NEW EXECUTIVE DIRECTOR TAKES HELM AT HERITAGE

Heritage’s new executive director comes to us with an extensive background in architecture and architectural preservation in the southeast. Charles Edwin Chase, AIA, took up his post at Heritage on October 4, after serving 12 years as Administrator/Preservation Officer for the City of Charleston, South Carolina, a community with more than 3600 designated historic structures. His duties there included inspections and evaluations of historic properties and management of the City’s capital improvement projects, most recently totaling $30 million.

Chase began his career, fresh from the University of Florida with a Master of Architecture degree (1975), working for the National Trust for Historic Preservation, in Washington, D.C., and Charleston, for two years. During that time he prepared architectural, written and photographic documentation of a program that included physical assessment, documentary research and non-destructive testing preparatory to conservation of Drayton Hall (1738), a historic estate owned by the Trust. In this capacity he supervised an architectural historian, a historical archaeologist and a landscape architect.

Thereafter, Chase joined the firm of Spillis Candela & Partners, in Coral Gables, Florida, in the position of associate vice president, working as an architect and project manager (1977-1982). He entered public service for the first time as City Architect for Coral Gables, 1982-83, during which time he established the Office of Architectural and Preservation Services for the planning and maintenance of city facilities.

In Georgia from 1983 to 1985, Chase was Director of Preservation & Real Estate for the Historic Savannah Foundation, Inc. While in that position he supervised the rehabilitation of historic 19th century structures under the federal tax credit program and the restoration and adaptive reuse of two historic house museums.

Chase returned briefly to Coral Gables and private architectural practice (1985-86), developing the Urban Preservation Component of Miami’s Downtown Master Plan, and design guidelines and building maintenance standards for commercial and residential structures for Dade County.

While in South Carolina, Chase established Charleston Heritage Housing, Inc., and served as its executive director (1988). The mission of this nonprofit housing provider was to utilize undeveloped and dilapidated historic housing stock in Charleston. He served recently on the executive committee for Project RESTORE, whose focus was restoring neighborhood housing by teaching trade and business skills to Charleston residents. He has also lent his expertise to disaster recovery teams assessing hurricane damage to historic resources.

The recipient of numerous awards, Charles Chase has also lectured, published and appeared at symposiums and workshops on a variety of topics, including preservation and disaster mitigation; coordination of government, nonprofit and private sector efforts in preservation and urban design; and preservation and public housing in Charleston.

At a time when several preservation-related organizations in the area—including the Western Regional Office of the National Trust and California Preservation Foundation—were seeking new leadership, Heritage is fortunate to have engaged someone of Chase’s caliber. His community service helps to attune

—continued on page 11
Rededication of Lotta’s Fountain, reputedly San Francisco’s oldest monument, occurred on September 9, the same day as its original unveiling 174 years ago. The cast iron piece underwent a substantial overhaul that included restoring the column to its original 24-foot height and restoring the plumbing that had not been operating for many years. Actual work on the monument took just 10 months. After dismantling, each piece was examined and cleaned; damage was repaired with fiberglass and epoxy; missing pieces were recast. A new coat of paint approximates the original bronze-colored paint. The monument was originally a public drinking fountain, but now the City plans to turn the water on only for ceremonials.

The Board of Trustees of the California Historical Society has announced the appointment of a new executive director. Michael W. Duty assumed the position on August 16, coming to CHS from the Lindsay Wildlife Museum of Walnut Creek, where he was executive director. Experienced in museum management, Duty is also an author, curator and teacher, who has lectured frequently on the art, history and culture of the West. He was founding executive director of the Eiteljorg Museum of American Indian and Western Art in Indianapolis, where he served for seven years before moving to California. He succeeds Michael McConie, who led CHS since 1990.

Restoration of the Samuels Clock is nearing completion, according to The Market Street Timekeepers. Jack Wittenmyer, head of the volunteer organization, reports that all that remains is to refinish the four eight-inch clock faces in the base of the historic timepiece that stands before 856 Market Street, install the new window frames and glass in the base, and put the restored mechanism and winder in place. Repainting in historically correct colors will complete the job, leading the way to a ceremonial restoration of operation, at a date to be announced.

