Neighbors Organize to Aid Neglected Landmark

Thanks to organized neighborhood action, a neglected City-owned San Francisco landmark is receiving long-overdue attention. The Friends of Sunnyside Conservatory, formed earlier this year, and claiming a membership of more than ninety people, drew the notice of Supervisor Mark Leno, who introduced a resolution to get the site the care it deserves.

The Sunnyside Conservatory, designated a landmark in 1975, is an unusual structure at 236 Monterey Boulevard. Set back from the street in a park setting, it is not easily seen by those driving by. It is, however, known and loved by its neighbors, who have intervened more than once to protect it. In 1978, a concerned resident called the president of the Landmarks Board to report the conservatory was in the course of demolition. Swift intervention resulted in revocation of the demolition permit, which the Planning Department had issued in error, but not before a portion of the historic structure had fallen to the wrecker.

The Recreation and Park Department purchased the building and its half-acre grounds in 1980, saving it from mounting development pressure. However, it was not until 1988 that the City dedicated it as a "mini-park." Over the years since, as with other park facilities, the Sunnyside Conservatory suffered from neglect, with the result that it was frequently the target of vandalism.

In the fall of 1995, Sunnyside, Miraloma, Glen Park and Portola neighbors organized an effort to clean up the conservatory and grounds and to monitor their condition. Yet the City failed to maintain the site adequately, leading the residents once again to seize the initiative this year. "Our objective," according to Arnold Levine, chairman of the Friends of Sunnyside Conservatory, "is to restore the neglected Conservatory and grounds, improve its security and plant butterfly-host and nectar plants."

William Augustus Merralls had the conservatory built around 1897, soon after acquiring the house at 258 Monterey (then Sunnyside Avenue) with its large parcel of land. English-born, Merralls was an engineer who came west in 1895 to employ his skills in mining, but turned to aeronautics later in life.

The unique structure consists of a two-story slightly elongated octagon, whose east and west sides are narrower than the other six. One-story wings projecting from these ends gave the conservatory an overall length of about 60 feet. The end of each wing, where the entrances are located, repeated the octagonal form. The east wing was the portion illegally demolished in 1978. A one-story extension on the north wall appears to be a porte-cochere. Originally, glazing in a pattern of two-over-two lights formed a continuous course around the full perimeter of the building. A second tier of windows, shorter than the first but in the same pattern, girdled the octagonal core. The glass was removed several years ago to reduce vandalism.

Inside the conservatory, two arched bentwood trusses rise from the floor of the octagon to the ceiling, parallel to each other and perpendicular to the structure’s east-west axis. Their principal function seems to be to provide lateral bracing. Paved pathways define planting areas in the dirt floor. A single palm remains inside, as do numerous palms and other original flora on the grounds.

Supervisor Leno’s resolution, which had the support of the Recreation and Park Department, the Neighborhood Parks Council and Heritage, passed the full Board on November 15. It urges the Recreation and Park Department to conduct a cost analysis for the rehabilitation of the Sunnyside Conservatory and

---continued on page 11---
The Principia Corporation has announced publication of Bernard Maybeck and Principia College: The Historic District, a brief 41-page book on the California architect's designs for 13 buildings at Principia College that were constructed at Elsah, Illinois, between 1931 and 1946. Eleven of the buildings remain. Original black and white photographs document what is described as Maybeck's largest commission and his only work in the Midwest. The text, written by Charles Hosmer, served as documentation for Principia's nomination as a National Historic Landmark. For more information, visit the National Park Service's Heritage Preservation Services web site: www2.cr.nps.gov.

Last summer, the National Park Service issued the second publication in a new series titled Case Studies in Affordable Housing Through Historic Preservation. Similar in format to the popular series Preservation Briefs and Preservation Tech Notes, these new publications offer practical information and innovative techniques for carefully preserving historic structures while creating high quality affordable housing. Each study provides project data helpful to others planning projects in historic structures, including a detailed analysis that shows the benefits of combining the Historic Preservation Tax Credit with the Low Income Housing Tax Credit. For more information, visit the National Park Service’s Heritage Preservation Services web site: www2.cr.nps.gov.

