At its September 2nd meeting, the Landmarks Board voted 5-to-2 to deny a Certificate of Appropriateness for the Asian Art Museum’s plan to alter and adapt the historic old Main Library. The decision came at the end of a lengthy hearing that consisted of a 90-minute presentation by the project sponsor, more than two hours of public testimony and 45 minutes of deliberation by the board.

The Landmarks Board acted upon the recommendation of Planning Department staff, who conducted a thorough review of the project and found that it did not comply with Article 10 of the Planning Code. The old Main Library is a “contributory building” in the Civic Center Historic District, which the Board of Supervisors designated under the provisions of Article 10, in 1994.

The designating ordinance requires that exterior changes to structures in the district be compatible with the district’s character-defining features. Furthermore, because Civic Center is a National Register Historic District and a National Historic Landmark, alterations must comply with The Secretary of the Interior’s Standards for Rehabilitation.

Several of the proposed exterior alterations cause concern. The installation of a hip-roof screen to conceal rooftop mechanical rooms and systems echoes the nearby Federal Building. However, it would change the profile of the building and undercut the care that was taken to balance the new library with the old library.

The replacement of existing glazed brick with synthetic stucco introduces an incompatible material to the district. Another new material, translucent white glazing, which would replace existing clear glass in the two-story windows on the Fulton and Larkin Street elevations, will substantially change the building’s appearance. Finally, converting four existing ground floor windows on Fulton Street to doorways by lowering the sills will alter the symmetry of that elevation.

The designating ordinance also specifically identifies “exceptionally significant interior spaces” of the old Main Library for preservation. These include the two main reading rooms, the main entrance hall and vestibule, the main catalogue room and the second floor loggia with the 12 site-specific murals by Gottardo Piazzoni.

While the issue of the Piazzoni murals has had the highest level of public exposure, it is but one of many preservation issues affecting the interior posed by architect Gae Aulenti’s design for adaptive reuse of the old Main Library. The museum plan calls for removal of the murals and the cutting of openings in the spaces where the murals are now that would look out from the loggia onto four-story skylighted atriums.

At the Landmarks Board hearing, a distinguished group of individuals including museum curators, art historians and art conservators testified to the significance of the Piazzoni murals and the importance of preserving them in the place for which they were created. Conservators challenged the museum’s contention that the murals can be moved for storage and possible relocation without serious and permanent damage.

Heritage joined members of the local preservation community to address the larger conservation issues, continued on page 11
Tenderloin Neighborhood Development Corporation has announced the acquisition of 864 Ellis Street. The nonprofit housing developer will rehabilitate the 87-year-old apartment house, which suffered extensive damage in a four-alarm fire last October. Architect CO. Clausen designed the 5-story brick building, known as the Henry Apartments. In announcing the building’s construction, the Chronicle (April 15, 1911) noted that its 25 apartments would be equipped with wall beds, steam heat, hot water and an automatic elevator. After rehabilitation, the structure will provide housing and services for homeless youths and young adults.

Currently, the California Historical Society is presenting an exhibition entitled Sunset Magazine: A Century of Western Living, 1898-1998. Organized by the Hoover Institution, Stanford University and the Stanford University Libraries, with CHS, the exhibition documents the history of Sunset through paintings, drawings, photographs, memorabilia and artifacts, and covers and articles from the magazine’s 100 years of continuous publication. The exhibition runs through January 2, 1999. For information on this and three related lectures in CHS’s Thursday evening programs, call (415) 357-1848, ext. 7.

California Preservation Foundation is accepting entries for its 1999 Preservation Design Awards. The 16th annual program will honor the best preservation projects statewide in seven categories, completed between June 30, 1993 and November 30, 1998. Anyone may submit an entry. Fees are $125 ($50 for student entrants). For additional information or to obtain an application packet, call (510) 763-0972. Submissions are due by 5:00 pm, November 17, 1998; winners will receive notification in mid-December.

In August, Cherilyn Widell stepped down as State Historic Preservation Officer to accept a position as compliance and permitting manager for the Presidio Trust, in San Francisco. Her new job, which she took up on September 9, will entail overseeing all aspects of building rehabilitation and new construction at the Presidio. More than 500 historic buildings, as well as cultural landscapes and possible archaeological sites, will come under her purview. Once she has assembled a staff and set up procedures, she will formally take over these functions from the National Park Service.