Far Out: Bay Area Design, 1967-1973, opens November 12 at the San Francisco Museum of Modern Art, and runs through February 20. The exhibition, organized by SFMOMA curator of architecture, design and digital projects Aaron Betsky, celebrates the creativity of San Francisco’s “hippie culture” spawned by the Summer of Love and expressed in posters, clothing and fabrics, jewelry and furniture. For information on the several lectures and public events that will accompany the exhibition, call 415-357-4102.

Architectural Resources Group has announced the addition of three new principals joining the founding principals, Steve Farneth and Bruce Judd. Takashi Fukuda, controller and office systems director, joined the firm in 1990 and has directed financial and administrative functions. Naomi O. Miroglio, senior architect and project principal, has been with the firm for 14 years and has designed and managed numerous award-winning rehabilitation projects. David P. Wessel, AIC, senior conservator and project principal, has directed ARG’s conservation services since joining the firm in 1991.

California Preservation Foundation is now accepting submissions for its 2000 Preservation Design Awards. Entries in any of seven categories are due by 5:00 pm, November 17, 1999. Awards will be presented at a program in Los Angeles, in February. For information call 510-763-0972.
The Emporium

Reports in the daily press have strongly implied that the latest version of the Emporium-Bloomingdale's project has met with approval from Heritage and other preservation advocates. While the current proposal has, in fact, moved closer to a preservation project, it remains far from satisfying the requirements for treatment of a Category I building under Article 11 of the Planning Code. Unfortunately, so long as that remains the case, Heritage will be unable to support the project without reservation.

Because the project in its present form cannot be built under the Planning Code, the City has incorporated the development site into the Yerba Buena Redevelopment Area, where the Code does not apply.

- Representatives of Heritage have met with the developer hoping to reach agreement on a project that meets the Secretary of the Interior’s Standards. The two preservation alternatives in the Supplement to the EIR would satisfy that requirement.

In the most recent plan seen by Heritage, the decision to retain the front 65 feet of the building for offices (its historic use) is encouraging. The historic structures report found that most of the remaining original interior fabric is in this portion, and some restoration will take place there. Yet, the project sponsor continues to propose raising the dome and the rotunda, albeit to a height 18 feet lower than in their previous design, and to demolish the rest of the historic structure, clear to Jessie Street.

It appears that current fashion in merchandising is driving the decision to demolish so much of the building, including the important Jessie Street façade. This is not the first time that historic architecture has borne the brunt of the vagaries of fashion in the world of marketing. After hard-fought battles, San Francisco lost both the Fitzhugh Building and the City of Paris because the owners of both buildings said they could not adapt them to then-accepted retailing standards.

The doors remain open to further discussion between Heritage and the project sponsor, as the design undergoes further development.

New Landmarks

*Earlier this year, the mayor signed ordinances designating three new San Francisco landmarks: Golden Gate Bridge (Landmark #222), Schubert Hall (#224) and the Fireboat House (#225). The internationally recognized bridge that spans the entrance to the harbor—renowned as an engineering and architectural marvel—needs no introduction, but the other two may be unfamiliar to most people.

On the east side of The Embarcadero, the two-story stuccoed building of timber construction set on piles over the water at the foot of Harrison Street is home to Engine 35 and Fireboat 1. The city’s first fireboat appeared in the harbor only after the 1906 fire proved the need, and a firefighting vessel has been berthed at this location since 1909. The Board of State Harbor Commissioners, which then governed the Port of San Francisco, built the present structure, designed by their staff engineer, Alfred A. Pyle (1915). It is now the property of the Port of San Francisco. Although the state commission built the facility, it was intended for the use of the San Francisco Fire Department, which has always staffed it.

The façade of symmetrical Renaissance Revival composition, with red roof tiles, woodframe windows and sliding wood doors, retains a high level of integrity. The interior is virtually intact, as well; the walls and ceilings are all tongue-and-groove, except the garage, which is plastered. A spiral iron staircase and two brass sliding poles remain in place.

John D. Spreckels, Sr., built 2099 Pacific Avenue as a wedding gift for his son, in 1905. The Reid Brothers designed the three-story Classical Revival residence. It is a stucco-clad woodframe structure with a rusticated brick base, French windows and wrought iron balconies. A grand stairway leads to a columned porch and side entry.

