The National Park Service is reviewing plans for 12 historic preservation undertakings on Alcatraz Island, a National Historic Landmark and part of the Golden Gate National Recreation Area. The projects are scheduled for completion within the next three years.

Historic resources on the island were already in an advanced state of decay when the National Park Service acquired Alcatraz in 1972. Although the Park Service has completed some preservation work on the island since then, a lack of funding and staff has prevented the agency from fully addressing those conditions.

Meanwhile, neglect and the resulting closure of some areas of the island to visitors as unsafe has encouraged the return of wildlife, and Alcatraz has become an important habitat for nesting marine and estuarine waterbirds. To minimize the impact on bird colonies, construction work will have to occur during the non-breeding season, September through February.

Of the twelve projects, three will affect highly visible historic resources. The Apartment House, or historic Barracks Building, which stands just behind the dock area, is an unreinforced masonry structure that requires a seismic retrofit. The ground floor brick fortification dates from the immediate post-Civil War period; a three-story unreinforced concrete block barracks was built on top of it in 1905.

This undertaking will tie the exterior walls and the floors together and tie the entire structure into a cliff behind the building. Existing hollow clay tile partition walls will serve as shear walls, after the hollow cells have been filled with steel rods and concrete. The addition of beams below the first floor and a diaphragm in the attic will complete the project. At some future date the Park Service will do a full rehabilitation to house offices and other facilities in this building.

The unreinforced masonry Guardhouse and Sally Port, built in 1857 (with several later additions), the oldest extant building on Alcatraz, is experiencing structural failure. Tying back the building into the slope on which it stands, combined with the addition of shear walls and interior bracing, will stabilize the structure.

Originally a fortress that was a keystone in the Army's harbor defenses, Alcatraz became a full-time military prison in 1907. Four years later, the Cellhouse opened, built upon the basement of the historic 1859 Citadel. It served as a federal prison from 1934 until 1963.

The four cellblocks within the larger structure are free-standing, so that no cell adjoined an outside wall or ceiling that might tempt a prisoner to try to tunnel through to freedom. These cellblocks will be tied into the main structural system to increase the building's seismic resistance. Repair and replacement of deteriorated and spalling concrete and deteriorated industrial sash windows will complete the Cellhouse undertaking.

Other projects include repair of the deteriorated pilings, beams and concrete deck of the historic dock —continued on page 11
The preservation architecture firm, Carey & Co., Inc., has relocated its San Francisco office to Old Engine Co. No. 2, a former fire house at 460 Bush Street. City Architect Newton J. Tharp designed the 1908 brick structure, which is said to be "the first thoroughly fireproof" building constructed in the city after the 1906 earthquake and fire. Carey is planning a seismic upgrade and rehabilitation of the building, which is designated San Francisco Landmark #143, in what is intended to serve as "a model preservation project."

House and Senate committees are expected to complete draft tax cut bills by mid-July. This is the last chance to get the Historic Homeownership Tax Credit into a tax bill for final passage this year. You can reach your Representative and Senators Boxer and Feinstein by calling the U.S. Capitol switchboard, 202-224-3121, and asking to be connected to their offices. Urge them to support H.R. 1172 and S. 664, which would provide a 20 percent tax credit toward rehabilitation costs of owner-occupied historic houses.

On May 7, at its national convention in Dallas, the American Institute of Architects invested 97 architects in the College of Fellows, including seven from the San Francisco chapter. Among them was Stephen J. Farneth, FAIA, principal of Architectural Resources Group, a leading firm in preservation architecture and planning. Farneth helped formulate the preservation element of the Presidio reuse plan and has consulted on the Ferry Building and the Conservatory of Flowers in Golden Gate Park. Congratulations to Steve and the other new local fellows: Anthony Bernheim, Toby S. Levy, W. Mike Martin, Dennis A. Paolelli, Bruce A. Race and James Shay.

The Tenderloin will soon gain nearly 150 more units of much-needed affordable housing in a historic hotel saved from dereliction. In April, Tenderloin Neighborhood Development Corporation (TNDC) acquired the Ambassador Hotel, a single-room-occupancy hotel at Mason and Eddy that is currently two-thirds vacant. Its construction began in 1911. TNDC will rehabilitate the Ambassador, with assistance from City and federal funds.