Larry French, a principal with the lighting design firm of Auerbach + Glasgow, received the Edwin F. Guth Memorial Award of Excellence from the Illuminating Engineering Society of North America. The prestigious award was in recognition of renovation of the War Memorial Opera House’s lighting system and rehabilitation of its historic great chandelier.

California Preservation Foundation

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Tracking City-Owned Landmarks

In many instances, the City and County of San Francisco has proven to be a responsible landlord with respect to its historically and architecturally significant properties. This is the case with the high-profile buildings of the Civic Center that have recently undergone rehabilitation and seismic upgrading, as well as with branch libraries and several district fire stations.

This generally positive record makes it all the more puzzling to ponder the fact that the City may become the first property owner ever to demolish a designated landmark. The San Francisco & San Mateo Railroad Company Office Building—sometimes called the Geneva Car Barn—(Landmark #180), is a property of the Municipal Railway, which once had plans to adapt the handsome turn-of-the-century structure for use as a revenue processing center.

The 1989 earthquake compounded problems with the building caused by years of deferred maintenance, and MUNI abandoned its plans. In 1992, it filed for a permit to demolish the adjacent power station, and four years later, unable to qualify for full funding from the Federal Emergency Management Agency, proposed demolition of the office building, as well (See July/August 1996 Newsletter).

Neighborhood groups representing the Excelsior, Mission Terrace, and Ocean View-Merced-Ingleside have come forward to fight for preservation of this designated landmark, with Heritage’s support. They argue that this area of the city has few significant structures to spare, and that MUNI should make every effort to save and rehabilitate the Geneva building. An engineer is reviewing reports on the structural conditions of the building for us, to verify the extent of work necessary to repair and retrofit it.

Concern that the City may demolish a designated landmark has caused preservationists to turn their attention to two other city-owned landmarks that show signs of neglect: the former Market Street Railway power substation at Turk and Fillmore (Landmark #105) and the fire house at 1152 Oak Street (Landmark #89).

The substation, another turn-of-the-century transit facility, belongs to the Art Commission. The last time we reported on it (July/August 1996 Newsletter), Commission staff had indicated they would be planning for adaptive reuse as some kind of community arts facility. Only minimal care has been given the historic building, which has stood vacant and unused for 20 years.

Recently, Art Commission staff reported some progress in the matter. There is now a special ad hoc committee of the commission to consider the substation issue. Staff have received many ideas and suggestions from the public for reuse of the historic structure but have yet to seek a formal development proposal. They remain committed to a project that serves an arts-related purpose and is oriented to the Western Addition community, but any development must be financially feasible and economically self-sustaining, according to commission staff.

Because the Art Commission has no experience with development, it is consulting with the Redevelopment Agency to try to work out a process for issuing and evaluating requests for proposals. Asked if they have a timetable, staff said the only deadline they are working under is for compliance with the UMB ordinance, which must occur by 2002. Meanwhile, the historic substation receives only minimal care, and we all join with the Art Commission in hoping for the building’s rehabilitation long before 2002.

The historic fire station that housed Engine Company No. 21 and Truck No. 6 is at least in active use; it serves as a fitness center for Fire Department personnel. Nevertheless, it presents a sad appearance, these days, on heavily traveled Oak Street. In need of paint, at a minimum, and repairs, the 1893 Stick-Eastlake fire house should receive care,
if only out of respect for its valiant crew, which fought the fires of April 1906 for 50 hours without relief.

We have learned that the Fire Department began a process about a month ago that will result in repair and repainting. They are working with the Department of Public Works to line up work crews, but before any work can begin, there will have to be tests for lead paint. Furthermore, the Fire Department is petitioning the Art Commission to determine if the whale mural on the west wall is a recognized and authorized work of art. If it is, they must notify the artist, who has 90 days to respond—either to have the opportunity to restore and preserve the mural or to give permission to paint over it. It looks like work will not begin before the onset of the rainy season.