The house remained in the Spreckels family until 1920. It passed through several owners until 1925,
The State Historical Resources Commission held its August meeting in San Francisco, at which time it considered Heritage’s nomination of the Daphne Funeral Home to the National Register of Historic Places. The commission conducts its business on a circuit of the state, meeting in different locations selected in advance. It was mere coincidence, then, that the Daphne came up on the agenda for the San Francisco meeting. As a result, though, many in the community not only had their first opportunity to see the commission in action, but to have that opportunity with an issue that has so much local relevance. The commission also had the benefit of a site visit to the Daphne before the meeting.

Opposition to the nomination came from the Mayor’s Office of Housing and the nonprofit developer that is seeking demolition of the modernist funeral home to construct 93 residential units on the site at Church and Duboce. In an impassioned and well-orchestrated presentation, the opponents argued that the Daphne’s architect, A. Quincy Jones, had little significance and that this particular design was not his best work. They also contended that changes during reconstruction of fire-damaged portions of the building in 1968 compromised its integrity.

Heritage staff and representatives of DOCOMOMO stood by the soundness of the nomination and reaffirmed the importance of Jones and the Daphne. Noting that he was the architect of record for the 1968 repairs, they argued that Jones himself sanctioned alterations to the original design.

Because of the intense local interest in the issue, the commission took a roll call vote in which each member stated his or her reasoning. There were some eloquent statements affirming the importance of Jones and the quality of his design for the Daphne, but when the last voice was heard, the vote was a tie, four-to-four. The commission seemed at a loss because they have never had a tie vote before (one of the nine commissioners was absent).

Thereupon, a commissioner who had voted against recommending listing on the Register, but who had clearly done so with the greatest reluctance, stated his wish to change his vote. The chair ruled that was not allowed once the result had been announced.

Legal counsel ruled that a new motion was not possible. On a tie vote, the motion was dead. In spite of the outcome, the hearing was a vindication of the stature of A. Quincy Jones and the significance of the Daphne. Even among the commissioners who voted against listing, those were never in question. Rather they believed the 1960s alterations had compromised the original design.

Soon after the meeting, one of the commissioners and a member of the public appealed the decision to the Keeper of the Register. The nomination has been forwarded to her, therefore, for a decision whether to list the Daphne on the National Register.

The Heritage board of directors voted to join with the National Trust for Historic Preservation and the Friends of 1800 Market Street in a ballot argument for the Voters’ Handbook against Proposition J. This voter initiative seeks to overturn the decision in last November’s election, which was to tear down the remaining portion of the Central Freeway, north of Market Street, and substitute a grade-level boulevard design.

Years ago, San Francisco’s “Freeway Revolt” kept the city from becoming a veritable highway interchange. Since then, elevated roadways have everywhere proven incompatible with good urban design and architectural and neighborhood conservation.

If approved this November, Proposition J would require not only the retention and retrofit of the existing viaduct, but its widening, as well. The result would be to intensify the already significant adverse impact the structure now has on the landmark Fallon Building (shown above) and other historic resources in Hayes Valley.

The National Trust for Historic Preservation has awarded $2000 to the Friends of 1800 Market Street. The grant is administered by the Trust’s Preservation Services Fund, which holds three competitive funding rounds annually for nonprofit groups and public agencies.

The Friends, which must match the grant dollar-for-dollar, will use the money to hire a membership development/fundraising consultant to prepare marketing materials and a fundraising strategy for a campaign to generate contributions in tandem with a capital campaign by the Community Center Project. Rehabilitation of the landmark Fallon Building is a key part of the project.
FALL SYMPOSIUM EXPLORES PRESERVATION MOTIVES

Heritage’s fall symposium, presented with the generous support of the Patricia A. Farquar Memorial Fund, is entitled To Save or Not to Save: Motives for Architectural Preservation. This full-day event will examine the many reasons for undertaking preservation of historic structures.

While the rationale for preservation is usually multi-faceted and complex, an analysis of the subject brings it down to four primary motivations: the building’s importance demands its preservation; preservation is the most profitable development alternative; preservation is the most economical development alternative; the owner’s love for the building impels its preservation.

San Francisco City Architect Anthony E. Irons, AIA, will illustrate the first of these motives with the example of City Hall, whose award-winning restoration and seismic upgrade, completed last year, Mr. Irons oversaw as senior project manager. Clearly here is a building that is among the great treasures of this city and the nation. Anything short of its preservation would be unthinkable, particularly in the face of the strong public feeling invested in this symbol of the city.

