PAT FARQUAR MEMORIAL FUND

Morley Farquar has made a substantial donation in the name of his late wife, Pat Farquar, to support a variety of needs and activities at Heritage and the Haas-Lilienthal House. These include funding an annual symposium and an annual summer internship, both for a period of five years. An upgrade of our membership database, publication of a new organizational brochure and some means of docent recognition are other items to receive funding.

In response to the announcement of Pat's death in the January/February issue, Heritage has received 27 gifts in her memory, totaling $1,750. One of those donations came from Randolph Delehanty, who was urban historian at Heritage at the time Pat took docent training.

In the accompanying note, Delehanty wrote, "There is an old saying that twelve just people uphold the roof beam of the world. In Heritage's world, Pat was one of those sturdy supports. She really loved Heritage and served it unstintingly. Heritage was blessed to have had her strong commitment to the ideals of the organization."

AGREEMENT REACHED ON 1800 MARKET STREET

Conflict over 1800 Market Street, the Fallon Building, moved a step closer to resolution, on March 18, when the Community Center Project (CCP) board voted not to seek the historic structure's demolition. The board further resolved that if the center is built at that site, it will incorporate the existing building in an adaptive reuse that generally conforms to a feasibility study developed by the CCP's architectural team and agreed to by Heritage and Friends of 1800 Market. That study reduced the estimated costs of adaptive reuse by nearly 45 percent.

The CCP board also agreed to support a landmark nomination. Previous opposition reflected fears that designating the building would lead to delays in project approvals. They have sought—and received—assurances that the landmark nomination will apply only to the historic building, excluding the adjacent site planned for new construction, and that it will permit an adaptive reuse consistent with the feasibility study.

On May 13, the CCP's architectural team submitted schematic designs for rehabilitation of the exterior elevations of the Fallon Building, in accord with the feasibility study and in consultation with Heritage and Friends of 1800. Those plans were to go before the Architectural Review Committee of the Landmarks Board the following week for comment.

With the concurrence of Heritage and the Friends, the Planning Department has agreed to an unusual procedure to expedite the approval process. Based on the Architectural Review Committee's comments and the CCP's response, the Department will submit a landmark nomination, limited to the Fallon Building, to the Landmarks Board on June 3 or June 17. The schematic design will accompany the nomination along with a request that the board indicate its intent to approve a certificate of appropriateness for a project that conforms with that conceptual design.

Heritage and the Friends of 1800 Market have pledged to assist in fundraising efforts to meet the cost of rehabilitation and adaptive reuse.
THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE

A non-profit member-supported organization dedicated to the preservation and adaptive reuse of architecturally and historically significant buildings in San Francisco.

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Heritage will consider unsolicited articles for publication. Advertising rates are available upon request.

ARCHITECTURAL FRAGMENTS

Following a two-year rehabilitation, the Rose Hotel, at 6th and Minna, has reopened to provide low-income housing South of Market. The C. Meyer estate built the four-story reinforced concrete hotel in 1912, probably to accommodate visitors to the 1915 Panama-Pacific International Exposition. The architect was Mateo Mattanovich. The owner leased the property to an experienced hotelier, Lee Rose of Seattle, who according to the Chronicle, August 10, 1912, “figured prominently during the exposition in the northwest...” Mercy Housing, Inc., the nonprofit housing development arm of Catholic Charities, was the lead agency in the Rose Hotel rehabilitation.

Last fall, San Francisco State University (SFSU) and the San Francisco Performing Arts Library and Museum (PALM) announced a three-year alliance to share educational resources. PALM’s collection of more than two million items—the largest of its kind on the West Coast—including the archives of the San Francisco Ballet, Opera and Symphony. It currently has in-school programs for elementary and middle school students and shares its resources with high school and college students and faculty. The objective of the alliance with SFSU, which is evolving at this time, is to develop programs to assist teachers in learning how to use the performing arts in the teaching of history, social studies and other subjects.

