a crust forms as the binder holding the sand grains together is gradually washed away, and when the hardened crust expands and separates from the underlying stone, it causes it to spall or flake away.

Ballusters have worn so severely that precast polymer will replace them. Elsewhere cracks will be filled and worn places patched and worked to restore detailing. Where there is least wear, workers will simply retool the stone to the original profile.

The building received a coat of impermeable paint many years ago in a misguided effort to arrest the stone’s deterioration. Weathering has caused the paint to wear in some places, giving the building an uneven coloration. Because methods to remove remaining paint would cause further wear to the stone, the owner has elected to repaint the building with a permeable coating, specifically devised for stone, of a color that replicates that of Colusa sandstone.

The building is in good condition structurally. It performed well in the 1906 and 1989 earthquakes, and close investigation has revealed no evidence of deterioration of the structural steel frame. Before the 1989 earthquake, the owners reinforced the twelve-foot high parapet.

Over the years, the Flood Building’s historical interior plan and finishes of the third through twelfth floors have remained largely unchanged, and a proud and loyal staff that is dedicated to the building has taken great care to maintain it in excellent condition.

There will be no effort to “modernize” the office spaces, because James C. Flood, one of the seven grandchildren of James L. Flood who form the Flood Partners, likes it the way it is and believes the market for the building’s smaller offices and suites is good.

Chris Meany, who advised on the remodeling of the Joseph Magnin site at Stockton and O’Farrell for FAO Schwarz, says it was the owners’ idea to return the Flood Building to its pre-1952 state. Coated aluminum column covers will flank 25’ store fronts, carrying architectural features of the upper floors to the street level. Meany expects work to start in May and be completed in a year, with retailers opening fall 1993.

Woolworth will occupy the basement and a street-level entry. Recognizing that neighborhood residents used Woolworth as a shopping center, the building’s owners will pair it with other community serving retailers on the Market St. side. At the same time, believing the building is a focal point of downtown, they are seeking national retailers for the Powell St. stores to tie the area into the Union Square retail district.

Architect Jim Titus is gratified that the project will link preservation with good retail development and engage the historic Flood Building in the lively scene at Powell and Market.
BOOKNOTES

The Razing of Romania's Past
Dinu C. Giurescu
World Monuments Fund

In the three years since publication of Dinu C. Giurescu's The Razing of Romania's Past, communism has all but disappeared. In light of that, it has become fashionable to contrast the miserable social, economic and political record of Marxist socialism with the enlightenment of the West. For that reason, even though the book is now out of print, it is interesting to look at this case study of preservation in Romania for what it can or cannot tell us about preservation and politics.

Even before communism's collapse, Romania under the Ceausescu shocked the world in its abuses of basic human rights. Those in the preservation community were also aware of the wholesale destruction of Romania's rich and varied architectural heritage. Thus it seems logical to assume that communism bore the responsibility for the destruction of more than eighty percent of that nation's historic urban architecture.

The story, as chronicled by Giurescu, seems more complex. In the first instance, there appears to have been no unified response toward historic architecture on the part of the communists. In Hungary and Czechoslovakia, historic architecture was preserved, while in Russia and Eastern Germany old buildings were expropriated, but not destroyed. Romania was notable for its destruction of its past.

Why? The answer seems to lie in the nature of the society and the goals of its rulers. The regimes which respected the national heritage preserved its architecture. In seeking to create a new society, Romania destroyed its past. Romania's response was not consistently inhumane, however. In fact, during the years from 1954 to 1974, its Communist rulers fostered historic preservation and undertook over a hundred major restoration projects throughout the nation.

In 1975, Giurescu tells us, the government passed a law for "systematization, planning and road construction in urban and rural centers." Underlying this was a broad program of social engineering, to move independent homeowners into collective apartment blocks. The results were the dissolution of the professional and scholarly commissions that had overseen preservation and, by 1978, wholesale destruction.

From that point, Giurescu chronicles the obliteration of Romania's architectural past. Giurescu's book is no political diatribe. In fact, the broader political system is the unseen mover in all this. Nevertheless, one cannot escape the conclusion that totalitarian excess is related to architectural destruction. Or is it?

According to Giurescu, apart from Marxist social engineering, a number of forces pushed the destruction of Romania's past; one was increasing urbanization, both forced and not, and another was the desire to modernize. Neither of these two factors was unique to Romania or to communism. In fact, Romania's 1975 push for planning and road construction was in many ways similar to trends in American highway construction as reflected by the 1957 Federal-Aid Highways Act and its relationship to city planning.

In those years redevelopment of older inner city neighborhoods, often accomplished by bulldozer, was a national priority. In contrast to Romania, however, the poor residents of those "slums" were not re-engineered into collective housing, but were left on their own to replace their homes and neighborhoods.

The point, however, is not that one system is kinder or gentler than the other, but that historic preservation is dependent upon the broader goals of society. A society that is bent upon "progress" over the immediate needs of its citizens will wreak havoc. One which is mindful of people and their past will move more slowly and carefully. Thus, historic preservation can be a legitimate marker of the values of society.

—Frederic I. Lopas

Several smaller publications have recently arrived at Heritage. Local historian Nancy Olmstead has prepared A History of Failing Blocks Along San Francisco's South Beach Waterfront. The Redevelopment Agency commissioned the work, which documents the Basalt paving stones originally used in the South Beach and recently salvaged for reuse in the area's redevelopment. The National Park Service has sent along a historic resource study of Sweeney Ridge and San Francisco watershed lands in San Mateo County, by Marianne Rabal. The Map of San Francisco Architecture is a pocket checklist and index of significant buildings in the city's northeast quarter, prepared by Sally and John Woodbridge.
San Francisco Heritage welcomes the following new members, who joined between July 19, 1991 and February 29, 1992

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Heritage has produced a six-panel informational exhibit that illustrates and explains the activities of the organization in such areas as conservation advocacy, architectural surveys and educational programs. We will make the exhibit available for display by neighborhood groups or community and professional organizations at local meetings or conferences. If you are interested, call (415) 441-3000.

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APRIL

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April 23-25
Conference "California Immigrants: People, Plants and Animals." Write John Muir Center for Regional Studies, UOP, Stockton, CA 95211

"April 26 1 to 5 pm
Oakland Heritage Alliance Lakeshore Highlands/Trestle Glen House Tour
Call (510) 763-9218

Through April 30
AIA/SF Gallery, 130 Sutter St.
Exhibit: "Small Firms/Great Projects"
Call (415) 362-7397

April 25 through May 17
15th Annual Decorator Showcase
3673 Jackson St. Call (415) 474-5533

MAY

May 8 7:30-Midnight
Heritage Soirée (See page 7)

May 9 10 am
Special Heritage Tour
Auto Row Landmarks

May 8-9
Humanities West program
San Francisco 1906-1939: Recovering the Lost City, Herbst Theatre
Call (415) 387-8780

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

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May 2-June 28
Exhibit of Julia Morgan Drawings
Lecture, May 6 (See page 2)

JUNE

June 6 through September 26
Heritage Summer Walks in Chinatown
Meet 10 am every Saturday at 950 Clay Street. $3. Call (415) 441-3004

June 6 through September 26
Heritage Presidio Summer Walks
Meet 11 am every Saturday at flagpole Main Parade Ground. $3.
Call (415) 441-3004

June 6 & 7
Art Deco Weekend-by-the-Bay
Call (415) 982-DECO

June 28 11 am
Heritage Family Picnic

JULY

July 11-August 23 1:30-3:30
Oakland Heritage Alliance Summer Neighborhood Walks
Every Saturday and Sunday
Call (510) 763-9218