HR 701, the Conservation and Reinvestment Act (See September/October Heritage News), cleared committee on November 10 and headed for the full House of Representatives for a vote, expected after the holiday recess. If approved it would provide $2.9 billion a year, derived from revenue generated by off-shore oil leases, for a variety of conservation programs, including $100 million for the Historic Preservation Fund. California’s share would be $2.8 million annually. Call Katherine Petrin for information: 415-243-0555.

The restoration of San Francisco’s City Hall received nationwide recognition when the National Trust for Historic Preservation bestowed its Honor Award on the project. Recipients of the award, presented in a ceremony at the Trust's National Preservation Conference in Washington, D.C., on October 22, were the City and County of San Francisco, Department of Public Works; Carey & Co., Inc. Architecture; Heller Manus Architects; Finger & Moy Architects; Komorous-Towey Architects; Forell/Elsesser Engineers; Tennebaum-Manheim Engineers; OLMM Structural Design; and Turner Construction Company.

One piece of good news came out of the recent demolition of the Holiday Lodge on Van Ness Avenue (See July/August 1999 Heritage News). Philanthropy by Design, the charitable arm of the Bay Area’s design and furnishing community, reports in its newsletter that 50 tons of furnishings from the hotel found new use at several local shelters and other nonprofit agencies.

On September 16, Mission Housing Development Corporation celebrated the reopening of the Apollo, at 422 Valencia. The newly rehabilitated 90-year-old hotel provides secure and decent affordable housing for 80 extremely low-income and formerly homeless people.
FERRY BUILDING PLANS UNDER REVIEW

Heritage's Issues Committee recently reviewed a project proposal for the Ferry Building. While the design has not yet addressed all the details, the plans in broad outline are clear. The objective of the Port of San Francisco, in seeking development of this highly significant landmark, is to increase access to the waterfront by creating a major public space that will become the focus of renewed maritime and transportation uses.

On the exterior of the Ferry Building, the north wing suffered significant loss of historic integrity as a result of alterations in the 1950s. Rehabilitation will include rebuilding the north and east elevations of this wing in a more historically appropriate expression, while on the west elevation historic reproduction windows will replace metal sash windows. Infill in the groundfloor arcade will be removed. The entire east elevation will be "re-interpreted in a new design that recalls its historic character."

Original materials on the west façade, including historic windows in the south wing, the grand stairway in the central pavilion and the Colusa sandstone cladding are to be cleaned, restored and repaired, or replaced with compatible materials where necessary. Remodeling for the entrance to the World Trade Center (1954) will be removed, but the north grand stairway, which it replaced, will not be restored. That space will house an elevator lobby and core.

Rehabilitation of the Grand Nave, the building's most important interior feature, will entail reversal of a number of inappropriate alterations. Remodeling in 1954 and 1961-3 resulted in construction of a third floor in the north and in the south wing of the building and installation of dropped ceilings and partitions for office space. Plans call for removing these entirely, returning the nave to its original two-story height with the arched steel trusses fully exposed. Original finishes, including the windows, brick, terra cotta detailing and marble panels will undergo cleaning and repair.

The project sponsor proposes to make two openings in the second floor to provide visual contact with the restored nave from below, because experience of the rehabilitated Ferry Building for most of the public will be on the groundfloor, in transit to and from the ferry landings and in patronizing shops and restaurants. The developer's original proposal was to remove the second floor for the entire 660-foot length, creating a three-story nave space. However, removal of so much original fabric does not meet the Secretary of the Interior's Standards, with which the project must comply in order to qualify for the rehabilitation tax credits the developer is seeking. Consequently, the plans now call for just one-third of the second floor plate to be removed, in two sections, so that visitors will still be able to gain a sense of the original spatial character of the nave from the second floor.