Beginning on May 4 and continuing through November 1, a pilot program will offer the opportunity to visit both Angel Island and Alcatraz Island in a one-day excursion. Visitors have always had to buy separate tickets and return to San Francisco to board a different boat in order to visit both sites. The complete tour, lasting a total of 5 1/2 hours, includes a tram ride around Angel Island and an audio tour of Alcatraz. This innovation is the result of a partnership of The Golden Gate National Recreation Area, the California Department of Parks and Recreation, the Blue & Gold Fleet, Inc., Angel Island Tram Tours and Catered Events, and the Golden Gate National Parks Association. For schedules and advance tickets call (415) 705-5555.

On January 1, the Chinatown Resource Center and the Chinese Community Housing Corporaton merged to form a single corporation known as the Chinatown Community Development Center. Among its activities, the organization will continue to develop and manage affordable housing, both through new construction and preservation and rehabilitation of existing buildings. Gordon Chin is executive director.

Heritage members should watch for notice of two special events this fall: a symposium on contextual design and a garden tour.
299 DOLORES STREET

In spite of assurances that the existing structure could be retrofitted and rehabilitated to meet the highest requirements of seismic safety for such a use, the owner rejected retention of the building, stating it would not meet modern standards for child care. Furthermore, cost of such a project, they contend, would be prohibitive.

When the Sisters agreed to explore the possibility of selling to a developer for an adaptive reuse, Heritage called upon some of the most experienced nonprofit housing developers in San Francisco to look at the building. They explored every approach, but no matter how many times they ran the figures, they found the building was not large enough to achieve the number of housing units that would make the project economically feasible. Because the child care facility would require the remainder of the site for construction of a new building, it would be impossible to build an addition to the historic structure to gain the necessary square footage.

Heritage has continued to argue that retrofit and rehabilitation, possibly in some combination with new construction, would be the best solution. It would permit resuming day care operations in the historic building, which had served that purpose continuously since its construction in 1912, and more than meet the space needs of the center. The Sisters propose to increase the capacity from the present 100 children to 150, which was the level of service in 1989.

The draft EIR for the project, published April 11, indicates that plans call for a new two-story wood-frame building to replace the historic 3-story structure. Removal of two temporary one-story buildings on the site would follow completion of the new building. While difficult to evaluate because of the scale of the elevation drawings in the EIR, the proposed replacement structure appears to offer little promise of providing a worthy successor to the Willis Polk building or of making a sufficiently sensitive gesture to a neighborhood that is one of San Francisco's most historic.

In addition to the adverse impact on historical architectural resources, the EIR acknowledges the great likelihood of uncovering significant archaeological cultural resources on the project site, which was within the original complex of Mission Dolores.

834-36 NORTH POINT

The appearance of an item on 834-36 North Point Street in the last issue of the newsletter prompted a call from member Bill Kostura. He reported that he had uncovered some information on the property in connection with preparation of his neighborhood history of Russian Hill.

The developer of the group of four pairs of flats, including 834 through 848 North Point, was Marco Fontana, a leader in San Francisco's Italian community and founder of what became Del Monte Foods. Bill gives 1905 as the date of construction, not 1907, as we reported. The architect was John Porporato.

Kostura noted that the outer two sets of flats underwent a rehabilitation in 1987 that entailed removal of stucco, the result of a "modernization" at some point in the past, and reconstruction of details revealed by the shadow lines. The inner two buildings were rehabilitated at a later date in...
similar fashion.
A photograph of the nearby Ghirardelli factory, from about 1920, shows a partial view of the two buildings on the west end of the group, confirming that the detail reconstruction was close to the original. The owner of 834-36, who is seeking demolition, was responsible for the 1987 rehabilitation of that building.

COLISEUM THEATER

After eight years of uncertainty, the Richmond District's Coliseum Theater has become the subject of a reuse project. PMC Real Estate Development, representing the present owner, and Studios Architecture have explored a number of development options for the site.

Of the seven schemes for which they did full cost analyses, only two appeared to be economically feasible: one was to demolish the theater and build a new two-story structure for commercial and retail use; the other was an adaptive reuse plan that would retain and rehabilitate the existing building for commercial and retail use. This would entail the addition of a second floor in the auditorium space and rehabilitation of the existing retail spaces that flank the entrance to the theater. The owner wants to pursue the latter course.