Pasadena Heritage reports that the Pasadena Unified School District has adopted the Secretary of the Interior's Standards to govern design, planning and construction that affects historic school buildings in this Southern California city. Project teams working on individual schools will hire consultants to prepare preliminary historic surveys of each school. The school district will then engage a preservation consultant to consolidate the independent surveys and to consult with project teams to ensure compliance with the Standards. San Francisco Unified School District, please copy!

In March, the National Trust for Historic Preservation awarded the Friends of 1800 Market Street a $2,000 grant. The seed money will go toward hiring a membership development and fundraising consultant who will prepare marketing materials and a fundraising strategy. The Friends' money-raising effort will coincide with the Community Center Project's capital campaign, already underway, to rehabilitate the landmark Fallon Building as part of a new Lesbian/Gay/Bisexual/Transgender Community Center.

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Pier One Rehabilitation To Start

Work should begin this summer on the rehabilitation of Pier One as part of a development to convert the waterfront structure for commercial uses that will include the offices of The Port of San Francisco. Relocating port staff from its present location in the Ferry Building will, in turn, allow rehabilitation of that historic structure, now in the planning stage, to move forward.

The historic pier, pier shed and pier bulkhead, recently listed on the National Register of Historic Places, comprise one of the last buildings completed (1931) as part of the State Board of Harbor Commissioners’ 1915 City Beautiful plan for the waterfront. The classical revival bulkhead is characteristic of the piers north of the Ferry Building. Historically, Pier One served primarily for the transshipment of refined sugar around the Bay and provided overflow berthing for ferry boats. Most recently, it has provided public parking.

The principal change to the historic structure will be the addition of new mezzanine floors on the north and south sides of the shed, set in ten feet from the perimeter walls, in order to adapt the utilitarian cast-in-place concrete interior to offices. Except for bridges connecting the new floors, the middle of the shed will remain open to the ceiling to allow viewing of the original exposed steel trusses supported on steel columns. The monitor, which runs three-quarters of the length of the roof, will remain with new fixed steel frame windows reusing the existing glass, wherever possible.

Elsewhere, work on Pier One is confined to repair and replacement of existing materials, reversal of a variety of inappropriate alterations made in recent years, and a full seismic upgrade. The rail spur on the south apron of the pier will remain in place, although it will be concealed by a new deck that will raise the level of the apron to the level of the interior floor. The public will have access to the pier apron the full perimeter of the structure. The developer is hoping to extend the apron’s east end by six feet, the better to accommodate public uses.

Because the developer is seeking to take advantage of rehabilitation tax credits, the project will have to follow the Secretary of the Interior’s Standards. It appears this project will provide a model for high quality future development of the remaining piers, illustrating how the Port can preserve and put them to productive new uses.

Williams Building

After a proposal to rehabilitate the Williams Building (November/December 1996 Heritage Newsletter) as part of a larger redevelopment project at the southeast corner of Third and Mission failed, in 1997, the Redevelopment Agency issued another request for proposals. Following a prolonged and contentious process, the Agency selected a new developer for this site late last year.

Heritage recently reviewed very preliminary designs and was pleased to learn that the project sponsor proposes to retain the Williams Building as a “stand-alone” structure integrated into a new tower to be built on the vacant L-shaped portion of the site. Although the new hotel/residential condo tower would adjoin the Williams Building’s east wall, its set-back will allow the historic 9-story structure to retain its existing volume and profile.

Under the plan, the Williams Building would have its own entrance on Mission, and its ground floor would contain some use, such as a restaurant, to engage pedestrian traffic. Historic storefront materials are not extant, but the project would construct “historically appropriate” new storefronts. Lower floors would house hotel-related uses, perhaps meeting facilities, and the upper floors would include guest rooms. Original double-hung window sash in the building will remain, repaired or replaced in-kind where necessary, and will continue as operable windows.

Several details, yet unresolved, are cause for concern. The south wall will remain largely exposed to view. It is currently reinforced with an exterior layer of shotcrete, up to the 6th floor. The developer proposes to remove this portion of the existing south wall and reconstruct it, because it is not feasible to remove the shotcrete. We have asked the project sponsor to explore this again to see if retention of the original wall is not somehow possible. There is also a narrow lightwell in the south wall, whose retention we are seeking, with the original horizontal steel beams.