Among the factors that add to profitability of a preservation project are the availability of rehabilitation tax credits and preservation easements, which result in direct financial gain, and access to the State Historical Building Code, which can reduce some costs of development. Rick Holliday will draw on his wide experience as a developer of adaptive reuse projects in historic buildings South of Market, such as the Clock Tower and 355 Bryant Street, to illuminate this reason for preserving significant old buildings.

Preservation can be the most economically feasible preservation alternative when rehabilitation of an existing building involves lower costs than new construction, allows continued use of the building and entails a shorter interruption in the revenue flow from the property. Addressing this facet of preservation reasoning will be John Stewart, founder of the John Stewart Company, which acquires, rehabilitates and develops both subsidized and market-rate housing.

Camlo Looper will speak of the love for a building so great that it inspired his family’s restoration of the historic McMullen House twice, most recently after a damaging fire.

After a break for lunch, three other participants will join the four speakers on a panel to explore preservation motives more fully and respond to audience questions regarding the reasoning and methodology behind preservation. They are Tom Jones, with the Mayor’s Office of Housing in the Agnos administration; Alice Carey, founder and president of one of the city’s principal preservation architectural firms, Carey & Co., Inc.; and Heritage’s new executive director, Charles Chase.

To Save or Not to Save will take place on Saturday, November 6, 1999, from 9 am until 3 pm, at the UCSF Laurel Heights Conference Center, 3333 California Street. The cost (including a box lunch) is $35 for Heritage members and $45 for non-members (including a one-year Heritage membership).

To charge tickets on Visa, MasterCard or American Express, call 415-441-3000. To charge via e-mail, send your name, address, telephone number, type of charge card with its number and expiration date, and the number of places you wish to reserve; to: broldan@sfheritage.com.

An informal reception to meet the speakers and panelists will take place, November 5, 6:00 - 8:30 pm, at the Haas-Lilienthal House. The charge is $10 for those with tickets to the symposium; $25 for others.

In addition to the Farquar Fund, generous sponsors of the symposium include: Jacqueline and Robert Young; Shorenstein Company, L.P.; Marvin Windows & Collier Warehouse, Inc.; Kochis Fitz; Michael E. Carboy & Kathryn E. Coffey; Gensler Architecture, Design & Planning Worldwide; Merker . Patri . Architects Inc.; Allan M. Levy Architects; Michael Willis Architects; EIP Associates; D.V. Rasmussen & Son: Moscone Emblidge & Quadra; Rainbow Waterproofing & Restoration Company; Teevan Restoration; Simon Martin-Vegue Winklesstein Moris; The Lurie Company; Gladstone & Vettel; and David S. Gast & Associates.

Landmarks
—continued from page 3

when Adolph Uhl acquired it. A colorful politician, Uhl served as a supervisor from 1933-45 and was a four-time failed candidate for mayor. He died in 1952; his widow remained in the house another eight years. The California Historical Society bought the house in 1961 for its library and collections and named it Schubert Hall, to honor the patron who made its purchase possible. It returned to private ownership, and use as a residence, in 1994. The present owner proposes to rebuild the roof line balustrade removed in the 1960s.
The Jewish Community Center, constructed in 1933 in San Francisco's Laurel Heights district, is significant as an example of the work of the famed architect Arthur Brown, Jr., and the lesser known but notable firm of Hyman and Appleton. The reinforced concrete structure is designed in the Mediterranean style, with Moorish, Spanish and Art Deco details. The interior features several significant public rooms with a high level of finish. The building has undergone relatively few changes, inside or out, since its completion.

Construction of the San Francisco Jewish Community Center reflected a nationwide movement. As Jews throughout the United States began to gain greater economic and social security, local Jewish leaders encouraged the development of such facilities to house social services and to provide recreational opportunities for their communities.

The movement also aimed to encourage cohesiveness during an era of increasing assimilation by providing a venue for Jewish cultural activities and a place for community members to socialize. The centers would also provide a forum to introduce the larger community to Jewish culture by hosting art exhibits, folk dances and other events showcasing Jewish contributions. While many of the old inner-city JCCs have been abandoned in favor of suburban locations, San Francisco retains a good example of an architecturally significant urban community center with a high degree of integrity.

