Heritage Nominares
Park Landmark

Heritage has submitted a landmark nomination to the Planning Department for one of San Francisco’s lesser known historic resources, the Murphy Millwright’s Cottage in Golden Gate Park. A small and unassuming structure built in 1899 to house the attendant for the Murphy Windmill, it has spent the last ninety years quietly nestled next to the windmill in the southwest corner of the park. Despite this proximity to its well-known counterpart, the cottage has gone largely unnoticed over the years and has survived essentially unaltered from its original design.

The 1995 Golden Gate Park Master Plan recommended the Millwright’s Cottage for demolition in order to build a new recreation pavilion on the site. Fortunately, this proposed action raised a few eyebrows and spurred interest in the potential significance of the cottage. Since then, the Recreation and Parks Department, which has indicated its support for the landmark nomination, has agreed to endorse a preservation alternative for the building. Although Rec & Park staff has yet to develop a plan for reuse of the cottage, the chance of its demolition now appears more remote.

The landmark draft case report demonstrates that the Millwright’s Cottage is significant for both its architecture and its history. Its demolition would result in a great loss for Golden Gate Park and the entire city of San Francisco.

The history of the Murphy Cottage is tightly interwoven with that of the park itself and its windmills. When development of the park began in 1871, much of the land stretching westward from Stanyan to the ocean was a windswept and bleak tract of land consisting largely of sand dunes and scrub vegetation. The exotic plant materials brought in needed water desperately.

For thirty years, the Park Department resorted to an extremely expensive solution to the problem by purchasing water from the Spring Valley Water Company for one thousand dollars a month. In 1902, construction of the Dutch Windmill in the northwest corner of the park allowed the Park Department to tap the vast reserves of fresh water that lie beneath the park and to irrigate the plantings more economically. This facilitated the park’s transformation into a lush environment abounding with diverse and colorful plantlife.

The Dutch Windmill proved to be so successful in providing water that three years later the Park Commission ordered the construction of the Murphy Windmill. Samuel G. Murphy, president of the First National Bank and a local philanthropist, donated $20,000 to fund its construction, hoping to expedite the process of making his favorite park “the most beautiful spot in the world.”

Given the remote location of the windmills, it was necessary to construct cottages to house the windmill attendants, or “millwrights,” who were on hand at all times to apply the emergency brakes to the windmills in the event of a storm. The cottage associated with the Dutch Windmill burned in the 1950s, but the Murphy Millwright’s Cottage stands essentially as it did when constructed in 1900. Since then, various millwrights and other park employees and their families have resided there.

During discussions regarding the proposed construction of the Murphy Cottage, the Park Commission decided it should be in the style of a “Dutch Cottage,” presumably to enhance the Dutch theme already established with the windmills and their rural setting. The Commission was able to procure the services of the Reid Brothers, prominent San Francisco architects who had designed the music concourse in the park ten years earlier. The architects generously donated their design services to the City of San Francisco for...
The Victorian Alliance of San Francisco presents its 1998 house tour on Sunday, October 18. This annual fall event always offers a variety of carefully researched architecturally interesting houses. This year's subjects are in the Buena Vista District. The houses will be open from 1:00 to 5:00 pm, and refreshments will be served at All Saints Episcopal Church (shown above). Tickets are $15 in advance (purchased by October 1) and $20 at the door, with discounts for seniors and students. For more information, call Arch, at (415) 824-3907.

Architectural Resources Group (ARG) announces that Gee Heckscher, AIA, recently joined the San Francisco firm, which specializes in rehabilitation of historic structures and new design in historic context. Heckscher, who brings over 25 years of experience in architecture and management of large-scale seismic and renovation projects, will be senior project manager for ARG.

Savannah, Georgia, hosts the 52nd National Preservation Conference, October 20-25, 1998. Reflecting the theme, The Art & Economics of Preservation, the conference program will focus on the interplay of historic preservation and the arts in saving and revitalizing older communities, neighborhoods and landmarks. Participants will have ample opportunity to explore Savannah's rich architectural heritage. For more information, call (800) 944-6847, or E-mail: conference@nthrop.org.