Removal of even the lesser amount of original fabric may be problematic. The Port Commission and the Bay Conservation and Development Commission have endorsed this plan, but the National Park Service and the State Office of Historic Preservation have yet to certify its compliance with the Standards.

DAPHNE FUNERAL HOME UPDATE

The Keeper of the National Register of Historic Places, in Washington, D.C., has ruled that the Daphne Funeral Home does not qualify for listing. The decision, issued September 29 in response to an appeal of the decision by the State Historical Resources Commission in August not to nominate the Daphne (See September/October Heritage News), cited lack of integrity as the primary reason.

Noting the changes from the original design made following a fire in 1967, the Keeper concluded, "The cumulative effect of these alterations is that the property no longer can recall its original sense of time and place as an example of early 1950s modernist architecture, and the building, as altered only 32 years ago, does not appear to be exceptionally significant in its own right."

This ruling ends the effort by a coalition of advocates for the modernist structure, by architect A. Quincy Jones, to gain recognition of its importance in the hope of convincing the developer of the site at Duboce and Church Streets to retain the existing building as part of its affordable housing project.
Heritage has reviewed a project for the rehabilitation and adaptive reuse of two contributory warehouses in the South End Historic District. The buildings, which adjoin, are the Kelly (formerly Japan) Street Warehouse and Hooper’s South End Grain Warehouse.

Built in 1907 to accommodate businesses relocating after the 1906 earthquake and fire, 52 Colin P. Kelly Street is a small three-story brick building. Proposed façade modifications will be minimal, to meet code requirements for additional egress and for accessibility. Insertion of windows on the elevation that overlooks Hooper’s Warehouse will provide office space with light and ventilation. A vertical rooftop addition (one floor above a mezzanine with a mechanical penthouse set back about thirteen and a half feet) will be clad in corrugated sheet metal to differentiate it from the original building. Seismic upgrade of the unreinforced masonry building will consist of a steel frame system that leaves the interior brick walls exposed.

Hooper’s South End Grain Warehouse, also known as the Japan Street Warehouse, built by John Hooper in 1874, is one of at least five warehouses in the immediate area that specialized in the booming California grain trade of the 1880s. It is a one-story brick building with a thick concrete stucco veneer that was probably applied early in its history to stabilize what appears to be rather poor quality brick. By 1911, the building bay fronting on Townsend had been subdivided into storefronts. The remaining three bays continued in warehouse use.

Conversion of the building’s two middle bays to office use requires some new openings in the Colin P. Kelly Street façade. The project will retain the retail uses in the Townsend Street bay, installing modern glass storefronts within existing openings. The fourth bay will provide parking.

The building’s height and the poor quality of the brick make it necessary to shotcrete the interior walls for seismic safety. The only brick that will remain exposed is the brick forming the back wall of the retail spaces, which will be reinforced from the other side. Installation of steel columns adjacent to existing wood posts will provide the building with increased structural support.

Wood roof trusses spanning the building’s interior bays require repair and, in some cases, replacement with like materials. New skylights, added in the pattern of existing ones, will provide office spaces with natural light. Construction of a mezzanine increases leasable office space, while retaining some experience of the warehouse’s open feeling.

Heritage has commented on the Draft Environmental Impact Report (DEIR) for a planned project centered on the four corners at the intersection of First & Howard. The development of four nine-story office buildings totaling 1.12 million square feet of office space and 56,000 square feet of groundfloor retail would require the demolition of 18 of the existing 19 buildings on the 4.2 acre site. Landscaped plazas would occupy each of the four corners in the intersection.

The only existing structure the development would retain, to be “renovated and integrated with the proposed buildings,” is 231 First Street, a Category I building under Article 11 and B-rated in Heritage’s South of Market survey. The DEIR’s requisite “preservation alternative” would preserve just two additional structures. Without providing adequate documentation or analysis of the cultural resources, the DEIR summarily dismisses all of the other 18 buildings individually as “architecturally insignificant.” The report fails to note that 500 Howard, the five-story “Arts and Crafts Building” designed by Arthur S. Bugbee (1922), is B-rated, and 501 Howard is rated C**.