Although still in the schematic stage, the plans are to undertake restoration of the Clement Street façade, removing the blade sign and marquee, which are not original to the 1918 Reid Brothers design (described by Heritage's Richmond survey as Classical Revival with Secessionist elements). A new marquee or canopy of compatible design will take their place. There will be some new openings on the 9th Avenue elevation, which is free of significant architectural detail except in the first bay, where the Clement Street façade wraps the corner. Any new windows will be consistent in scale with those existing in the first bay.

The City has been anxious to develop parking in the neighborhood and even considered acquiring and demolishing the Coliseum to build a garage. At present, there is a small City-owned surface lot at the rear of the theater, off 9th Avenue. An agreement is in the works for the City to acquire the rear 25 feet of the theater, which houses the backstage area, and demolish it in order to build a garage that will substantially increase the site's parking capacity.

Given the recent closing of neighborhood theaters (See March/April Newsletter), and with several new multi-screen movie houses opening in the next year, it was unlikely that the Coliseum Theater would ever resume operation. The interior is reported to be in disrepair and stripped of many of its fixtures. Heritage has asked the project sponsor to survey interior conditions to verify this information.

JONES MEMORIAL METHODIST CHURCH

We note, with regret, the demolition of Jones Memorial Methodist Church, in May. The historic structure, on Post Street near Steiner, joins a list of significant buildings lost within the last 9 years that reflected the institutional history of the Western Addition. These include St. Rose Academy, the former Temple Beth Israel and the Korean Presbyterian Church, built as the Albert Pike Memorial Masonic Hall.

Heritage urged retention of Jones Memorial Methodist Church and its rehabilitation, which, with new construction, we believe could have accommodated the church's programmatic needs. However, it was the will of the congregation to demolish the building and build an entirely new facility. The Redevelopment Agency supported the church, and the Landmarks Board did not oppose demolition.

Built in 1912 as home to the Hamilton Square Baptist Church, the building's Tudoresque design was the work of a Los Angeles architect, Norman F. Marsh. The Methodist congregation acquired the church in 1944 and renamed it after Robert E. Jones, the first African-American bishop of the Methodist Church in America. That congregation will continue its historic presence in the Western Addition and its work in the community.
STOCK EXCHANGE WILL LEAVE
PFLUEGER-DESIGNED 301 PINE STREET

The Pacific Stock Exchange, founded in 1882 as the Stock and Bond Exchange (later the San Francisco Stock Exchange), is planning to build a new home in the city. Upon its completion, projected for 2001, the exchange will vacate the building it has occupied since 1930, at Pine and Sansome, which Splendid Survivors describes as "one of the major sources of Modernism in the Bay Area."

On February 6, 1928, the board of governors of the stock exchange announced the winning entry in the design competition for a new building at 341 Montgomery Street. Miller & Pflueger was the favored firm in a field that included Bakewell & Brown, Bliss & Fairweather, Weeks & Day and Lewis Hobart. Construction began in December, but at a different site—the former Sub-Treasury at Pine and Sansome—and according to a different design. The architect remained the same.

Splendid Survivors, the published results of Heritage's downtown survey, assigns the cause of the decision to build at the Sub-Treasury site rather than the proposed Montgomery Street location to the depression: "Before work on the new building began, the Stock Market crashed and the U.S. Government vacated the Sub-Treasury. In an economy measure the San Francisco Stock Exchange took over the Sub-Treasury."

Materials that entered Heritage's file subsequent to publication of the survey do not bear that out. On the opening of the new building, January 4, 1930, the Chronicle noted that the stock exchange purchased the Sub-Treasury on November 30, 1928 (the "crash" occurred in October 1929); construction began December 10, 1928. Furthermore, the change of plans was hardly an economy measure. The building designed for 341 Montgomery had a projected cost of $1.25 million. Actual construction cost for the building at Pine and Sansome was more than twice that: $2.75 million, not counting the cost of the property.

More than likely, the booming market in 1928 gave the impetus to a much larger building (about two-and-a-half times the square footage). The Chronicle reported that volume on the San Francisco Stock Exchange in January 1928 was more than $100 million, "a figure larger than the total volume for 1923." The local exchange had grown to first in volume among American markets outside of New York City, and at the time there was no reason to think that growth would not continue.