The Gamble House in Pasadena has announced that, for the first time in more than 20 years, the public will have the opportunity to tour the 1907 Robert R. Blacker House, by famed Arts and Crafts architects Charles and Henry Greene. This house, one of Greene and Greene’s “ultimate bungalows,” had suffered from 50 years of neglect and the removal of light fixtures and other decorative elements designed for this house, when the present owners purchased it nearly four years ago. A comprehensive and historically appropriate restoration has now returned the Blacker House to its original appearance. It will be open for tours on three 3-day weekends only: October 2-4, 9-11 and 16-18. General admission is $25 by advance purchase, or $30 at the door. Call (626) 793-3334.

On June 30, the Capp Street Project, a nationally recognized nonprofit artist-in-residence program, became part of the Institute for Exhibitions and Public Programs at the California College of Arts and Crafts (CCAC). "The Capp Street Project," in the words of Lawrence Rinder, director of the Institute, "will be the leading edge of the Institute, encouraging visionary, risk-taking practice in all of the disciplines represented by the College." Heritage members may recall that, in 1993, the Haas-Lilienthal House was the venue for an installation by Capp Street Project resident artist Fred Wilson.

The San Francisco Museum of Modern Art hosts a retrospective exhibition of the works of Alexander Calder, from September 4 to December 1. Organized by the National Gallery, this will be the only presentation outside of Washington, D.C., of about 250 works by this key American figure in modern art. In addition to Calder’s wire sculptures, mobiles and stabiles, the exhibition includes wooden sculptures, works on paper, paintings and jewelry. Three enormous outdoor sculptures, installed in Yerba Buena Gardens, will give a sample of Calder’s public art.
**THE EMPORIUM**

The notice-of-determination that an EIR will be required for the Emporium project appeared on July 18. Although the result of a preliminary study, the document contains enough information to give concern to preservationists.

Plans call for retail, entertainment, restaurant and cinema uses on the site along with a 450-room hotel. To accommodate these, the developer proposes to gut the Emporium and demolish all other buildings on the site, leaving only the historic department store’s Market Street façade, its dome and the rotunda, which may be relocated within the project site.

Because the Downtown Plan would not support such treatment of a Category I building, the developer is seeking inclusion of the site in the Yerba Buena Redevelopment Project Area. The Redevelopment Agency would then seek to amend the YBC design document “to establish design objectives, standards and guidelines to allow and control development of the project.” By this kind of “back-door” planning, the new guidelines could be made to conform to the developer’s plans.

In addition to proposing an unacceptable treatment of a historic building, the developer is seeking exceptions from the City’s General Plan to allow vacating and rerouting a portion of Jessie Street, and constructing a pedestrian bridge across Mission Street to provide direct access between the project site and a public garage.

A project that must seek so many exclusions may be one that should not be built. The current economy is healthy, with a particularly strong real estate market. There is no reason for the City to sacrifice a historic building for the sake of development at this prime location.

Over the past year and a half, Heritage has had cordial discussions with the developer, who has indicated a willingness to work with us to meet our concerns. Our position has remained consistent; the guidelines for development should be the Secretary of the Interior’s Standards. This means respecting the basic integrity of the major features of the structure, including front and rear façades, floor plates, dome and rotunda.

**LAGUNA HONDA HOSPITAL**

San Francisco voters may soon be asked to approve a substantial bond issue to “rebuild” Laguna Honda Hospital. The objective is a worthy and necessary one, but the proposal raises some questions.

Detailed plans are not available, but it appears that a portion of the complex—the 160-bed Clarendon Hall—would be rehabilitated, while additional construction would occur to house 1200 patients. That seems to imply that the main portion of the hospital would be demolished.