In Heritage’s survey, a “C” with a double asterisk indicates a structure that might be rated a “B” if research turned up new information or if unsympathetic alterations were removed. In the case of 501 Howard, compromising groundfloor alterations to the building appear reversible, and the architect, undetermined at the time of the survey, is now known to have—continued on page 8, column 2
Frederick H. Meyer was one of the most prolific architects to work in San Francisco around the turn of the century, and yet today he is less well known than many of his contemporaries. In a career that spanned six decades, he designed a variety of building types and adapted to changing architectural tastes.

Although he began practicing in an era in which most architects who became prominent were educated at the Ecole de Beaux Arts, Meyer, locally born and trained, drew upon other sources. The contemporary Chicago School heavily influenced Meyer's work, and his office buildings, which constituted the bulk of his output, stand out today from the work of his Paris-educated contemporaries.

Frederick Herman Meyer was born June 26, 1876, in San Francisco, to German-immigrant parents, John Nicolaus Meyer and Sophie M. Stubbe Meyer. His father was a highly skilled cabinetmaker and woodworker. Little is known of Frederick's formal education. According to his son, Norton, Frederick studied with a German schoolmaster and attended public schools in San Francisco. He learned to draft from working in a planing mill and in his father's cabinet shop. Meyer's appreciation for craftsmanship and his skill in handling fine detailing reflect these formative years.

Meyer was one of the last prominent San Francisco architects to learn the profession the old-fashioned way, as an apprentice in local firms. He made the career move to architecture in an era of increased competition from graduates of professional architectural programs. Between 1880 and 1930, San Francisco's architectural profession underwent a gradual transition from a field dominated by locally-trained and self-taught practitioners to one presided over by credentialed, academically trained professionals with experience in the ateliers of France, Boston or New York.

Frederick Meyer first appears as a draftsman in the offices of Campbell and Pettus in the 1896 City Directory. In 1900 he took a job as a draftsman for Samuel Newsom, one of the famed brothers in the firm of Newsom and Newsom. Samuel and Joseph Newsom were well-known throughout California as the designers of some of the most exuberant and overwrought Victorian residences, including the Carson House in Eureka. Eventually Meyer became a partner in the firm.

In 1902, Meyer formed a partnership with Smith O'Brien. The firm produced some of the most notable structures in turn-of-the-century San Francisco, including the Rialto Building, 116 New Montgomery Street (1902); the Monadnock Building, 673-687 Market Street (1906); the Humboldt Bank Building, 783-785 Market Street (1906); the Hastings Building, 180 Post Street (1908); the Foxcroft Building, 68-82 Post Street (1908); and the Cadillac Hotel, 380 Eddy Street (1909). During his partnership with O'Brien, Meyer evolved a consistent design vocabulary that reflected the influences of the contemporary City Beautiful Movement, as well as the Chicago School. The work of Chicago firms such as Adler & Sullivan, and Burnham & Root made a big impression upon Meyer, especially after a trip to Chicago in 1902.

After Meyer returned from Chicago, he and O'Brien received the commission for an office building on the southwest corner of Mission and New Montgomery Streets. What resulted from Meyer's plan (he was the principal designer) was an office building without precedent in San Francisco, the Rialto Building. This ten-story skyscraper incorporated many of the lessons Meyer learned in Chicago. One of the Chicago-inspired innovations he introduced is the H-shaped...
plan for the floors above the ground floor. The H-plan, like its relatives the U-plan and the E-plan, maximizes the amount of perimeter wall, thus bringing natural light and air to interior offices. The resulting light well of the Rialto breaks up what could have been an overwhelmingly massive street wall, occupying nearly a quarter of a block.