Arthur Brown, Jr., designed the Jewish Community Center in association with Samuel Lightner Hyman and Abraham Appleton, Architects. Although the precise role of each firm is not yet clear, it is likely that Brown, as architect of record, was responsible for the overall design.

Hyman and Appleton designed several institutional structures for San Francisco's Jewish community, including the Sinai Mortuary and the Hebrew Home for the Aged (now Jewish Home), in the early '30s. They completed several office building remodels, including the old Crown Zellerbach Building at 343 Sansome Street. Much of their work, including the mortuary and the Zellerbach Building, was in the Modern style.

While Arthur Brown's best-known work reflected the vocabulary of American Renaissance Classicism, as exemplified by his designs (with John Bakewell, Jr.) for City Hall and the PG&E Building, he also worked in a regional mode. Some early commissions, such as the Mission/Spanish Colonial Revival San Diego Railroad Depot of 1914-15, and the later San Francisco Art Institute (1926), were in this latter vein. As Brown's career matured, his regionally inspired work became more abstract. By the '30s, the influence of Art Deco and Modern design influences entered his work.

The design for the Jewish Community Center (1931), is firmly within Brown's regional Mediterranean mode, but it also illustrates the growing abstraction and increasing influence of the Modern style. Other examples in this category of Brown's work are Coit Tower (1934) and Hoover Tower at Stanford University (1941).

The bold massing and functional fenestration pattern of the Jewish Community Center reflect the building's interior arrangement, giving it a spare, not to say utilitarian, appearance. Two gable-roofed wings flank a central pavilion. Exterior materials such as colored stucco and terra cotta roof
tiles are the building's most obvious Mediterranean characteristics. Cast stone, as well as stucco and concrete, carved and molded into ornament, accent openings and floor levels.

Exterior detailing, such as the cast stone grilles on the California Street and the Presidio Avenue elevations, recall Moorish architecture from North Africa and the Iberian Peninsula, while columns between the windows on the upper story of the Presidio Avenue elevation evoke Byzantine tradition. Other exterior details, such as the zig-zag motifs of the pilaster capitals and the door surround on the Presidio Avenue elevation display the influence of the contemporary Art Deco style.

The first floor of the Jewish Community Center features the most significant public spaces in the building. The overall character of the interior is Mediterranean, although other influences are clearly at work, including Moorish, Neoclassical and Art Deco. The most architecturally significant spaces on the first floor include the lobby, main corridor, staircase, lounge, assembly room and the gymnasium.

The main corridor, paved with lacquered rubber tile laid in a herringbone pattern, runs along the north-south axis and serves as the primary avenue of circulation. The corridor walls feature wainscoting, four feet high, made of glazed six-inch tiles that alternate between plain ochre tiles and ornamental tiles with floral motifs.

As with the rest of the interior spaces, most of the doors have ten panels and are stained a dark brown. Although some have lost their original bronze hardware, most of the doors appear to be original and in good condition. The lantern-shaped Art Deco hanging light fixtures and sconces in the corridor contribute to the historic character of the interior and are also in good condition.

The primary public space in the Jewish Community Center is the lobby, located east of the main corridor. In terms of materials and ornament, it is similar to the main corridor, featuring a floor of lacquered rubber tile, ceramic tile wainscoting and arched openings. The lobby's dominant feature is a large leaded-glass skylight. The ceiling has elaborate crown moldings. A formal staircase with terra cotta treads and Moorish tile risers opens off the northeast corner of the lobby. Its decorative handrail brackets and balustrades are wrought iron.

The gymnasium is the largest space in the Jewish Community Center, rising to the roof and occupying one quarter of the building's floor area. Five steel casement windows illuminate the gymnasium, and the walls are paneled with tongue and groove wainscoting. Its most dramatic feature is the exposed roof truss system. A pair of elaborately carved brackets supports each of four chamfered trusses. A stage, framed by a large proscenium arch that features decorative wood moldings, occupies the northern section of the gymnasium.

The courtyard, surrounded by the assembly room, the lounge, the corridor and the club room, is also significant. Its walls are finished in stucco, and the ground is covered with six-inch terra cotta pavers. Interesting details include an ornamental metal staircase, small balconies with wrought iron rails, a fountain (now used as a planter) and a mural painted in 1933 by Bernard Zakheim.