A project of this size will surely require an environmental impact report, which should include a survey of historical resources on the 60-acre site that lies on the west slope of Twin Peaks. John Reid, Jr., city architect, designed the main building, visible from Woodside Avenue and Laguna Honda Boulevard, in the Mission/Spanish Revival style he favored for many of the public schools he designed for the City. It was constructed in 1925, with wings added between 1926 and 1939.

In addition to several small support buildings, there are two larger—and older—structures in the northern portion of the Laguna Honda campus. The Sanborn Map shows 1911 and 1914 as their dates of construction.

All of the principal structures are reinforced concrete, “fire proof construction,” according to the Sanborn Map. It may prove less costly to retrofit and rehabilitate all or most of the historic buildings, adapting them as necessary to provide improved quality of life for patients. With its attractive sylvan setting and updated facilities, Laguna Honda could provide many more years of care for the aged and infirm residents of San Francisco who cannot afford high-cost private care.

Fortunately, the Board of Supervisors declined to place before the voters a proposal to accommodate the large new bond issue by withdrawing $300 million of unsold UMB bonds that voters approved in 1992. Those monies were to provide low-interest loans to property owners who must comply with the unreinforced masonry building ordinance. More than 850 buildings remain on the UMB list that have until 2004 or 2006 to complete a retrofit. Many of these provide low-income housing in neighborhoods such as the Tenderloin and Chinatown and have considerable architectural significance.

**NEW MISSION THEATER**

The San Francisco Community College District is considering acquisition of a property on Mission Street between 21st and 22nd that includes the New Mission Theater. The plan would be to demolish the buildings on the site for construction of a new Mission campus.

The present theater resulted from several alterations, including a substantial addition in 1917. That alteration converted the original c. 1907 auditorium into an entry lobby off Mission, which led to the new movie house, constructed parallel to Bartlett Street and joining the lobby to form an “L.”
The architects were the Reid Brothers. Miller & Pfueger list the New Mission among their 1935-36 jobs. They were probably responsible for the Art Deco marquee and blade sign, which remain on the Mission Street elevation.

The present use of the New Mission Theater is furniture sales. On a recent visit, Heritage staff found the auditorium to be remarkably intact. The seats are gone, but the screen, the balcony and decorative features remain, including two fluted columns framing the screen, ornate cornices and large recessed panels on ceilings and walls.

The theater, although considered at one time as part of a landmark designation of Mission District theaters, has no survey rating or other protection. However, the Planning Commission, which is to determine whether the Community College’s proposal conforms with the City’s General Plan, should direct staff to evaluate the historical and architectural significance of the New Mission Theater before rendering its decision.

DEMOlITIONS

In the first six months of 1998, we received 85 demolition permit application notices, an increase of 60 percent over the same period of 1997. In most cases, we find no cause to oppose demolition, but occasionally, as in the case of the two houses on this page, we find a building worth saving.

TWO Downtown Losses

Heritage recently lost two long-running preservation battles in downtown San Francisco. In the first of these, the Redevelopment Agency Commission refused to require the developer of the site at the northeast corner of Third and Mission to retain the Jessie Hotel (See March/April 1998 Newsletter).

Although original plans for an office tower, approved in 1989, included retention of the 1912 Reid Brothers-designed hotel to a depth of 40 feet, the developer contends that the current proposal for a residential use cannot accommodate the historic structure. In spite of Heritage’s efforts to arrive at a workable design, the project sponsor argued that, having explored the options, they found the preservation alternatives infeasible.

Fearing that any delay in project approval would jeopardize a $4.6 million payment by the developer to the City’s affordable housing fund, the Redevelopment Commission voted to approve the project as presented, which will require demolition of the Jessie Hotel.

Heritage is seeking mitigation in the form of recordation of the historic structure according to the standards of the Historic American Building Survey, which includes photo-documentation and measured drawings.

On another front, the Board of Appeals turned down Heritage’s request to deny a demolition permit for two-story buildings in the Front- California Conservation District (See November/December 1995 and January/February 1998 Newsletter). In refusing the appeal, the board noted that the Planning Code’s intent, “the maintenance of the scale and character” of the conservation district, does not require preservation of Category III or IV structures, such as 246 and 250 Front Street. Rather it seeks to ensure that replacement construction be compatible with the characteristics of the district.