In fact, in a publication issued on the occasion of the opening of their new home, the building committee of the stock exchange noted, "Plans for the new building were drawn only after careful investigation had revealed in prospect the continued prosperity and growth of the Pacific Coast area." Accordingly, they provided for a building that would be "adequate for the present and the future."

The Sub-Treasury was itself the product of a design competition, in 1911, won by J. Milton Dyer of Cleveland. Bakewell & Brown were associated architects. A delay in Congressional appropriations held up completion of the simple two-story Classical Revival structure with its projecting Doric portico, until 1915. The building rested on a foundation of concrete pedestal piles, a relatively new construction method not widely practiced at that time, according to Architect & Engineer (September 1915).

At the request of his client, Pflueger retained the Sub-Treasury's ten Tuscan columns and the broad flight of steps leading up to them. A small portion of the original west and east walls also remains. In effect, he enframed the colonnade with massive piers at either comer and a massive attic wall above the existing cornice and built out a new two-story trading room, which occupied the footprint of the Sub-Treasury.

The adjoining 12-story office building, fronting on Sansome Street, is, as described in Splendid Survivors,
“a traditional three-part vertical composition with a giant order in the capital,” but far more spare and subtle in its expression than traditional. The austere exterior belies the extravagance that greets the visitor in the lobby, where richly veined dark red Levanto marble walls rise to a faceted gold-leafed ceiling.

San Francisco artist Ralph Stackpole created the two massive sculptures that flank the Pine Street entrance, one representing the fruitfulness of Mother Earth, the other the inventiveness of Man. When they were placed, nearly three years after the stock exchange opened, they were in the same California white granite as the building, not the black granite originally proposed. Stackpole also did the piece symbolizing human progress over the Sansome Street entrance.

Describing the Stock Exchange’s unusual combination of “façadectomy” and new construction, Edward F. O’Day, writing in Architect & Engineer (March 1930) said, “San Francisco may now boast of an unique example of the ultra modern in architecture perfectly accommodated to a ‘portal of the past’ that is uncompromisingly classic.”

When the building opened, interior work remained to be completed on the Stock Exchange Lunch Club, which occupies the 10th and 11th floors of 155 Sansome. Michael Goodman was responsible for the design, and he oversaw a crew of artists, mostly local, who created art for that place. Interviewed many years later, Goodman said, “Instead of hanging individual works on the walls, we wanted to introduce art that would be integral with the building.”

The result, in the view of architect C.M. Winslow, writing in Architect & Engineer (December 1931), is “a place of peculiar beauty, modern in every characteristic, yet impressively satisfying to the aesthetic sense of those who respect the past.” It is a treasure of decorative art and furnishings expressed in an array of media, including bas-relief sculpture in wood and in stone, carved glass, painted glass, appliquéd metal, inlaid wood and burned wood murals. Nearly overshadowing the rest, in its scale and in the fame of its creator, is a large mural on the grand stairway between the two floors by Diego Rivera, Riches of California.

Although known for his radical views, Rivera refrained from making any overt political statement in this den of capitalism. Yet half the figures appear to be workers, and the symbol of prosperity—oil derricks, freighters, the produce of the land—could as easily represent the fruits of labor as of capital.

The Club is now generally regarded as an Art Deco gem, although Goodman claimed, in a 1988 interview, “I don’t know who attached this moniker ‘art deco’ to the project. We never mentioned deco. The truth is, there is no style here.” Nor does there appear to have been an overall program for the art work. Pflueger had “one driving thought,” according to Goodman. “He wanted to create something new, original, and I was to do it.” The artists had free rein in the sense that, “they could do anything they wanted in the established space and with a feasible choice of materials.” Artists selected their own subject matter, in consultation with Goodman and Pflueger.

The interiors were still largely original, “though tired and worn,” when Patrick McGrew took on the job of rehabilitating the Stock Exchange Club, now called the City Club. The $1 million project included restoration and reupholstering of furniture,

Winning Miller & Pflueger design for stock exchange (not built)
installation of new carpet, updating kitchen equipment and generally refurbishing existing spaces. There were minor alterations to make the club accessible and to install a women's restroom—it was so exclusively a male preserve that it did not even have such an accommodation. Heritage recognized McGrew's work with a citation in its 1989 awards program.