There are structural issues, as well. While plans call for the floor slabs to remain in their present plane, the developer thinks they may have to be replaced with new, reinforced slabs. We have asked the design team to revisit this subject to see if the existing slabs might lend themselves to reinforcement without overloading the existing structural steel frame.
Two important historic structures emblematic of the cultural and institutional history of Chinatown may face demolition. They are the Chinese Hospital, at 835 Jackson Street, and the Chinatown YMCA, at 855 Sacramento.

Community sources have reported that the hospital board has voted to replace the historic building with new construction. Replacement of the YMCA building is also among the options that the organization is considering.

Reporting the dedication of the Chinese Hospital, the Chronicle (April 19, 1925) described the facility as the "first of its kind to be constructed in the United States." The Chinese community raised the quarter of a million dollars required to build and furnish the hospital. Among the principal donors were the Chinese Six Companies, Chinese Chamber of Commerce, St. Mary's Catholic Mission and the Chinese Christian Union (Chronicle March 19, 1925).

Establishment of the Chinese Hospital was widely seen as a sign of the increasing acculturation of the Chinese. M.S. Jung, the hospital's San Francisco-born assistant superintendent noted, "The opening of the Chinese hospital will mean the farthest step in the modern advance of our countrymen."

The modern facility had beds for 55 patients and two operating rooms. The fourth floor was entirely set aside for the maternity ward. A free clinic provided care for the poor. The hospital's staff of 40 physicians included 5 Chinese, and at the time of its opening, 12 Chinese women were completing their training as nurses.

Architect Alfred I. Coffey designed the 5-story reinforced concrete structure, which features sinocized decorative details notably at the entrance, the top floor and the roof. While it is not within the proposed Chinatown Historic District, the building did receive a "B" rating in Heritage's survey, making it a structure of "major importance" and a candidate for the National Register of Historic Places.

The Chinatown YMCA, established in 1911, held its programs at various churches in the district until growing membership led the organization to lease quarters on Stockton Street. By 1917, with a membership of 500, the Chinatown YMCA began raising funds to build its own building, but World War I delayed the project's realization.

The local Chinese community raised $14,000 toward purchase of the Sacramento Street site and undertook a campaign to raise money for construction. Among the major contributors to the building fund was San Francisco shipping magnate, Captain Robert Dollar, prominent in YMCA affairs. Chinese communities from across the United States contributed $57,000.

The four-story reinforced concrete and steel frame structure opened on February 16, 1926, in a dedication ceremony that coincided with the Chinese New Year. The architect of the Chinatown YMCA was Meyer and Johnson. Frederick H. Meyer, himself, described the result of his collaboration with Albin R. Johnson as, "a building picturesque and full of interest, and blending the Chinese architecture with our modern type of building..." (Architect & Engineer, May 1926). It is A-rated in Heritage's survey and designated contributory in the proposed historic district.

**BRIEFLY NOTED**

At its April 21st meeting, the Landmarks Board undertook Section 106 review of the project for the Daphne Funeral Home site at One Church Street. This review is required of any project using federal funding that may impact historic resources. The Board determined, by a vote of 7-to-1, that demolition of the modernist Daphne Funeral Home would not constitute an adverse effect.

The members' evaluation largely reflected their concern that the Daphne, completed in 1953, is less than 50 years old and is therefore not historic. The 50-year cutoff, while generally a standard criterion, is not absolute and can be overridden when the resource is significant—as we think this one is—for reasons other than age.

Heritage has submitted a National Register nomination for the Daphne, which the State Office of Historic Preservation is now considering.

The hearing of Heritage's suit on the Old Main Library, originally scheduled for May 3 in San Francisco Superior Court, was continued until May 12. Judge Garcia is now considering the case, and at press time a judgment had not yet come down.

With the Mayor and the Board of Supervisors supporting retention, Muni's historic Geneva Office Building and Substation appears now to be on a track for preservation. Much of the credit for this turn-around is due to neighbors of the facility, organized as the Committee to Restore the Geneva Office Building and Power House.