**OLD ST. MARY’S**

An unreinforced masonry building built in 1849 and reconstructed in 1908, ‘Old St. Mary’s Church (Landmark #2) must meet current seismic standards, under the City’s 1992 UMB ordinance. To that end, Architectural Resources Group (ARG) has designed a program that includes construction of concrete shear walls and core drilling of the masonry walls.

The latter entails drilling four-inch holes vertically through the full height of the brick walls for the insertion of steel reinforcing rods. Construction of a new truss system above the vaulting of the church, linked to iron columns installed at the time of the 1908 reconstruction, and installation of a plywood subfloor to act as a diaphragm, will improve the building’s seismic resistance.

Although the church is built on rock, ARG has discovered that there may be some weakness beneath the tower. The proposal is to construct a new concrete footing for the tower and to buttress it also against north-south ground motion. Accomplishing this will require temporary removal of the exterior granite steps, brought over from China at the time of the church’s construction. Application of shotcrete to the inside walls of the tower will increase its strength.

Old St. Mary’s will take the opportunity offered by the seismic project to improve disabled access and to accommodate modern liturgical practice. In addition, the balconies on either side of the nave, which were simply extended in a straight line when the transept was added in 1929, will be pulled back to conform to the lines of the transept. Finally, removal of the lighted iron cross from the top of the tower will allow restoration of the cap that was original to the 1908 reconstruction.

The Landmarks Board reviewed the project for Old St. Mary’s and granted a Certificate of Appropriateness.

**HERITAGE ENDORSES PROPOSITION E**

At its September meeting the Heritage board of directors voted to endorse Proposition E on the November ballot in San Francisco. This voter initiative would reverse Proposition H, passed last November, which called for widening and seismically retrofitting the existing elevated Central Freeway its full length to Fell Street.

Proposition E proposes to demolish the freeway north of Market Street and reconstitute the existing viaduct into an on-off ramp ending at Market. A new surface-level boulevard on Octavia Street over existing right-of-way would carry two-way traffic between Fell and Oak Streets and the ramp south of Market.

Heritage’s position arises out of concern that widening and rebuilding the freeway would compound the negative aesthetic impact of the elevated structure on the urban fabric, particularly the Hayes Valley District, determined eligible for the National Register, and several individually significant buildings along the right-of-way. These include 1800 Market, whose preservation and nomination as a landmark were recently hard-won battles.

**WESTERN ADDITION RELOCATION**

The Stick Style cottage that has appeared at the southeast corner of Webster and O’Farrell was relocated in May from 1606 Scott Street, where it was constructed in 1885. The move occurred under the terms of the development agreement for Scott Street Senior Housing (See September/October 1997 Newsletter), currently under construction at Scott and Post.

The move separated the main floor of the house from the basement level, where little original material remained following a 1994 remodel that replaced a garage, itself the result of a 1926 alteration. After construction of new foundations and a new groundfloor, which should begin soon, the building will resume operation as a shelter, known as Dream House, offering transitional housing for women and their children.

Jewish Family and Children’s Services, owner and operator of Dream House, acquired the new site from the Redevelopment Agency. It was one of the few redevelopment parcels still available in the neighborhood.
Today's San Francisco Art Institute began during the 1870s, a time when the city was making a self-conscious effort to promote itself as a center of culture. A group of artists and civic leaders organized the San Francisco Art Association, in 1871, for the "promotion of Painting, Sculpture and Fine Arts akin thereto, the diffusion of a cultivated taste for art in the community at large, and the establishment of an Academy or School of Design."

The association achieved the latter goal, in 1874, with the opening of the California School of Design. Among the notables who served on the association's board in the early years were Andrew S. Hallidie, engineer and inventor of the cable car; financier Darius Ogden Mills; William C. Ralston, millionaire banker and builder of the Palace Hotel; Charles Crocker, one of the Central Pacific's "Big Four;" and William Keith, California landscape painter.

The Art Association and the school shared rented quarters on Pine Street until 1893, when they moved to the Mark Hopkins mansion, left vacant by the widow Hopkins when she married Edward Searles of Massachusetts and moved east. After she died, Searles gave the Nob Hill house to the regents of the University of California, for the association, "for the exclusive uses and purposes of instruction and illustration of Fine Arts, Music and Literature."