Classrooms and offices occupy the second floor, which was not as finely finished as the major public spaces of the first floor. Although much original fabric remains, some offices have been remodeled. The corridor and several of the classrooms retain their original hardwood floors and stained wood paneling. Some of the windows have been unsympathetically altered.

Jewish community centers evolved out of the Young Men's Hebrew Association (YMHA), which first opened its doors in Baltimore in 1854, modeled on the YMCA. However, it was not until the early 20th century that a national movement for Jewish community centers gained strength.

In San Francisco, the Jewish Community Center was the culmination of many years of hard work and planning. The first YMHA in San Francisco, founded in 1877, was dissolved in 1890, but revived in 1901. This second incarnation occupied a building at 1976 Page Street. The organization relocated twice to accommodate a growing membership, the last time, in 1917, when women were admitted. Now the Young Men's-Young Women's Hebrew Association, the organization selected a new site at 121 Haight Street, where it remained for sixteen years.

In 1923, the Federation of Jewish Charities polled San Francisco's Jewish community to appraise the adequacy of
cultural and recreational facilities. The consensus was that the Haight Street YM-YWHA was inadequate to fulfill the needs of the growing population and that a new, modern community center, serving not only recreational but also broader social functions, should be established.

In step with national trends, members of San Francisco's Jewish community began to publicize the cause and raise funds for a new center. Between 1923 and 1930, the Building Committee, composed of Philip L. Bush, chairman; Lloyd W. Dinkelspiel, vice-chairman; Walter Haas; Leon Sloss; J.D. Zellerbach and others, raised pledges of $850,000 and hired Arthur Brown, Jr., and Hyman and Appleton to design a new facility.

Despite the effects of the Depression, the board purchased a 132 by 230-foot lot in the city's Laurel Heights neighborhood from the Market Street Railroad and pushed ahead with the project. By April 1932, the Building Committee approved the architects' final plans.

The cornerstone of the Jewish Community Center was laid in the middle of a freak blizzard, in December 1932. Less than a year later, it was completed within budget and on time. Governor Rolph and Mayor Rossi participated in the official dedication, on November 5, 1933, and a program of sporting and cultural activities held throughout the following week celebrated the opening.

In addition to offering recreational opportunities to its members, the administration of the Jewish Community Center sought to make a valuable contribution to the larger society. Never an exclusive organization, open to both Jews and non-Jews, the JCC extended free memberships to all men in uniform during the Second World War. It also served as a Red Cross disaster relief center and as headquarters for the local draft board. In recent years the Jewish Community Center has taken on the responsibility of caring for disadvantaged members of the community, such as senior citizens and recently arrived Russian immigrants.

The Jewish Community Center has continued to fulfill its mission as originally envisioned, with relatively few programmatic or architectural changes to the building. The organization has been an institutional anchor for the Jews of San Francisco for almost seventy years. This important building, by one of the city's premier architects, also visually anchors the intersection of Presidio Avenue and California Street. Its powerful horizontal massing and distinctive architectural motifs lend a sense of importance to the neighborhood. Along with Temple Emanu-El (also the work of Arthur Brown, Jr.), located a few blocks away, the JCC is one of the most significant landmarks for San Francisco's Jewish community.

This article drew upon information in a feasibility study prepared for the Jewish Community Center by Page & Turnbull.

—Christopher P. VerPlanck

**ENGAGING MOMENT AT THE HAAS-LILIENTHAL HOUSE**

The Haas-Lilienthal House has often been the site of weddings and wedding receptions—beginning with the marriage of Alice Haas and Samuel Lilienthal in 1909—but as far as we know, this June the house witnessed its first formal proposal of marriage.

For David and Wendy, a couple from Redditch, England, a tour of the Haas-Lilienthal House was a must-do item on their visit to San Francisco. Wendy had learned of the house and fell in love with it even before their trip, and they had to see it. David, knowing the house would be a very special place to her, contacted Heritage to see if it would be all right to propose marriage to Wendy during a tour.