The Mayor offered the group his encouragement and support for their efforts, noting that their movement "is not just about restoring a building—it is an effort to ensure that our unique history is enjoyed by future generations." He has instucted Muni "to pursue all avenues that will enable the city to preserve this historic site."
DESIGNING A DOME: THE ROTUNDA OF SAN FRANCISCO CITY HALL

The San Francisco Civic Center is acknowledged as one of the masterpieces of the American Renaissance and also one of the finest municipal groups in the nation. Planned in several campaigns between 1899 and 1912, the civic center blueprint arrived at then has been extended since to encompass a far richer variety of civic institutions than originally contemplated. Despite this programmatic diversity, the buildings of the center are unified in their adherence to planning guidelines developed at the beginning of the project and in their deference to the focal point of the ensemble, the great dome of City Hall.

With the reopening of San Francisco's City Hall this past January, the city's residents are finally able to appreciate this magnificent structure as its architects intended. But while the rotunda's cavernous space and lavish ornament may dazzle the casual viewer, few visitors to City Hall may be aware of the achievement in architectural design the dome represents, for it extended the then five-hundred year development of the dome in modern Western architecture to the shores of the Pacific, while recalling the building's American functional and political context.

John Bakewell, Jr. and Arthur Brown, Jr., partnered as Bakewell & Brown, won the City Hall commission in a competition among the city's architects that was held in the spring of 1912. In June of that year the jury declared their French Baroque design to merit the twenty-five thousand dollar first prize and the presumed right to design the city hall. The selection of Bakewell & Brown was popular with the public, the press, and the architectural establishment. The two youngish architects were truly all things to all people—they were both local boys making good, and also foreign-educated and eastern-trained.

Bakewell & Brown had had some recent experience in designing city halls, having designed the Town Hall for Berkeley in 1907. Brown had begun to study the old city hall in 1911, when it was suggested in that election year that the building, destroyed in 1906, be salvaged. Brown's analysis of the problem continued once the competition for city hall was announced. On the back of a letter Brown sketched out several initial ideas for the building, including a tower design (figure 1). The most fully realized of these ideas described a staged tower-dome, in which a high, domed central space on a piano-nobile would be itself surmounted by an open domed belvedere. While Brown quickly abandoned the wedding-cake massing of this design, the controlling parti of the plan, the grand hall surrounded by functional office space, survived.

Once Bakewell & Brown received the competition program, the specifics of the design began to form in their minds. The high dome remained the focal point of the composition, not only for its symbolic function and potential for monumental elaboration, but for its ability to control the entire civic center.

Bakewell wrote of the firm's winning design strategy: "The central feature was clearly indicated by the program, whether it be a dome or tower. And not only by the program of this building, but by the larger program of the whole civic center. This group of buildings should be crowned by a dominating central feature, and the importance of the City Hall as well as of the buildings that will flank it seems to call for the noblest of all Architectural
forms, the dome . . . " Then, too, the interior effect of a monumental dome running up through the various stories serves to unify the whole building.

Bakewell and Brown intended the rotunda to be the focal point of the interior as well as the exterior. Through galleries set in front of the great thermal windows that light it, the rotunda binds the two halves of the

building together through all four floors, ingeniously simplifying the circulation of the upper floors. Bakewell & Brown also inferred from the program their other great creative leap—their decision to group the financial departments and recording departments in separate wings of the main floor. This critical decision, which combined the Assessor, Tax Collector, Treasurer, and Controller on the south side of the building, and the Department of Elections and Recorder on the north, simplified the composition into comprehensible halves, which also incidentally reinforced the American dialectic of taxation and representation. In clear distinction from the monumental treatment of the rotunda, these departmental areas were to be businesslike in their character; on the ground floor great skylighted lobbies serve as public antechambers to the Recorder’s offices and the finance group.

The design made the same distinction between the monumental central core and the functional office wings in elevation. Bakewell & Brown were nearly unique among the competitors in choosing to raise the architectural order of the building above a high basement, and theirs is the only entry to employ two separate architectural systems to distinguish the ceremonial spaces from the common. Brown also knew that the horizontal mass of the main block would require some sort of buildup of interest to the dome.

After considerable study, Brown combined features of several preliminary sketches and others in his final elevations, but imposed upon the elevation the same functional logic as the plan. The resulting composition is diagrammatically two buildings superimposed: a functional, four-story office block whose ends are terminated in pavilions with coupled Doric columns and chamfered corners, and the ceremonial Rotunda, whose dome and lantern soars above a portico and a high drum girdled with Corinthian columns (figure 2).