The school, then called the Mark Hopkins Institute of Art, occupied the fabulously ornate mansion until the fire in 1906 destroyed it and most of its contents. The Art Association rebuilt on the site, and the school reopened in 1907, as the San Francisco Institute of Art, in a simple frame building by Loring P. Rixford. In 1910 Rixford designed a steel and concrete gallery addition.

During the Panama-Pacific International Exhibition (1915), faculty and students of the Institute distinguished themselves by winning gold and silver medals for their exhibit. Among those represented were muralists Antonio Sotomayer, Dorothy Wagner Puccinelli and Maynard Dixon; and sculptors Jacques Schnier and Haig Partigian.

In May of 1916, six months after the fair closed, the Art Association opened a museum in the Palace of Fine Arts, the only fair building to be preserved on site. When maintaining the Palace became too great a burden, the association abandoned it, in 1924. More than a decade later, the association returned to operating a gallery, when it opened the San Francisco Museum of Art in Civic Center's new Veterans' Building. Long since on its own, that institution became the San Francisco Museum of Modern Art.

Seeking new space for the art institute, the regents of the University of California purchased the site of the present campus on Russian Hill, in 1924, with the proceeds from the sale of the Nob Hill property the previous year.

The association selected architects Bakewell and Brown to design the new school. Arthur Brown, Jr., was on the board of directors at the time, and John Bakewell, Jr., lived directly across Chestnut Street from the construction site. The firm, although especially known for its Beaux-Arts monuments, including City Hall, produced an intimate Mediterranean Revival cloister centered on a patterned brick patio with a Moorish style tiled fountain.
Ornament is modest, expressed at the entrances, and the stripped concrete adobe-colored walls sustain the note of austerity, relieved by red tile roofs and a monumental gesture in the form of a 100-foot tower.

The school reopened in its new campus under the name California School of Fine Arts. At inaugural ceremonies, January 15, 1927, the secretary of the Art Association remarked on the building's "simplicity and commanding beauty," and that year it received an honor award from the Northern California Chapter of the AIA.

Over the years, the art institute has held a significant place in San Francisco's artistic life and attracted some of its most famous artists, either as students or teachers. In the 1890s, Bernard Maybeck offered classes in drawing for apprentice architects; Willis Polk was among those who petitioned the school to provide the instruction. Faculty during the 1920s included Gottardo Piazzoni, known today for the murals in the old Main Library, sculptor Ralph Stackpole and Lucien Labaudt, who created the murals, using fresco technique, at the Beach Chalet.

William Gerstle was president of the Art Association when, in 1926, Stackpole returned from a trip to Mexico with some of Diego Rivera's work. Excited by what he saw, Gerstle commissioned Rivera to create a small, 120-foot-square mural for the school. When the Mexican artist arrived in San Francisco, in 1930, he selected a much larger wall and painted a 40 by 30 foot fresco, which he completed in 1931, accepting only the fee agreed upon for the smaller work.

Entitled *The Making of a Fresco Showing the Building of a City*, it shows Rivera, his back to the viewer, seated on a scaffold working with his assistants on a mural whose dominant figure is a working man. Below the artist appear three men associated with the school: architect Timothy Pfueger, Arthur Brown, Jr., and William Gerstle. Ralph Stackpole is represented to the left of center working on a sculpture.

In the period after World War II, the California School of Fine Arts attained growing influence in the larger art world. Ansel Adams started a photography program, said to be the first time anywhere that photography was taught as a fine art rather than merely a commercial craft. Visiting instructors have included Imogen Cunningham and Dorothea Lange.

Also in the post-war period, under the influence of faculty that included Clyfford Still and Mark Rothko, the school became the West Coast center of abstract expressionism. In the 1950s, faculty members Richard Diebenkorn, Elmer Bischoff and David Park gave birth to a new school of Bay Area figurative painting.

After many name changes spanning its history, the institution finally emerged as the San Francisco Art Institute, with the merger of the San Francisco Art Association and the California School of Fine Arts, in 1961. Planning for expansion had begun, but money was not available to carry it out until later in the decade.