Once we consented, he arranged for the delivery of 50 long-stemmed pink roses on the appointed day, Sunday, June 6, and the docents placed them on the piano in the front parlor. When the tour reached that point, David popped the question, to the other visitors' delight and Wendy's surprise. She accepted—no surprise there.
Vincent Marsh Heads Preservation for the City of Sacramento

After thirteen years at the Planning Department, eight of them as Secretary to the Landmarks Board, Vincent Marsh has resigned to take a new position. On September 7, he became Preservation Director with the City of Sacramento. Noting that the position requires someone who is “thoroughly knowledgeable about all aspects of preservation issues, planning and architecture,” Sacramento Planning Director Gary Stonehouse said, “The City is extremely fortunate to have found Vincent.”

Marsh first came to San Francisco after receiving the degree of Master of Regional Planning, with a specialization in historic preservation, from Cornell University, in 1981. He was field representative and planner with the Western Regional Office of the National Trust, in San Francisco, until 1982. Thereafter, he served in a variety of positions, including planning consultant, before joining the Planning Department in 1986.

Elevated to the post of Secretary to the Landmarks Preservation Advisory Board in 1989, Marsh continued in that role until removed as a result of the reorganization of the department by the present administration, in 1996. Since then, until his recent departure, Vincent was engaged in citywide preservation policy and analysis, including preparation of the much-anticipated Preservation Element of the City’s General Plan.

In the multi-faceted role of Secretary to the Landmarks Board, Vincent was responsible for preparing agendas and staff recommendations for biweekly meetings of the board and providing action minutes, as well as drafting board resolutions and motions. In addition, he fielded public inquiries about landmarks issues and dealt with developers, architects, property owners and neighbors on projects under review by the board. He often had to coordinate relations over preservation issues with other public agencies, including the Department of Public Works, the Port of San Francisco and the Redevelopment Agency.

During his tenure, Marsh was editor and co-author of thirty landmark case report nominations and editor of four adopted and two proposed historic district nominations, including Civic Center and Chinatown. He also co-authored planning studies and area plans for various city neighborhoods.

Assisted by 14 volunteers, Marsh undertook a thematic survey of 2000 unreinforced masonry buildings (UMBs) that was integrated into the City’s seismic retrofit planning program and led to design guidelines for the seismic upgrade of historic UMBs. Thanks in part to this effort, San Francisco has thus far avoided the wholesale demolition of UMBs experienced in some other communities, as a consequence of the State’s seismic requirements.

A San Francisco resident, Marsh serves on the boards of Friends of 1800 Market Street and the National Alliance for Preservation Commissions. He is treasurer of the Northern California Chapter of the Society of Architectural Historians; a member of the Historic Resources Committee of the American Institute of Architects, San Francisco Chapter; and a past trustee of California Preservation Foundation (CPF). In 1996, CPF bestowed its President’s Award on Vincent, “in recognition of outstanding achievement in the field of historic preservation.”

The people of Sacramento are now to be the beneficiaries of this extraordinary accumulation of knowledge and experience. They will find Vincent, as we have, a selfless and dedicated public servant who could always be counted on to reply promptly to requests for information and assistance. Thanks to his unstinting effort, the Landmarks Board was always well informed and prepared to carry out its responsibility. Developers and project sponsors found him straightforward in his dealings with them, and they always knew they could rely on getting the information they needed to bring their projects to the board.

All San Franciscans who value preservation thank you, Vincent Marsh, and wish you well.

NEW H-LH Postcards

A brand new set of postcards of the Haas-Lilienthal House has gone on sale. Newly photographed by Douglas Keister in rich natural color, the ensemble of seven views—one exterior, the others of familiar rooms and interior features—provides a fine memento of the house. In addition, we have reprinted the attractive and popular note card featuring the 1975 drawing of the house by Bruce Judd. If you are looking for an excuse to revisit the Haas-Lilienthal House, this is a good one. Cards are on sale during regular tour hours.
Bay Area Tours

Allied Arts Guild
Menlo Park
Tours Call 650-322-2405

Camron-Stanford House
Oakland
Tours Call 510-836-1976

City Guides Walks
San Francisco
Tours Call 415-557-4266

Cohen-Bray House
Oakland
Tours Call 510-532-0704

Falkirk Victorian Estate
San Rafael
Tours Call 415-485-3328

Dunsmuir House & Gardens
Oakland (April - September)
Tours Call 510-615-5555

Lathrop House
Redwood City
Tours Call 650-365-5564

Luther Burbank Home & Gardens
Santa Rosa
Tours Call 707-524-5445

McConaghy House
Hayward
Tours Call 510-276-3010

Oakland Tours Program
Call 510-238-3234

Octagon House
San Francisco
Tours Call 415-441-7512

Palo Alto-Stanford Heritage
Tours Call 650-299-8878 or 324-3121

Pardee Home Museum
Oakland
Tours Call 510-444-2187

Strybing Arboretum
Golden Gate Park, San Francisco
Tours Call 415-661-1316, ext. 312

Continuing Heritage Events

Haas-Lilienthal House Tours
Sundays 11am - 4 pm
Wednesdays 12 noon to 3 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.