Two Neighborhood Saves

After several meetings, Heritage staff and the project sponsor have reached an understanding concerning 374 Tenth Avenue, in the Inner Richmond (See March/April Newsletter), that accommodates both preservation and the builder’s program. The owner-developer originally proposed to demolish the historic Eastlake dwelling and replace it with a new three-unit condominium. As a result of discussions with Heritage, he has now agreed to retain the original building, removing the shingle cladding, which was a later alteration.

After demolishing a badly deteriorated, later rear addition, the owner, who is also the contractor, will build a new addition along the south property line. The construction of a garage, partially below grade, to provide required parking, and enlarging the first floor center window will be the only significant alterations to the historic structure’s façade.

Across town, in the Mission District, the flat-front Italianate residence at 1006 Dolores Street, near 23rd, is one of the oldest houses along this portion of Dolores. It was constructed in 1878 by a local carpenter/merchant, whose descendants lived in the house until the Depression. Although the façade has been somewhat altered, the dwelling is a good example of an early Italianate rowhouse and a rare example of its type in this neighborhood.

In April, the owners of 1006 Dolores proposed to demolish it and replace it...
On Saturday, September 19, Heritage will offer the public an opportunity to view the McMullen House. The historic Guerrero Street residence, recently restored following serious fire damage, will be open for self-guided tours and a wine reception, between the hours of 12 noon and 4:00 pm. Tickets are $15 for Heritage members, $20 for the general public. Members will receive notice of the event in the mail.

The original builder and owner of the house at 827 Guerrero Street was John McMullen, a native of Connecticut who arrived in San Francisco in 1876. The following year, McMullen established the San Francisco Bridge Company, a contracting and dredging company, and went on to form other contracting firms that figure prominently in the history of maritime construction.

McMullen was married in 1879, and in 1881, the McMullens acquired a lot on Guerrero Street, 25 feet wide by 100 feet deep. Later that year they built a simple two-story Italianate residence. The original architect and builder are unknown. McMullen acquired the adjacent lot to the south and in 1890 retained Samuel Newsom to remodel, enlarge and upgrade his house.

Samuel Newsom and his brother, J. Cather Newsom, had a wide and successful practice, designing buildings from Pennsylvania to Hawaii, although the largest share of their work was in California, and their most famous work, the Carson House, is in Eureka. They published a series of plan books that exerted an enormous influence on architects and designer-builders of the time.

Newsom gave the McMullen House its Queen Anne appearance both inside and out. He transformed it from a small, simple house into an elegant residence by widening the original building and extending it to the rear, as well as adding a corner tower and creating rooms in the basement.

Between 1892 and 1904, the house grew still larger with the expansion of the kitchen, the addition of a butler’s pantry and construction of a two-story plus attic rear addition that included a grand Edwardian dining room.

Joseph Young, a druggist, purchased the house in 1908, and it remained the Young family’s principal residence until 1937. Thereafter, it served as a boarding house until 1951, when it was sold and subsequently became a licensed board and care home. Additional changes most likely occurred during this time, including installation of a sprinkler system and fire escapes, and alterations to the bathrooms and the kitchen/serving area.

In 1978, Kathy and Leroy Looper purchased the home, re-christened it the Chateau Agape (after their youngest daughter) and continued it as a state-licensed board and care home for 27 mentally disabled adults. Heritage helped nominate the McMullen House for the National Register (it is also San Francisco Landmark #123) and, in 1984, working with Mission Housing Development Corporation, provided architectural services for its rehabilitation. In 1990, Heritage provided technical assistance for a roof renovation, completed with the assistance of low interest loans from the City.

The house was under the management of a City-sponsored agency, Westside Community Mental Health Center, when, in 1994, a fire destroyed portions of the back of the house and caused major smoke and water damage throughout. Using a combination of insurance funds and City loans, Kathy and Leroy Looper undertook reconstruction.