The Art Institute engaged Paffard Keatinge Clay, a young English-born architect, to design an addition. Completed in 1969, the new wing employs the stark raw concrete forms favored by Corbusier and other modernists. Clay went on to design the new French Hospital and the Student Union at San Francisco State.

Writing in the *Heritage Newsletter* (December 1975), Randolph Delehanty said, "Those who have only seen this wing from the street are often less than enchanted by its appearance. But those who venture through the old building into the new are treated to a flowing sequence of spaces which lead easily from Bakewell and Brown's small cloister out onto a breathtaking vantage point on the roof of the new wing from which North Beach, Telegraph Hill and the North Bay seem laid out at one's feet. The effect is sensational." Delehanty pronounced Clay's work "one of the best new buildings in San Francisco."

In 1977, the San Francisco Art Institute became designated City Landmark #85.

Today, the 125-year-old San Francisco Art Institute retains its importance in the city's cultural life. With more than 800 students from around the world, the school offers a bachelor of fine arts degree program, established in 1953, and a master of fine arts program, added in 1958. Public programs reach many more people with lectures, exhibitions and extension classes. In 1994, the Art Institute founded the Center for Digital Media, the nation's first state-of-the-art computer center dedicated exclusively to artistic explorations and the development of new artistic media.

*Heritage* will honor the San Francisco Art Institute's landmark campus with its Diego Rivera mural, in a special celebration on the evening of Saturday, November 7, 1998. Members will receive invitations in the mail.

Principal source for this article was the landmark case report —D.A.
Heritage is conducting a symposium on contextual design, on Saturday, November 21, at the Gould Theater in the Palace of the Legion of Honor. The issue of contextual design may arise anywhere in the built environment—the neighborhoods, Downtown, Chinatown, South of Market, Civic Center—wherever a new building or an addition to an existing structure is proposed. Good contextual design must begin with recognizing and identifying within the setting character-defining features, such as massing, scale, materials, fenestration, set-back, ornamentation; and then deciding how to respond to them.

In addressing this basic premise of contextual design, Heritage's program will seek answers to the questions: when and where is contextual design appropriate? Why is it important? How do you prevent a response to context from being pedantic, boring or merely a copy? What is the key to creating a sense of continuity within the existing fabric rather than a mere imitation?

Featured speakers will be: Allan Jacobs, former Director of City Planning for San Francisco; Bruce Judd, co-principal in the preservation architecture firm Architectural Resources Group; Steade Craigo, from the California State Office of Historic Preservation; and John Kriken of Skidmore Owings & Merrill.

The program concludes with a panel discussion whose participants will include the four speakers and three additional architects, to be announced.

Who should attend? Members of the general public interested in the issues of urban design and the preservation of neighborhood character; professionals in urban planning and design, including architects and city planners; contractors and developers.

Heritage members will receive details in the mail. Call 415-441-3000 for more information.

This program is made possible by a generous grant from the Pat Farquhar Memorial Fund.

Is Trouble Brewing in Dogpatch?

The compact residential and industrial district on the eastern slope of Potrero Hill, known as "Dogpatch," experienced an urban renaissance of sorts beginning in the late 1970s. A diverse collection of people, including many artists, purchased rundown but affordable Victorian cottages and Edwardian flats in the area, encompassed by Third Street to the east, Twenty-third Street to the south, Indiana Street to the west and Mariposa Street to the north. They fixed up the neglected properties and transformed a once-dying area.

Now others are beginning to discover the attractions of Dogpatch: abundant sunshine and proximity to downtown. After twenty-five years of gradual change, a wave of development is taking place, mostly in the form of "live-work" projects. So far, most of this development has occurred on empty lots, but pressure is building to rezone Dogpatch from a mixed use industrial and residential area into a "live-work" area.

Heritage does not oppose compatible in-fill construction in Dogpatch. However, we are concerned that rezoning may promote development that could destroy San Francisco's most intact collection of workers' housing.

Dogpatch is a neighborhood with a distinctive working-class history and a collection of architecturally significant workers' cottages, factories, warehouses and public buildings. Attracted by cheap land, many industries moved to the area after Mission Bay was spanned by the Long Bridge in 1865. These enterprises included: Tubbs Cordage Company, Union Iron Works, Pacific Rolling Mill Company and the Western Sugar Refinery. Although most of the large industrial buildings have long since been demolished, many of the cottages and flats, built for a largely Irish immigrant workforce between 1875 and 1910, when the area was known as "Irish Hill," remain.