October

October 14 - January 2
Exhibition: Herzog and de Meuron: Model for the New de Young
de Young Museum. Call 415-863-3330

October 28, 7:30 PM
Lecture: Art & Artists in Early California
5951 College Ave., Berkeley
Call 510-595-1490

October 28, 7:00 PM
The San Francisco Earthquakes, 1906 and 1989. SF History Association
At the Cannery. Call 415-750-9986

Ending December 2
Continuing Fall Lecture Series, College of Environmental Design, UC/Berkeley.
For schedule call 510-642-0831

Through January 2
Call 415-751-2535

November

November 5, 6:00 - 8:30 PM
Heritage pre-symposium reception
(See page 5)

December

December 5, Noon - 3:00 PM
Heritage Holiday Open House
Haas-Lilienthal House
Call 415-441-3000

December 14, 8:00 PM
Lecture: The Italians of San Francisco, 1870-the Present. SF Historical Society
3333 California St. Call 415-586-8300

December 14, 8:00 PM
Lecture: The Decorative Arts at Newport of the Aesthetic Movement
American Decorative Arts Forum
de Young Museum. Call 415-431-6930
HISTORIC
PRESERVATION FUND

As Congress debates various bills dealing with the Land and Water Conservation Fund, the opportunity exists to include full and permanent funding of the Historic Preservation Fund (HPF). The HPF is essential to America's efforts to preserve our past. Grants to the states from the HPF create a partnership with local governments and the private sector to revitalize and strengthen our communities through historic preservation. It underwrites and assists programs to identify, celebrate and protect historic places. The HPF is a unique way that the federal government fulfills its commitment to our national heritage, while at the same time putting decision-making in the hands of citizens.

The HPF is authorized at $150 million per year but historically has been underfunded. Current appropriations are at about $72 million. What does an increase in the HPF mean for California? It means more funding every year going to historic preservation grants, local preservation commissions and education programs through the State Office of Historic Preservation. It could make a tremendous difference to historic preservation in California.

Join the campaign to educate our congressional delegation about the Historic Preservation Fund and its importance to California. Write, call or e-mail your representatives and senators and let them know that you support full and permanent historic preservation funding. Call Katherine Petrin at 415-243-0555 for more information.

HOLIDAY EVENTS
AROUND THE BAY

The holiday season always offers the opportunity to see the many historic house museums of the Bay Area at their most festive. The Haas-Lilienthal House, fully decked out in seasonal finery, will have its annual Holiday Open House on Sunday, December 5, from noon to 3:00 pm. For a list of festivities, celebrations and holiday activities at other Bay Area historic house museums, send $1.00 and a stamped, self-addressed business-size envelope to B.A.H.H.M., 22701 Main Street, Hayward, CA 94541.

Charles Chase
—continued from page 1

him to grassroots movements and neighborhood interests. His experience as an administrator in city government prepares him for working with the many public agencies in San Francisco that deal with preservation issues. And as an architect he understands the technical side of preservation.

The staff and board of San Francisco Architectural Heritage welcome Charles Chase and look forward to a long and fruitful period under his leadership.

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Charles Chase
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CONTRIBUTIONS ARE TAX DEDUCTIBLE.

San Francisco Architectural Heritage

invites you to the
Annual Holiday Open House
at the historic
Haas-Lilienthal House
Sunday, December 5, 1999, from Noon to 3:00 pm

There will be the traditional twelve-foot Christmas tree and holiday decorations throughout the house. Enjoy a bit of music while you partake of refreshments and anticipate the visit from Santa Claus. Admission is free for members of Heritage and their guests; $10 for non-members; $5 for seniors and children under 12.

Be sure to call ahead to let us know you plan to attend: 415-441-3000 or e-mail us at info@sfheritage.org

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.