The stock exchange outgrew 155 Sansome Street and relocated its offices long ago. The adjoining 301 Pine, however, has remained the hub of its trading activity since it opened in 1930, and removal of the trading floor to another site raises some preservation concerns. The question is, what will become of the large clear-span room that measures 122 feet by 68 feet and rises 55 feet to the ceiling? Finding an appropriate new use will present a challenge that the building owners and Heritage should be prepared to face (See sidebar).

—Thanks to Genie W. Williams, Director of Corporate Communications at the Pacific Stock Exchange, for her kind assistance in preparation of this article.

—D.A.

Writing in Architect & Engineer (March 1930), Edward F. O'Day described the stock exchange trading room as "breath-taking in its consummation of beauty," and observed, "The glory of the room is diffused-like light from the ceiling." He proceeded to quote from the description that appeared in a publication issued on the occasion of the building's dedication, in January 1930.

"The ceiling is designed to meet the three requirements of decorative effect, acoustics and lighting. To accomplish these the architects devised a method of treatment never before used—they constructed the ceiling of strips of silvered metal placed perpendicularly some 5 inches apart in parallel lines and in concentric circles and half circles. The effect from the floor is that of a huge canopy of lace-like pattern through which the day light is reflected by the shining metal strips or 'fins' and diffused into a soft radiance that penetrates the remotest corners. The metal 'fin' ceiling supports a glass subceiling above it and conceals the steel trusses of the skylight roof. When, because of weather conditions, daylight is insufficient, electric globes placed at intervals above the 'fin' ceiling will supply brilliant illumination."

Sometime in the decade after this 1950 photograph, alterations introduced a partial mezzanine floor at the east and the west ends of the building, extending about three bays into the room and blocking the windows shown here. Sculptor Robert Boardman Howard, son of the architect John Galen Howard, did the low relief panels over the windows and a second set of three at the opposite end of the room. They represent electric and gas power. Today they are visible only from certain places on the floor. Fortunately, the remarkable ceiling and skylight remain intact.

An adaptive reuse for the trading room may address the mezzanine additions. Their removal and the restoration of the interior architecture to its original is the ideal to strive for.
THE LESSON OF 1800 MARKET STREET

During early public meetings concerning the fate of 1800 Market Street, some advocates for demolition of the century-old historic structure for the Community Center Project remarked that no one had shown any interest in this old building until now. The implication was that only with the threat of demolition did the Fallon Building become important to the preservation community.

In fact, however, many recognized the building’s value long before the prospect of demolition appeared. The structure, highly visible on its site at Market and Octavia, drew the attention of Heritage staff several years ago. Apparent neglect of the property by the previous owner caused deterioration, and in response to the building’s worsening condition, we began research with the intention of initiating a landmark nomination.

A volunteer reported preliminary research findings to us in 1991. Why, then, did Heritage not come forward with a nomination seven years ago? The short answer is that more pressing issues required staff attention. When it comes down to deciding how to allocate limited resources, Heritage performs a kind of triage. Because it did not appear to face an immediate threat, 1800 Market never rose high on the list of priorities while staff attended to issues that demanded immediate action.

Only when, in spite of our advocacy for the building, the Community Center Board indicated it would not retain it, did the Friends of 1800 Market proceed with a landmark nomination that would force the board to address the building’s significance. It has now done so.

This kind of preservation by crisis is all too frequent in San Francisco’s neighborhoods (Shriners Hospital is another recent example). And it will continue until there is a recognized city-wide architectural survey. The proof is in the Downtown Plan, which has substantially moderated conflict between development and preservation by clearly identifying historical resources and setting standards for their treatment. Property owners, developers, as well as preservation advocates, should press the Planning Department to complete the survey process that began with the Downtown Plan.

HERITAGE TOUR OF ARCHITECTS’ OFFICES

Heritage is pleased to announce a tour of the offices of four of San Francisco’s most prominent preservation architects. Participating firms are Architectural Resources Group; Carey & Co., Inc.; David Baker Associates Architects; and Page & Turnbull.