During the late thirties and early forties the booming shipyards of the Central Waterfront attracted an influx of impoverished whites from the Dust Bowl and southern blacks to Dogpatch. With the decline of San Francisco's waterfront during the fifties and sixties, the neighborhood gradually changed from a proud working-class community into a physically blighted area. Dogpatch reached its nadir in the late seventies when arson, decay and demolitions were reaching epidemic proportions. Since then the neighborhood has been stabilized and, one might say, somewhat "gentrified."

Today Dogpatch contains some exemplary late Victorian and Edwardian period dwellings, including clusters of small workers' cottages. One such group is a cluster of thirteen (out of the original seventeen) nearly identical Eastlake cottages on the 1000 block of Tennessee and the 900 block of Minnesota. They were built as a group between 1887 and 1888 by a developer who rented the cottages to industrial workers. The design of these simple cottages was based upon "Design No. 2, A Four-Room Cottage" of John Cotter Pelton, Jr.'s "Cheap

continued on page 8, column 3
**Architecture + Design SF**  
Mitchell Schwarzer  

Over time, publishers have served San Francisco well with handy guidebooks to the city's trove of architecture. With standard guides by Gebhard, Woodbridge, and Delehanty still available, a new one has appeared this year. Entitled *Architecture + Design SF*, this slim, attractive book by Mitchell Schwarzer describes itself as, "A selective guide to the best-designed buildings, interiors, and public spaces in San Francisco and the Bay Area." In fact, all but 43 of the more than 400 sites included are in San Francisco.

Schwarzer, formerly a preservation planner for the City of San Francisco, is associate professor of architectural history and theory at the California College of Arts and Crafts in San Francisco. In a fine, vivid introductory essay he prepares the visitor for the unique experience that is San Francisco, characterizing its climate, topography and urban structure in swift broad strokes and leading the reader through a brief architectural history of the city.

The guide's format is similar to Woodbridge's guide, with the city divided into 11 areas, each introduced by a brief narrative and illustrated with a map keyed to the text that follows. There are no photographs, but numerous sketches and drawings provide a varied graphic content. Descriptions and assessments of buildings and sites are concise and well informed, couched in a personal style often rising to an eloquence that reveals the author's affection for San Francisco and his passion for fine architecture.

**On the Edge of the World:**  
*Four Architects in San Francisco at the Turn of the Century*  
Richard Longstreth  
University of California Press, Berkeley, 1998

The University of California Press has reprinted a ground-breaking study of San Francisco architecture, first published by MIT Press, in 1983. On its first appearance, the *Heritage Newsletter* called Richard Longstreth's *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century*, "a significant contribution to the history of Bay Area architecture."

The "four" are Willis Polk, Ernest Coxhead, A.C. Schweinfurth and Bernard Maybeck. These men arrived in San Francisco at the start of the decade of the 1890s, when the city was "coming of age culturally," according to Longstreth. They shared a common academic background gained in European schools and the experience of working in prominent East Coast architectural offices. They responded to the freedom they found here and the unique landscape and climate of the Bay Area to develop personal styles that, although rooted in the academic tradition, constituted a new regional architectural expression that is sometimes called Bay Region Style.

The reappearance of *On the Edge of the World* confirms the newsletter's prediction nearly 15 years ago, that it "will become the standard work on San Francisco architecture of the 1890s and invaluable reading to anyone interested in that crucial and exhilarating period."

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**Correction**

In the last issue we incorrectly identified the source of the photographs of the McMullen House. They should have been attributed to photographer Richard Gross. Our apologies for the error.

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**Constructed Reality**

William Stout Publishers  
San Francisco, 1998

William Stout Publishers, of San Francisco, has issued the first in a projected series of monographs that will document the work of West Coast architects. Entitled *Constructed Reality*, this softcover book presents the award-winning designs of the San Francisco firm of Tanner Leddy Maytum Stacy Architects.