Arnold Lerner, AIA, who was director of architectural services at Heritage when the house was first restored in the 1980s, was the preservation architect for the restoration and code compliance work. Paul Davis Systems was responsible for fire damage and shell reconstruction, Plath & Co. for restoration and code compliance.

Heritage is pleased that the Loopers have generously agreed to open the McMullen House to our members and friends to view it once again in all its glory.

This event is made possible, in part, through a generous grant from the San Francisco Hotel Tax Fund, and through the sponsorship of Cushman & Wakefield, Inc.; E & Y Kenneth Leventhal Real Estate Group; Peggy Haas; Hyde Street Holdings, Inc.; Institutional Real Estate; Morgan Stanley Realty, Inc.; and William Wilson and Associates.

Please plan to join us at the McMullen House on September 19.
Adaptive Reuse Revives Auto Row Landmark

After sitting idle more than seven years, the Don Lee Cadillac Building (City Landmark #152) has reopened as a mixed-use property following a substantial rehabilitation. When completed in 1921, the Weeks and Day-designed Beaux-Arts building at the northeast corner of Van Ness and O’Farrell represented the culmination of a decade of development on San Francisco’s Auto Row.

Only the near-by Packard Building (901 Van Ness), by Powers and Ahinden with Bernard Maybeck (1926), and 945 Van Ness, by John Dinwiddie (1937), would achieve comparable architectural distinction.

The rehabilitation of 1000 Van Ness is a significant and thoughtful response to the Planning Department’s Van Ness Area Plan. Adopted in 1988 as part of the City’s Master Plan, the area plan encourages development of high-density housing along the avenue, while continuing commercial uses and preserving the historic character of the 33 landmark-worthy buildings that the plan identifies for retention and adaptive reuse.

The handsome main floor space that once showcased the latest in automotive luxury will now accommodate diners in two restaurants and welcome movie patrons to a 14-screen AMC theater housed in a new 150,000 square-foot addition that extends to Polk Street. CRUNCH!, a fitness center, occupies the two floors above the showroom, and the remaining four floors are residential.

David Baker, FAIA, has designed 53 single and double lofts for developer Rick Holliday, who with Baker has successfully adapted a number of historic buildings in San Francisco. The units, ranging from 900 to 3600 square feet, feature the original concrete floors, 13-foot high ceilings and “mushroom” capped columns that defined the automotive service and repair areas of the Don Lee Building.

The development team for 1000 Van Ness was Burnham Pacific and The Martin Group, with project architects Field Paoli and preservation architects Page & Turnbull. Matt Field was the project manager.

Arriving at a final design for the project that would not compromise the historic building’s integrity was a monumentally challenging feat. Although built of reinforced concrete, the Cadillac Building required a seismic upgrade. The architects devised two solutions. One was to construct a two-story concrete shear wall behind the original east wall of the showroom, accomplished without disturbing the historic finishes, to protect that significant space. Secondly, the new structure on Polk Street served to strengthen the old by tying the floorplates of the two buildings together with reinforcing bars. This approach avoids the disfiguring effect of diagonal or “k” bracing along the perimeter of the interior walls.

Construction of the addition, similar in scale and mass to the historic building, actually fulfilled Don Lee’s original plans for the property. Reporting on the Cadillac building, Motor Land magazine (April 1921) noted, “the property adjoining the building to the...
east is owned by Don Lee and ultimately the building will cover the entire block.” This accounts for the use of brick in the east wall of the reinforced concrete structure; it was meant to be temporary and has been removed for the new construction.

The project's only significant alteration to the historic structure was the removal of a portion of the floor plates in the two eastern-most bays in order to construct an 8-story atrium for escalators that serve the movie theaters in the new addition. This change had no visible impact on the exterior, nor did it entail destruction of any character-defining features of the interior.