The projects on view encompass a wide spectrum of preservation and rehabilitation projects, including Golden Gate Park’s Conservatory of Flowers, City Hall and the Opera House, a Nevada atomic test site, the Palace Hotel’s Garden Court, Frank Lloyd Wright’s Hanna House, the Stanford Mansion in Sacramento, and several adaptive reuse residential loft projects, including the Clock Tower and the latest: 1000 Van Ness (Don Lee Cadillac).

The offices will be open from 1:00 pm until 5:00 pm, on Saturday, June 20. Space is available. Call for reservations: (415) 441-3000.

This event is made possible through a generous contribution from the San Francisco Hotel Tax Fund and through the sponsorship of Bank of America; Peggy Haas; Institutional Real Estate, Inc.; E.S. Merriman & Sons; Macy’s; and Westmark Realty Advisors/CB Commercial.

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Our thanks to the following for their generous support of Soirée 1998

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Richard Moe and Carter Wilkie take a moderate and reasoned stance against the forces that threaten to devastate our cities, towns, countryside, and our very way of life. They argue that the many-headed hydra of sprawl must be contained by initiating land use controls that encourage higher density development in existing suburbs and reuse of older buildings within the inner cities and older suburbs.

The authors maintain an optimistic outlook by illustrating several success stories, such as the revival of Denver’s Lower Downtown district and the key role played by Portland, Oregon’s Urban Growth Boundary in protecting farmland from development and urban neighborhoods from disinvestment. Today it is easy to lose heart and concede victory to the sprawl merchants and the destroyers of America’s traditional culture. It is encouraging to realize that there are still impassioned and intelligent warriors winning small victories against the seemingly unstoppable force of the bottom line.

—Christopher P. Ver Planck

SPECIAL BOOK OFFER FOR MEMBERS

Berkeley Hill Books, publisher of a reprint of The Annals of San Francisco, has announced a special offer. Members of Heritage may obtain a copy of this nearly 900-page classic primary source of early San Francisco history at a savings of $20 off the retail price.

First published in 1854, The Annals begins with an account of the earliest European contacts with California and continues through the Mission and Mexican periods to a year-by-year chronicle of life in San Francisco, from 1846 to early 1854. It concludes with a review of some important city institutions and biographies of some of the leading citizens of the day.

The authors were Frank Soulé, Frank Gihon and James Nisbet, journalists who witnessed and sometimes took part in many of the events they described so vividly. This reprint, published in cooperation with the Society of California Pioneers to celebrate the 150th anniversary of the discovery of gold, includes 150 engravings and a complete index.

To order The Annals of San Francisco, send a check for $65 (which covers sales tax, shipping and handling) to: Berkeley Hill Books, P.O. Box 9877, Berkeley, CA 94709; or call toll-free, (888) 848-7303 to place a Visa or MasterCard order.

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Sundays 12:30 pm
Pacific Heights Walking Tour $5
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JUNE

Through June 23
Exhibition: A.G. Rizzoli: Architect of Magnificent Visions. SFMOMA
(415) 357-4000

Through July 5
Exhibition: Achenbach Foundation for Graphic Arts, 1948-1998
Legion of Honor (415) 863-3330

Through July 26
Exhibition: Gold Rush: California’s Untold Stories. Oakland Museum
(888) 625-6873

Through August 15
Exhibition: Building California: Technology and the Landscape.
CHS Gallery (415) 357-1848, ext. 7

Through August 16
Exhibition: Ancient Glass from the Holy Land. De Young Museum
(415) 863-3330

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

JULY

July 11, 10:00 am - 5:00 pm
Seminar: Who’s Who in Interior Design: California Interior Design at its Best. CCAC/SF (510) 594-3710

July 17 - October 20
Exhibition: Do Normal: Recent Dutch Design. SFMOMA (415) 357-4000

July 14, 8:00 pm
Slide lecture: American Neoclassical Sculpture. American Decorative Arts Forum (415) 431-6930

July & August dates tba, 6:30 pm

AUGUST

August 8 - October 11
Exhibition: The Wealth of the Thracians. Legion of Honor
(415) 863-3330

August 11, 1998, 8:00 pm

August 20, 7:15 am
Lecture: The Kohl Building. SF History Association. (415) 750-9986

August 25 - September 12
Exhibition: Carol Elkovich, Territories of Memory and Migration. College of Environmental Design UC/Berkeley
Call Susan Levy (510) 642-0831

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