Illustrating another lesson learned in Chicago, Meyer designed the office floors above the ground floor in an open plan, without fixed interior partitions. To ensure that the tenants would have maximum flexibility in arranging space, he provided numerous windows with wide mullions. These features enabled tenants to place partitions between windows without depriving adjacent offices of light and air. Commonplace though these ideas seem today, they were new to San Francisco in 1902.

Another important Meyer and O’Brien building is the Humboldt Bank Building. Standing at Market near Fourth, it was one of the first skyscrapers to be rebuilt after the earthquake and fire of 1906. Meyer originally designed a ten-story, steel-frame building with load-bearing brick walls that was under construction at the time of the disaster. After its destruction, he produced a dramatically new design for an eighteen-story structure with a braced steel frame having continuous columns and reinforced concrete walls clad with architectural terra cotta and Colusa sandstone.

Expressed in an indeterminate style that features a profusion of Neoclassical Revival ornament, the Humboldt Bank Building received its inspiration from the 1898 Reid Brothers’ Call Building down Market Street at Third (drastically Moderne-ized in 1938). Although criticized by some contemporaries for its eclectic appearance, it adds a considerable amount of visual interest to the Mid-Market district.

The Humboldt Building presents a traditional tripartite composition with a base, shaft and capital. At the base, the entrance to the building features three segmental-arch openings. This level also displays ornate Ionic engaged columns and piers embellished with fruit garlands. The shaft is ten stories in height and is given a strong vertical emphasis by rusticated continuous piers and recessed spandrels. The upper five stories provide a highly decorated and exotic terminus to the building. Each of the upper tiers recedes behind the plane of the tier below. Cornices embellished with terra cotta elements in the form of garlands, brackets, pediments and cartouches indicate the floor levels.

The partnership with Smith O’Brien ended in 1909, and Frederick Meyer worked on his own throughout the teens and early twenties. His first independent commission was for the ten-story Kohler and Chase Building, at 20-26 O’Farrell (1909). In many ways, this period was the most important in the evolution of Meyer’s career. Working with O’Brien, he had designed mostly office buildings. While he continued to design his trademark Chicago School office buildings, notably the Physicians Building, at 500 Sutter (1914), and the Pacific Gas and Electric Building, at 445 Sutter Street (1916), he expanded his repertoire to include hotels, industrial buildings, community halls, several first-class apartment houses and even some private residences.

Also for PG & E, Meyer designed two power substations: Station S, on Meacham Street (1913), and Station J, at 569 Commercial Street (1914). He
also designed one of the nation’s first multi-level parking garages, the Post-Taylor Garage, at 569 Post Street (1922).

Displaying his versatility, Meyer’s work in this period included several industrial buildings. In San Francisco, he designed the Administration Building of the Union Iron Works (1917), the oldest and most important West Coast shipyard. This imposing Renaissance Revival office building still anchors the corner of Illinois and Twentieth Streets, at Pier 70.

Perhaps most ambitious of Meyer’s industrial work was his design for an entire shipyard. In 1918, as part of the war effort, Meyer received a commission to design the Pacific Coast Shipbuilding Company, in Bay Point, California. Completed in only four months, the shipyard was the largest on the West Coast. Meyer also designed three breweries in San Francisco, including the Lucky Lager Brewery, off Third Street.

One of Meyer’s most unusual and visually engaging commissions was the German House, at 601-625 Polk Street (1913). Constructed on the fringe of Civic Center, the “Deutsches Haus” served as a headquarters for scores of German-American organizations, as well as a community gathering place. After the United States entered World War I, it was renamed the California Hall.

Costing $500,000 to construct, the German House included an auditorium and stage, a bar, library, banquet hall, bowling alleys and scores of rehearsal rooms, lodge and club rooms, and offices. Meyer based the design of the steel-frame and reinforced-concrete structure on several “of the best examples in German Renaissance architecture,” most notably Heidelberg Castle. The California Culinary Academy now occupies the German House.