Designing for reuse of the showroom presented a particular challenge. Finding a single, practical use for the formal two-story space of about 9500 square feet was unlikely. Accommodating several smaller enclosed surfaces have been restored and small down-spots set between the paired beams. Up-lights provide a wash of illumination on the upper portion of the room's massive columns.

Changes to the exterior of 1000 Van Ness have been minimal. Terra cotta detail has been cleaned and repaired, where necessary. Full, single-pane plate glass once more fills the 14-foot high show windows, where until recently there were two smaller panes divided horizontally by a metal crossbar.

Upstairs the distinctive eight-over-eight double-hung wood windows remain. The condition of the original materials, including the molded sheet metal decorative frames and spandrels, was generally good and needed only some repair and reconditioning. The windows required reglazing with thicker, heavier glass to meet acoustic standards for residential use. Because of the increased weight of the glass, heavier counter-
weights have replaced the old ones. On Myrtle Street, the several bays of industrial sash windows remain, with replacement of original materials only where deterioration demanded it.

The project has met ADA access requirements with a particularly successful solution. The architects selected the window bay at the north end of the Van Ness Avenue side of the building for installation of double glass doors, framed in bronze, similar to the historic main doors of the showroom, but smaller. At this point of the building, the sidewalk grade (which slopes to the south) is closest to the showroom floor elevation, and construction of a short ramp from the corner of the building was sufficient to provide a level entrance.

The crowning glory of 1000 Van Ness, literally, is the reconstructed cornice. The original sheet metal element was removed in 1955. However, access to the original drawings made it possible to recreate it in detail, but in a different, lighter material: fiberglass. The reconstruction was the work of William Kreysler and Associates, known for similar projects around the city, including the re-creation of lost architectural elements for the Flood Building. A new steel structure ties the massive cornice, which projects out seven and a half feet, to the existing parapet.

At this time, the 1000 Van Ness project is awaiting certification of compliance with the Secretary of the Interior’s Standards for Rehabilitation in order to receive federal tax credits. The developers, who consulted with Heritage on several occasions as their plans evolved, have successfully achieved an adaptive reuse for this designated city landmark that will extend its life substantially and allows increased public access to its most significant interior space, the former Cadillac showroom.

— Julie Chase & Don Andreini

Windows relieve monolithic appearance of Polk St. addition and recall fenestration of 1000 Van Ness.

Keeping up appearances

With this issue, we introduce a new design for our newsletter and a slight change of title. We are now Heritage News. This represents the first substantial design change since 1989. The new look is the work of GehrSchoen Creative, a graphic design firm whose good work Heritage members have seen in many flyers and invitations over the past several years. You can expect some fine tuning in the coming issues. We invite your comments.

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The Park Commission awarded the construction of the cottage to the Andrew Wilke Company, which offered to perform the work for the sum of $3,384.00.

The Reid Brothers' design for the Murphy Cottage was very unusual for a residence in San Francisco, where wood balloon frame construction prevailed. Its unreinforced load-bearing brick walls, concrete foundation and slate roof bespeak a building of superior structural quality that was arguably over-engineered for its scale and use. Its sound condition after ninety years of minimal maintenance proves the cottage was built to last.

Stylistically, the cottage is Georgian Revival with Dutch Colonial elements. It has one and a half stories, a side-gabled roof and a boldly symmetrical facade. The front entrance is a traditional Dutch divided door beneath a classical portico. The classical elements on the house such as the portico and the dentil motif are characteristic features of residences designed by the Reid Brothers.

In addition to being architecturally and historically significant, the cottage and its surroundings are an important element in the larger cultural landscape of Golden Gate Park. The other attractions within the park, such as the Japanese Tea Garden, the Conservatory of Flowers and the DeYoung Museum provide park visitors with the opportunity to enjoy a diverse array of cultural and architectural expressions. The rural and bucolic landscape with a hint of Dutch character created by the Murphy Cottage and Windmill adds another dimension to this diversity, a dimension that should be fostered rather than destroyed.