While most accounts of San Francisco City Hall claim that the constructed building is nearly identical to the competition drawings, significant changes contributed to the success of the finished building. Brown was particularly concerned with optimizing the relationship between the dome and the porticos. He made numerous studies of both elements at a variety of scales, and commissioned a plaster model at the end of October 1912.

In the model, the drum and dome were enlarged to the full width of the base, which corresponded to the galleries below. With this increased diameter, however, Brown then felt the need to control the drum’s increased intercolumnation, or the spacing of the columns; he did this by coupling the columns in the manner of the Dôme des Invalides in Paris or St. Peter’s Basilica at the Vatican. This arrangement did not last long, as some months later, Brown made the final refinement that truly integrates the dome with the pediment. He realized that with the increased diameter of the dome it was possible for the intercolumnation of the drum and the portico to be identical. In this arrangement, the lines of the columns would “flow” from the portico to the drum. This decision then controlled the intercolumnation of the portico (figure 3).

The desire for more unity between the dome and portico may have

factored into the decision to change the order of the main porticos from the Corinthian to the Doric. Brown also abandoned the great statue on top of the dome, opting to design a lantern instead. His lantern takes on a Greek cross plan in its lower stages, which is resolved into an octagonal spire. The ornamentation used on the lantern was fairly generic, consisting largely of lions’ heads, trophies, and urns, although the city’s monogram was worked into the shields at the base. More important to the effect of the lantern and the dome in general was the gilding scheme, which was carefully worked out to contrast the structural and ornamental elements of the dome and lantern with burnished
and bright finishes. While fresh, the gilding dazzled the viewer in fine weather.

While Brown had outlined the basic volumes of the rotunda in the competition drawings, he did not finalize the true proportions of the space and the specific details until the dimensions of the elevations and dome were fixed. In fact, the enlargement of the dome allowed Brown to reassess the architectural qualities of the interior and introduce a certain amount of complexity into the articulation of the central core. He conceived the rotunda as two shells: an inner shell, modeled on the Val-de-Grâce in Paris, that aligned with the original plan of the dome in the competition drawings, and an outer shell brought out to the line of the light courts (figure 4). These two systems, each consisting of a dome, drum, and walls, one inside the other, were separated by the galleries, which circumscribed the rotunda proper. The interplay between these two systems gives the rotunda its spatial character and architectural interest.

Brown had approached the design of the rotunda with several ideas in mind. He wanted the visitor to be led through the rotunda and up the ceremonial stairs to the supervisors' chamber, but he also wanted to give the room a sense of dynamism, as it was square in plan and essentially static. He accomplished both by enframing the north and south sides of the rotunda with the galleries that connected the two office wings on each floor, while on the east and west he allowed the space to flow beyond the great arches to the outer shell and the supervisors' chamber and mayor's suite. Additionally, the gallery on the third floor is supported by an interpolated sub-order, which further screens the north and south elevations from view and directs the gaze to the focal point of the space. The dome itself is visually disengaged from its supports by a girdle of thirty-six Corinthian columns that line the inner drum. This screen filters the light from the great windows on the exterior to bathe the space in a muted toplight (figure 5).

The interior design of the rotunda was more of a collaborative effort than any other part of the project. While Brown created the architectural framework of these ceremonial spaces, the inspired ornamentation that overlays their surfaces and that sets the celebratory mood of the building came from the pencil of Jean-Louis Bourgeois (although Brown did design the ornamental ironwork, lighting fixtures, and hardware, himself). Bourgeois first studied Brown's drawings and sought out harmonious geometries for the ornament that would complement the architecture. Once a suitable geometry was discovered, he then worked up the ornament in detail, at first to a small scale, and then in full-size details. The west wall of the rotunda was given added attention and was modeled at quarter-scale in the architect's offices (this mock-up was over six feet high).

While preliminary plans for the ornament were drafted into the construction documents, changes occurred throughout the construction process. In fact, the ornamental work done at San Francisco City Hall was created by a group of craftsmen and designers organized more like a medieval guild than like a modern construction firm.

Hundreds of skilled artisans from around the world converged on San Francisco in anticipation of work at the Panama-Pacific International Exposition, and so there was no shortage of talent willing to execute any design in almost any imaginable material. Bourgeois, Brown, and the chief sculptor, Henri Crenier, sketched out their ideas at a large scale. They passed these drawings on to model makers, who recreated the piece in plaster, wood, iron, or stone. Almost every aspect of this work, from initial design to installation, was done on site.