Frederick Meyer’s role in the design of San Francisco’s Civic Center is one of his least known but most significant contributions to this city’s architecture. In 1912, after being swept to victory on an anti-corruption campaign, Mayor Sunny Jim Rolph appointed three of the city’s most distinguished architects: John Galen Howard, John Reid, Jr., and Frederick Meyer to the Civic Center Commission, which was to oversee the selection of architects and the development of what would become the most important realization of the City Beautiful Movement in the United States. Howard, Reid and Meyer also collaborated on the design of the first major Civic Center building to be completed, the Exposition (or Civic) Auditorium (1914).

During the 1920s, Frederick Meyer established a partnership with Albin R. Johnson. Together, they worked on three major projects and several not-so-well-known commissions. The most prominent commissions include Terminal Plaza, at 440-454 Mission Street (1920); the Elks Club, at 450-460 Post Street (1924) and the Financial Center Building, at 405 Montgomery Street (1927). The last of these is the most significant. A fifteen-story steel-frame skyscraper with brick and terra cotta curtain walls, the Financial Center Building, surrounded today by newer office towers, has been the subject of several reuse proposals in recent years.

The Elks Club is a twelve-story structure that was built as a club house and office building for the fraternal organization. Exterior ornamentation is Gothic, while Spanish-Gothic inspiration predominates in the lobby. Several smaller commissions completed by Meyer and Johnson include a garage at 1575 Bush, a commercial laundry at 925-945 Folsom and the Chinatown YMCA, at 855 Sacramento Street. On his own in this period (1928), Meyer designed the YMCA Hotel, at 351 Turk Street.

Like most of his contemporaries, Frederick Meyer did not complete many notable projects during the Depression and World War II. Nonetheless, as one of San Francisco’s leading architects and businessmen, he continued to serve in important positions. In 1934, he was appointed Chairman of the Executive Committee of the Better Housing Program, and in 1942 he became the Administrator of Defense Transportation for San Francisco. One product of this period (1937), the Coffin-Redington Building (301 Folsom) shows Meyer expressing
‘Earthquake Shack Lady’ Leaves San Francisco and Heads East

The chorus of preservation advocates in San Francisco is short one voice, this fall. Jane Cryan moved from the city back home to Wisconsin. She was the founder of The Society for the Preservation and Appreciation of San Francisco’s 1906 Refugee Shacks. We often simply referred to her as “the earthquake shack lady.”

Jane was already a twenty-year resident of the city when she learned first-hand of the 5610 shacks erected in 1906-07, as part of the relief effort to house San Franciscans displaced by one of the great disasters of modern times. In 1982, having about given up on realizing her long-held dream of living in a small house with a garden in San Francisco, she found just such a place for rent on 24th Avenue, in the Sunset.

She moved in and lavished much-needed TLC on the little cottage, turning it into her dream house. In time she learned from neighbors the origin of the building. It was constituted of three refugee shacks, with a fourth one in the back yard. This information sparked her curiosity and set her upon a quest for knowledge that inevitably led onto the preservation battlefield.

On October 1, 1983, Cryan issued a press release announcing formation of the Society, whose mission was aptly encompassed in its title: to promote the awareness of these relics of the earthquake recovery and the great act of public charity the shacks represented, and to advocate their preservation in a market that increasingly resulted in demolition of small dwellings for larger, multi-unit residences.

Her first battle—engaged a mere few weeks after she formed the Society—was to save the very house she lived in, whose owner was seeking just such a development opportunity. After getting some guidance from Heritage, Jane set her course for preservation. She overcame her aversion to public speaking to become so ardent and articulate an advocate for the little house that she even won over Quentin Kopp, then a supervisor and always a tough sell. Nine and a half months of process and 2100 hours of work and research later, both houses on the 24th Avenue property received official designation as a City Landmark.

The victory came at a price; Jane had to agree to move out of the house as a concession to the owner. Nevertheless, she went on to other battles on behalf of earthquake shacks, sometimes standing up to angry developers in acrimonious public hearings. Over the years, she generously gave of her time and knowledge in the effort to certify putative refugee shacks. To date, Jane was able to identify only 19 remaining; 44 have been demolished since 1982.