There is a simple beauty to these two structures which lies in their subtle and poetic relationship within their setting and in the forgotten purpose for which they were constructed. They stand as a testament to the vision and perseverance of the people responsible for making Golden Gate Park the urban oasis it is today.

Submitted by Melissa Ivey, a summer intern at Heritage from the University of Georgia graduate program in historic preservation. She assisted Christopher Ver Planck in preparing the landmark nomination for the Murphy Millwright's Cottage

With a large, four-unit condominium. Heritage learned of the proposal through routine review of demolition permit applications and joined neighbors in opposing the project. Staff provided the Planning Department with research findings on the building and an evaluation of its architecture.

Since then, as a result of negotiations among Heritage, the developer and the neighbors, the architect for the project has offered an alternative. He proposes to demolish the nonhistoric rear additions to 1006 Dolores and to move the historic house to the northeast corner of the forty-foot wide lot. New construction at the side and rear of the property would achieve the developer's program.

Although the new design has yet to appear, the project sponsor has withdrawn the application for a demolition permit.
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CONTINUING HERITAGE EVENTS

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Sundays 11 am to 4:15 pm
Wednesday noon to 3:15 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 Jennifer Emerson, 415-441-3000

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

AUGUST

AUGUST 8 - OCTOBER 11
Exhibition: The Wealth of the Thracians
Legion of Honor. Call 415-863-3330

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

THROUGH OCTOBER 20
Exhibition: Do Normal: Recent Dutch Design. SFMOMA Call 415-357-4000

SEPTEMBER

SEPTEMBER 4 - DECEMBER 1
Exhibition: Alexander Calder: 1898-1976. SFMOMA
Call 415-357-4000

SEPTEMBER 8
8:00 pm. S.F. Historical Society
Slide lecture: Preservation and Historical Uses of Photography
Call 415-775-1111

SEPTEMBER 9 - 12
American Association of State and Local History Annual Conference, Sacramento. Call 615-255-2971

SEPTEMBER 13 & 27
Walking tours of Nut Hill & Elmwood Berkeley Historical Society
Call 510-848-0181

SEPTEMBER 13
2:00 pm until Sunset
A Gatsby Summer Afternoon
Dunsmuir House. Call 510-615-5555

SEPTEMBER 17
7:15 pm. S.F. History Association
Lecture: Roxanne's Children
Call 415-750-9986

SEPTEMBER 19
12 Noon - 4:00 pm
Heritage Tour of McMullen House
Call 415-441-3000

SEPTEMBER 25
CPF Workshop: California Register of Historical Resources, Palo Alto
Call 510-763-0972

SEPTEMBER 27
7:00 pm. Alameda Architectural Preservation Society
Art Deco Slide Show by Michael Crowe
Call 510-748-0796

OCTOBER

OCTOBER 7 - 24
Exhibition: Forgotten Architecture, Photos by Shulman. CED/UC Berkeley
Call Susan Levy 510-642-0831

OCTOBER 10 - JANUARY 3
Exhibition: Picasso and the War Years: 1937-1945. Legion of Honor
Call 415-863-3330

OCTOBER 18
1:00 - 5:00 pm. Victorian Alliance
House Tour. Call 415-824-3907
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1997 Secret Handshake Markets Seminar
Regal Biltmore Hotel, Los Angeles, California

INTERIOR DESIGN FOR:

RENOVATION
RESTORATION
ADAPTIVE USE
HISTORIC PRESERVATION
The historic Haas-Lilienthal House, a property of The Foundation for San Francisco's Architectural Heritage, is available for private or corporate events. The house can accommodate up to 150 guests. For information call (415) 441-3011.

Desperately Seeking Docents

Heritage is in need of docents to give tours and to serve as cashiers at the Haas-Lilienthal House on Wednesdays and/or Sundays and to lead Pacific Heights walking tours on Sunday afternoons.

We could also use additional docents to meet the demand for our popular program for elementary school children.

If you are interested in participating in the next docent training program, please contact Jennifer Emerson, at 415-441-3000, ext. 13, and learn how you can get involved.