The first comprehensive overview of the nine-year-old firm's work, *Constructed Reality* includes over 40 projects, ten of them documented in detail with plan, section and elevation drawings and photographs. In an introductory essay, Robert McCarter, Chair of Architecture at the University of Florida, gives an overview of the firm's work, defining its position within the contemporary architectural community. In separate essays, James Tanner, William Leddy, Marsha Maytum and Richard Stacy discuss the issues and ideas behind their projects.

With this series, Stout proposes to bring to public notice important West Coast architects frequently overlooked by the East Coast publishing establishment, in a form that is accessible to both design professionals and nonprofessionals.

—D.A.

**Dogpatch**

*continued from page 7*

Dwellings" series. This series consisted of free plans and specifications for workers' cottages first published in the *San Francisco Evening Bulletin* between 1880 and 1883.

Dogpatch is a small but architecturally and historically significant enclave under development pressure that may lead to demolition of smaller cottages if lots are rezoned for more intensive use. Heritage staff, currently researching the history and evaluating the architectural resources of Dogpatch, are working with area residents to explore the possibility of nominating the neighborhood as a National Register or a City Landmark District.

—Christopher P. Ver Planck
Heritage hosted a volunteer recognition party at the end of the summer. It was a lovely evening in August—remarkably fog-free—when Haas-Lilienthal House docents, walkers, guides, and other volunteers gathered at the home of Heritage board member Robert Dellas and Shila Clement.

Susan Mosely catered this year's affair, which gives the Heritage staff and board members the opportunity to thank the many individuals who contribute so liberally of their time to help the organization in its work.

Special thanks are due to Bob and Shila for graciously opening their home to us, and to Morley Farquhar, whose generous gift in memory of his wife, Pat, who was a Heritage docent, made the reception possible.

**Volunteer Recognition Party**

**Haas-Lilienthal House Changes**

Those who frequent the neighborhood of the Haas-Lilienthal House may have noticed something different about the entrance recently. We have reactivated the exterior pocket doors that have not been in use since before Heritage acquired the house in 1973.

Teevan Restoration extracted the heavy 1 1/2-foot-high doors from their pockets. Unable to find the old hardware—the track and wheels that allow the doors to slide in and out—they fitted the doors with new ones.

The finish on the doors was generally good, although the edges nearest the outside show more weathering than the portions of the door that were protected deep within the pockets. We have left the existing finish and only cleaned it.

The doors, whose beveled glass matches the glass in the transom window above, were reportedly closed during stormy weather or when the family was on vacation. Our decision to reuse them was not only in the interest of historical accuracy, but also to improve security at the Haas-Lilienthal House and to reduce the intrusion of grime caused by heavy traffic on Franklin Street.

About a year ago, Karen Bonadio, a specialist in wall covering installation and restoration, took a tour of the Haas-Lilienthal House. After she saw the condition of the wallpaper in the vestibule between the pocket doors and the doors into the house, she called Heritage to offer her services. Heritage arranged for her to come to San Francisco from her home in Beverly Hills. We covered only her expenses; she donated her labor.

Before her arrival, staff removed all the loose faux leather wallpaper (about two-thirds of it came off easily) and mapped the location of the pieces. Ms. Bonadio cleaned the back of the wall paper and, after she patched, cleaned and sealed the wall surfaces, rehung it using a high-grade contact cement.

The final stage of work in the entry dealt with the graining of the wood ribs separating the panels of wallpaper. Heritage had this woodwork redone in 1981, at which time graining was done over the original finish. Some of that work has flaked and peeled. We had Mary Ann Chafin, a Berkeley painter, simply patch it up and protect the woodwork with polyurethane.
Bay Area Tours

ALLIED ARTS GUILD
Menlo Park
Tours Call 650-322-2405

CAMRON-STANFORD HOUSE
Oakland
Tours Call 510-836-1976

CITY GUIDES WALKS
San Francisco
Tours Call 415-557-4266

COHEN-BRAY HOUSE
Oakland
Tours Call 510-532-0704

FALKIRK VICTORIAN ESTATE
San Rafael
Tours Call 415-441-3000

DUNSMUIR HOUSE & GARDENS
Oakland (April - September)
Tours Call 510-615-5555

LATHROP HOUSE
Redwood City
Tours Call 650-365-5564

LUTHER BURBANK HOME & GARDENS
Santa Rosa
Tours Call 707-524-5445

McCOÑAGHY HOUSE
Hayward
Tours Call 510-276-3010

OAKLAND TOURS PROGRAM
Call 510-238-3234

OCTAGON HOUSE
San Francisco
Tours Call 415-441-7512

PALO ALTO-STANFORD HERITAGE
Tours Call 650-299-8878 or 324-3121

PARDEE HOME MUSEUM
Oakland
Tours Call 510-444-2187

STRYBING ARBORETUM
Golden Gate Park, San Francisco
Tours Call 415-661-1316, ext. 312