The importance of City Hall to the people of San Francisco was immediate and obvious from the day it was officially dedicated in December, 1915. The building symbolized the community's struggle to progress beyond the natural and political disasters of the Earthquake and Fire and the Boss Ruef Graft Trials. Architectural critic B. J. S. Cahill identified this sense of civic pride in his review of the building and noted that City Hall transcended both stingy programmatic requirements and its diverse sources to amply serve both utility and beauty. He most praised the exterior of the dome: "The sheer beauty of the new City Hall dome transcends anything of the kind I have ever seen. Its proportions are perfect, its glistening granite lifts up---continued on page 11
Readers of Heritage News may have noticed the humble, white shingle-clad building with twin gables and a blue awning on the north side of Clay Street, between Polk and Van Ness, and wondered what it was. This otherwise unprepossessing building has served as the headquarters of the California Club for ninety-two years.

The California Club is a San Francisco women's club founded in 1897 by Laura Lyon White and modeled upon suffragette organizations in Chicago and Philadelphia. Its objective was "to aid, through organized efforts, worthy causes and to create a center of thought and action among women for the promotion of activities which will benefit the City of San Francisco and its citizens." Members became heavily involved with children's issues, judicial and tenement reform, nature conservation and agitation for universal suffrage. One of the club's earliest campaigns resulted in the Federal government's acquisition and protection of the Calaveras Grove of redwoods.

In 1905 the club successfully sponsored a bill in the California Assembly which required the appointment of women to important positions in state hospitals. Members lobbied the legislature to pass the Fourth Amendment to the California State Constitution, enacted in 1911, giving women the right to vote. The California Club sponsored other progressive environmental and social legislation in the state of California.

The club was also involved with early efforts to beautify San Francisco. In 1905 they were instrumental in efforts to preserve the crest of Telegraph Hill as a park. Other beautification efforts included the planting of the "Atlantic Fleet Grove" in Golden Gate Park and palm trees on Dolores Street.

The women of the California Club built their first clubhouse in 1905. This was a graceful three-story Mission Revival structure designed by William Knowles that featured a domed hall, 750-seat auditorium, gymnasium and a myriad of other rooms. Unfortunately, the club members did not have the opportunity to enjoy their new headquarters for very long. Barely 13 months after the laying of the cornerstone, emergency crews dynamited the building in the desperate but ultimately successful effort to halt the westward march of the fire that followed the great earthquake.

Because insurance money did not cover the cost of rebuilding the original clubhouse, William Knowles designed a smaller, less costly building. The result, ready for occupancy in September 1907, was a two-story structure in the "Jacobethan" mode then popular for residential and commercial structures. The asymmetrical street elevation consisted of an arched entry in the west bay and two identical bays of large, rectangular windows divided into rectangular lights. Front-facing gables surmounted these two bays at the roofline. Stained wood shingles clad the exterior and black-painted wood trim surrounded the openings. A small entrance with a broken pediment occupied the eastern corner of the Clay Street elevation.

During the 1950s and 1960s, an addition was made to the east wall of the building, and remodeling of the street elevation resulted in removal of the original windows and much of the original distinctive Jacobethan trim. The building continues to serve as the headquarters of the venerable California Club, which currently sublets some of its home to two other nonprofit organizations.

—Christopher VerPlanck

CORRECTIONS & CLARIFICATIONS

—The credit line that appeared with the photograph of this year's San Francisco Decorator Showcase on page 2 of the March/April 1999 issue should have read "David Livingston." Our apologies to Mr. Livingston for the error.

—The article on the Daphne Funeral Home and its architect, A. Quincy Jones, in the November/December 1998 issue, elicited a kind response from the architect's widow, Elaine K. Sewell Jones, Hon. AIA. She noted that the Town and Country Shopping Center in Palm Springs that inspired Nicholas Daphne to seek out its architect was a joint venture of Paul R. Williams and A. Quincy Jones, who practiced on his own at that time (1948). It was not until December 1950, after the design for the Daphne Funeral Home was completed, that Frederick E. Emmons formed a partnership with Jones that continued through 1969.

Clarifying her husband's association with the University of Southern California, Mrs. Jones informed us that he was Fifth Year Design Critic and Ad Hoc Professor in the School of Architecture, from fall of 1951 through 1968. He served as dean of the School of Architecture and Fine Arts, 1975-78.