Before leaving the city, Jane gave the complete archives of the Society to the San Francisco History Collection in the Main Library, where it is now available to the public. We thank Jane Cryan for her good work and wish her all the best.

—Information for this item came from an article Jane Cryan authored that appeared in the Fall 1998 issue of The Argonaut, Journal of the San Francisco Historical Society.

Frederick Meyer
—continued from page 7

the prevailing Moderne style of the period.

After the conclusion of the Second World War, Frederick Meyer teamed up with Albert Evers and designed several office buildings in what has come to be known as “Corporate Modernism.” The most prominent of these include the Cahill Building, at 320 California Street (1946); 530-550 Kearny Street (1957); and the Occidental Life Building, at 550 California Street (1960). Meyer, working up to his last days, died on March 6, 1961, at eighty-four years of age.

—Christopher P. VerPlanck

Preservation Notes
—continued from page 4

been Meyers & Ward.

While noting the association of 201 and 221 First Street and 10 Tenny Place with the historic Selby Smelting & Lead Company, the DEIR does not provide any analysis of the possible significance of this association. Furthermore, apart from failing to provide sufficient information on the buildings on the project site individually, the report does not consider the possibility that, taken as a group, the nineteen structures may constitute a National Register historic district or be contributory to a larger district.

Heritage will continue to monitor this project proposal.

Notice to Members

Because of a technical error in preparing the last issue of the newsletter for mailing, several addresses were inadvertently deleted. If you did not receive the September/October Heritage News, and you would like a copy, please notify us by phone: 415-441-3000, or e-mail: dandreini@sffheritage.org. We will send it to you by first class mail.

Special January meeting for members of San Francisco Architectural Heritage.
See notice on back page of this issue.
After more than 10 years, Heritage has realized a long-standing wish to return the electric trains, once a popular feature of tours at the Haas-Lilienthal House, to the visitor experience.

The trains were the gift of Charles W. Haas, son of the builder of 2007 Franklin Street, to his son William, about 1925. After the death of both parents, William and his sister, Madeleine, joined their aunt Alice Lilienthal’s household at 2007 Franklin Street, in 1928, taking up residence in the adjoining apartment built for them. Joining the children in their new home were the children’s maid and Morton Vrang, who had been chauffeur to their maternal grandmother.

Vrang, who was devoted to the fatherless boy, designed and built the extensive train layout in the attic play area of the house over a period of several years. It eventually grew to include 200 feet of track, a 16-foot suspension bridge, a 9-foot truss bridge and two large spirals, to provide grades up to the bridge decks.

Following William’s death in 1943, the entire layout remained in the attic of the Haas-Lilienthal House, virtually untouched until 1975. At that time, Heritage, which had acquired the house two years earlier, enlisted a volunteer crew to cut the layout into sections and move it to a room in the basement. Reassembled in nearly the original configuration, the trains became a prime attraction for visitors to the house.

In 1988, that exhibit was dismantled in order to carry out foundation work beneath the train room. Although visitors continued to ask about the trains for many years after, Heritage never managed to get the wherewithal to reinstall them. That is, until this year. Madeleine Haas Russell had long wished to restore the joy and wonder of her brother William’s train set for visitors to the Haas-Lilienthal House. Shortly before her death in April of this year, she generously agreed to fund the restoration of the exhibit.

Because of space limitations, it has not been possible to recreate the entire original layout, which is, however, illustrated in the exhibit with photographs that were taken by train enthusiast Tad Cody in 1975, shortly before the layout was dismantled. The Toy Train Operating Society, which had originally published the photographs in its bulletin, has generously allowed us to reproduce them.

The present train exhibit is a non-operating display that has many of the principal features of the original layout and accessories, including the two bridges. Original motive power and rolling stock include a six-car freight train built before World War I—the oldest part of the collection—and a three-car passenger train with locomotive from the 1920s. All rolling stock is "Standard Gauge"—2 1/8 inches width between rails—manufactured by Lionel.