Continuing Heritage Events

HAAS-LILIENTHAL HOUSE TOURS
Sundays 11 am to 4:15 pm
Wednesdays 12 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 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.

November

November 7
Fall Meeting, Northern California Chapter, Society of Architectural Historians, in Petaluma
Call Bridget Maley, 415-421-1680

November 12
7:30 pm. Maybeck Foundation
Jack Hillmer and Richard Ehrenberger on Bay Area architectural traditions
Call 510-466-5401

November 13 - 15
Pasadena Heritage 7th Annual Craftsman Weekend: workshops, lectures, exhibits, home tour
Call Lisa Montano, 626-441-6333

November 15
7:00 pm. Alameda Architectural Preservation Society Lecture: Ken Mathias, Historic Stained Glass of Alameda.
Call 510-523-8886

November 17
Deadline for submission of entries in CPF's 1999 Preservation Design Awards
See page 2.

November 19
6:00 pm. Incandescence: A Lecture about Her Work, by Lauretta Vinciarelli
SFMOMA. Call 415-357-4000

November 20, 1998 - February 23, 1999
Exhibition: Sitting on the Edge: Modernist Design from the Collection of Michael & Gabrielle Boyd.
SFMOMA. Call 415-357-4000

October

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

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

THROUGH JANUARY 2, 1999
Exhibition: Sunset Magazine: A Century of Western Living, 1898-1998
CHS Call 415-357-1848, ext. 7

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

THROUGH JANUARY 19, 1999
Retrospective exhibition: Richard Diebenkorn. SFMOMA
Call 415-357-4000
For a list of holiday activities at Bay Area house museums, send $1 and a stamped, self-addressed business-size envelope to: B.A.H.H.M. 22701 Main Street, Hayward, CA 94541.

December

December 6
Noon - 3:00 pm. Haas-Lilienthal House Holiday Open House
$10/Free to Heritage members.

December 19, 1998 - March 28, 1999
Exhibition: Arnold Genthe's Photographs of San Francisco's Old Chinatown. de Young Museum
Call 415-863-3330
as well, concurring with the Planning Department’s assessment that the project does not qualify for a Certificate of Appropriateness. Apart from the loggia and the murals, significant interior features threatened by the Asian’s design include the south and west reading rooms, wherein the museum proposes to construct a new floor level for exhibit space that divides the height of each reading room.

More than just a local issue, the museum plan drew comments from representatives of the National Park Service, which monitors properties on the National Register of Historic Places; the State Office of Historic Preservation; and the National Trust for Historic Preservation. Each concurred with the Planning staff report and emphatically stated that the museum plan for the old Main Library does not meet the Secretary’s Standards.

The Asian Art Museum has the option to return to the Landmarks Board with a revised proposal. However, in response to a specific request from the board to reconsider their plans, the project sponsor unequivocally stated they would not change the design in any way.

If that is the museum’s final word, the recommendation to deny the Certificate of Appropriateness will go to the Planning Commission for action, sometime this fall.

—D.A.
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CONTRIBUTIONS ARE TAX DEDUCTIBLE.

Heritage
cordially invites you to our
1998 Landmark Event
a tapas party to honor
The San Francisco Art Institute
and its
Diego Rivera mural

Saturday, November 7, 1998, from 6:00 to 9:00 pm,
at the Art Institute’s campus, 800 Chestnut Street.
The cost is $75 per person.
Valet parking will be available.
Call (415) 441-3000 for reservations.

Other upcoming Heritage events
November 21: Contextual Design Workshop
December 6: Annual Holiday Open House

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.