Finally, the firm of Jones and Emmons received the AIA National Firm Award, in 1969, whereas A. Quincy Jones received the National First Honor Award, in 1950, prior to formation of the partnership.

Elaine Jones is working on the A. Quincy Jones Architecture Archive, which will be included in the Department of Special Collections at the Charles E. Young Research Library, UCLA. Our thanks to her for her assistance.
**Soirée 1999: Ballo di Primavera**

San Francisco's historic Palace Hotel and Garden Court (Landmark #18) was the venue for *Ballo di Primavera*, Heritage's gala 1999 fundraiser, on Saturday evening, April 24. Cocktails greeted attendees, who began arriving at 6:30. A sit-down dinner followed at 8:00. Executive Chef for the Palace Hotel, Peter M. DeMarais, created the three-course dinner menu from the recipes of his great-grandfather, who was Chef of the Palace in the 1890s. Rutz Cellars generously supplied the accompanying wines. After an Italian dessert buffet in the Garden Court, revelers enjoyed dancing till midnight to the music of The Roger Eddy Band, a Monterey-based group. Casino gaming for many attractive prizes and a silent auction drew lively participation. A Dunhill Cigar and brandy tasting event rounded out the evening. As always, the Soirée's success resulted from the generous efforts of many people, coordinated by the Soirée event director, Barbara Roldan, Soirée Committee Co-Chairs Rosemary Townsend and Anne Zerbst, and Heritage staff member Lyla Max.

Our thanks to the following for their generous support of Ballo Di Primavera:

$10,000 & above: Institutional Real Estate, Inc. • Peggy Haas. $5,000 & above: Architectural Resources Group Catellus Development Corporation • CB Richard Ellis/CB Richard Ellis Investors, LLP • Dinwiddie Construction E.S. Merriman & Sons • E & Y Kenneth Leventhal Real Estate Group • GE Capital Financial Services • Hyde Street Holdings, Inc. • Kochis Fitz • Macy's • Morgan Stanley Dean Witter • Rutz Cellars • Wells Fargo Private Client Services • Wilson Cornerstone. $3,000 & above: BRE Properties, Inc. • Crosby, Heafey, Roach & May • Farella Braun & Martel, LLP • Fremont Realty Capital, L.L.C. • GE Capital Real Estate • Hines • Maroevich, O'Shea & Coghlan Insurance Brokers • Morrison & Foerster, LLP • Pacific Gas & Electric Company • Page & Turnbull • Prudential Real Estate Investment Advisors • Silverado Premium Properties • Skidmore Owings & Merrill • The McMahan Group Tishman Speyer Properties.


Our thanks to the following for their generous donations to the Silent Auction and Casino Gaming Prizes:

Absinthe Brasserie & Bar • Ait na Greine • Aram's Restaurant • Beringer Winery • Bistro Roti • Bruce Bonaker, AIA Chardonnay Golf Club • John Clark • Clos Du Bois • Club One • David Oliver Hair Salon • Degenkolb Engineers • Bob Dellas and Shila Clement • El Drisco Hotel • James & Ellen Finnegnan • Filoli • Flying Salmon • Grand Café Hôtel Griffon • Hayes Street Grill • Suzanne Ingalsbe • Bruce D. Judd, FAIA • Lambourne Hotel • Le Colonial • Jussi Lomakka • John & Jackie McMahan • Maggie Skin Care • Mark Hopkins Hotel • Mark Morris and Ageless Design Masa's • Meadowood • Susan Moseley • The National Trust for Historic Preservation • Page & Turnbull • The Palace Hotel • The Park Hyatt • Presidio Golf Course • The Ritz-Carlton Hotel • Sak's Fifth Avenue • Ellen & John Sanger Savage Jazz Dance Company • Rebecca Schnir, AIA, Architects • Shari's Precious Gems • Sir Francis Drake Hotel Tully's Coffee • J. Gordon Turnbull, FAIA • Viveande • Sue Honig Weinstein

Special appreciation to Heritage volunteers: Virginia Campau, Chuck Corder, Jane Fleckenstein, Natasha Glushkoff, Hal Montano, Janet Montano, Tom Paffel, Tim Roberts, Albert Roldan, Mark Simpson, Chris VerPlanck.
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$10,000 & above: Institutional Real Estate, Inc.  • Peggy Haas.  
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Our thanks to the following for their generous donations to the Silent Auction and Casino Gaming Prizes