The re-established “Train Room” is sure to become a major attraction on the Haas-Lilienthal House tour. Plan to visit the house soon to see it firsthand.

**MADELEINE HAAS RUSSELL (1915-1999)**

With the death of Madeleine Haas Russell in April, this city lost one of its most public-spirited citizens, who generously supported many charitable, cultural and civic causes. With her three cousins, Frances Lilienthal Stein, Elizabeth Gerstley and Ernest Lilienthal, Madeleine was party to the agreement that granted the Haas-Lilienthal House to Heritage, in 1973. She remained, through the years, a generous benefactor of the organization.

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**Docent Training**

San Francisco Architectural Heritage is offering docent training in the spring of 2000. This is your opportunity to support the organization’s educational efforts as a volunteer by leading tours of the historic Haas-Lilienthal House, including the recently reinstalled train exhibit described above. See the notice on page 11 for details.
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

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.

DECEMBER

DECEMBER 31, 8:00 PM
Millennium Ball, at the Leonard Mansion in Alameda. Alameda Architectural Preservation Society Call: 510-986-9232

THROUGH JANUARY 2
Exhibition: Herzog and de Meuron: Model for the New de Young de Young Museum. Call 415-863-3330

THROUGH JANUARY 2
Exhibition: Emanu-El: Image on the Skyline-Impact on the City Call 415-751-2535

THROUGH JANUARY 8
Annual Falkirk Juried Exhibition of Marin Artists. Falkirk Cultural Center, San Rafael. Call 415-485-3328

THROUGH JANUARY 9

THROUGH FEBRUARY 19
Exhibition: California 1900 California Historical Society Call 415-357-1848

THROUGH FEBRUARY 20

THROUGH FEBRUARY 20
Exhibition: Edge City: Work by Steven Holl. SFMOMA. Call 415-375-4000

THROUGH MARCH 12
Exhibit: Museum Pieces: Bay Area Artists Envision the de Young de Young Museum. Call 415-863-3330

JANUARY

JANUARY 26, 6:00 - 7:30 PM
San Francisco Architectural Heritage Members’ Meeting, Haas-Lilienthal House. Call 415-751-2535

JANUARY 27, 7:30 PM
Lecture: Life at the Haas-Lilienthal House: Memories and Family Home, by Frances Stein. At the Cannery SF History Association. Call 415-750 9986

FEBRUARY

FEBRUARY, DATE TBA
California Preservation Foundation Design Awards Program in Los Angeles Call 510-763-0972

MARCH

MARCH 21 - JUNE 17

MARCH 26, 7:00 PM

APRIL

APRIL 22
Heritage Soirée 2000, celebrating the magnificently restored City Hall.
to allocate funding in the 2000-2001 budget for regular gardening and maintenance of the property. In a related action, the Supervisors authorized a $110 million Park Bond Issue for the March 2000 election. The conservatory should be part of the needs assessment by Recreation and Park to ensure it a share of the funds.

Recognizing that the best guarantee of the conservatory’s continuing maintenance is to make it a center of community interest, the Friends of Sunnyside Conservatory is exploring partnerships with nearby Glen Park Elementary School and City College. The group hopes to “make the Conservatory,” in Arnold Levine’s words, “an interactive, beautiful, healthy, educational and training landmark the whole neighborhood can enjoy.”
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.

SPECIAL MEMBERSHIP MEETING
January 26, 2000
6:00 - 7:30 pm
in the ballroom of
the Haas-Lilienthal House
2007 Franklin Street

In response to interest expressed at the Annual Meeting last June, the Board of Directors of San Francisco Architectural Heritage has decided to convene a special meeting to provide the opportunity for members to learn firsthand about specific current preservation issues in San Francisco that Heritage is involved in and to answer questions and address members’ concerns with the organization’s position on those issues.

Please inform us if you plan to attend.
415-441-3000, e-mail: info@sfheritage.org