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Special appreciation to Heritage volunteers: Virginia Campau, Chuck Corder, Jane Fleckenstein, Natasha Glushkoff, Hal Montano, Janet Montano, Tom Paffel, Tim Roberts, Albert Roldan, Mark Simpson, Chris VerPlanck.
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Golden Gate Park, San Francisco
Tours Call 415-661-1316, ext. 312

CONTINUING HERITAGE EVENTS

HAAS-LILIENTHAL HOUSE TOURS
Sundays 11 am to 4:00 pm
Wednesdays 12 noon to 3:00 pm. $5

PACIFIC HEIGHTS WALKING TOUR
Sundays 12:30 pm. $5
All regular Heritage tours are free to Heritage members and their guests

GROUP TOURS BY ARRANGEMENT
Call Lyla Max, 415-441-3000

FOR INFORMATION ABOUT CURRENT HERITAGE EVENTS
Call 415-441-3004
Heritage programs supported in part by the City of San Francisco Grants for the Arts.

JUNE

JUNE 10 - OCTOBER 2

JUNE 24, 7:00 PM

JUNE 25 - SEPTEMBER 14
Exhibit: Carleton Watkins: The Art of Perception. Explores work of great 19th Century American photographer SFMOMA Call 415-357-4000

THROUGHOUT THE YEAR
Events celebrating 150th anniversary of Luther Burbank's birth. Luther Burbank Home & Gardens, Santa Rosa
Call 707-524-5445

THROUGH OCTOBER

JULY

JULY 2 - 5
S.F. Commemorates the Gold Rush Parade of Tall Ships into the Bay Call 1-800-432-2201

JULY 13, 8:00 PM

JULY 19, 10:00 AM
Tour The Paramount Theatre, $1.00
2025 Broadway, Oakland
Call 510-893-2300, ext. 801

AUGUST

AUGUST 10, 8:00 PM

SEPTEMBER

SEPTEMBER 12, 2 PM - SUNSET
A Gatsby Summer Afternoon Dunsmuir House, Oakland, Art Deco Society. Call 510-615-5555

SEPTEMBER 12, 11 AM - 5 PM
Alameda Legacy Home Tour Alameda Architectural Preservation Call 510-986-9232, ext. 3.

SEPTEMBER 14, 8:00 PM
Lecture: Democracy’s Designs: Decorative Arts in the White House American Decorative Arts Forum de Young Museum. Call 415-431-6930

SEPTEMBER DATE TBA
Berkeley Architectural Heritage Oaklaland Heritage Arts & Crafts House Call 510-841-2242

THURSDAYS AT CHS, 5:30 PM
An hour lecture on California history every Thursday. For program call 415-357-1848, ext. 7.
Designing a Dome
continued from page 7
like an apparition and the triumph and joy of its gilded finials as they gather in the glory of the sun to the final pinnacle of flame stirs the senses as do chords of music and moves the soul like beacon flashes that proclaim some mighty victory."

Yet, no critic of the building was more prescient than J. C. Branner, President of Stanford University and a client of Bakewell & Brown. Branner's words in 1916 are as applicable to today's gloriously renovated, restored, and retrofitted City Hall as then. He wrote: "When the last echo of the chisel has resounded through its spacious corridors, and the toilers have reluctantly departed, they will leave behind them an immortal monument to the architects, whose chef-d'oeuvre shall be the joy and pride of city and state and nation for generations to come."

And so it is.

—Jeff Tilman, Architectural Historian, University of Virginia, generously submitted this article, which includes publication for the first time anywhere of Arthur Brown, Jr.'s initial sketches shown on page 5.
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The historic Haas-Lilienthal House, a property of San Francisco Architectural Heritage, is available for private or corporate events. The house can accommodate up to 150 guests. For information call (415) 441-3011.

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UPCOMING HERITAGE EVENTS

Planning and site selection are underway for this year’s Heritage Landmark Event, to celebrate one of San Francisco’s historic buildings. Look for the announcement of a fall date, soon.

We also propose to offer a symposium late in the fall. Like last year’s Contextual Design Symposium, this would be underwritten by the Pat Farquar Memorial Fund. Expect a notice of the topic and other details.

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