Look Out, Chicago! David Bahlman Leaving for Post in Illinois

David Bahlman, executive director of The Foundation for San Francisco's Architectural Heritage since 1993, has resigned to take a position in the Midwest. He will become executive director of the Landmarks Preservation Council of Illinois (LPCD), a statewide organization located in Chicago.

"My five years in San Francisco have been deeply satisfying and enriching," Bahlman said upon announcing his decision to leave Heritage. "It is the challenge of directing a statewide organization in a place as architecturally exciting as Chicago that now draws me away from the Bay Area."

He credits his term here with providing a remarkable learning experience. "Before coming to Heritage, I was executive director of the American Society of Architectural Historians," David recalls. "Leaving that academic environment to be thrust into the 'real world' of preservation politics in San Francisco, I had to develop the skills to deal with developers, real estate attorneys, city planners, architects and structural engineers.

"The lessons came easily with the help of the dedicated professionals on Heritage's diverse board of directors, its energetic and capable staff and hardworking volunteers, and with the support of the well-trained preservation professionals in the Planning Department with whom we had a close working relationship."

Bahlman's expertise, his ability to bridge differing points of view and the high degree of trust that he engendered, made it possible for him to achieve resolution of contentious preservation issues. He was largely responsible for leading efforts to preserve structures as diverse as the Fallon Building (about to be incorporated into the new Gay/Lesbian/Bisexual/Transgender Community Center), Shriners' Hospital and the Chinese Presbyterian Church.

David was equally at ease arguing in the chambers of government, delivering an academic treatise on architectural history, meeting with community groups or leading a tour of a historic building. At the same time, he worked with the Heritage board of directors to build a strong institutional infrastructure. He strengthened policy committees, developed supporting financial resources and forged a strong team of advocates, including staff and board members, for preserving important buildings.

"David is leaving San Francisco a better place," observed preservation architect Bruce Judd, president of Heritage's board of directors. "His efforts have ensured the preservation of scores of historic buildings and seen to it that systems are in place to protect the integrity of the city's unique cultural and architectural resources."

Heritage is soliciting applications for the position of executive director. For details, see page 2.
EXECUTIVE DIRECTOR
THE FOUNDATION FOR SAN FRANCISCO'S
ARCHITECTURAL HERITAGE

THE POSITION

The Executive Director is responsible for turning Heritage's vision into actions that promote and preserve San Francisco's architectural heritage. He or she manages the staff and day-to-day workings of the organization, its funding and budgeting processes, and sets the yearly goals and work plan. This position reports directly to the Board of Directors.

QUALIFICATIONS

• Proven leadership in working with individuals, boards of directors, community groups, public officials, related organizations and the media.
• Ability to speak publicly in an advocacy role to promote Heritage's vision and goals positively.
• Experience in hiring staff, performance planning, managing budgets, team building, setting priorities and overseeing daily operations for a half-million dollar organization.
• Knowledge of and interest in historic/architectural preservation or a related field such as planning, architecture, or environmental conservation with a demonstrable affinity for the goals of historic preservation.
• Proven fund-raising ability.

RESPONSIBILITIES

• Develops with the Board the long-range strategy for the organization and from that, sets and achieves yearly goals.
• Identifies and works with other community groups, governments, local, state and national organizations to further the preservation of San Francisco's architecturally significant buildings and to enhance Heritage's role as the leader for preservation advocacy in San Francisco.
• Identifies possible funding sources (grants, corporations and individuals) that can assist the organization in achieving its goals, and works with the staff, membership and board to secure those funds.
• Develops Heritage's staff and volunteers so that they are motivated, creative and successful in their efforts and have clear, attainable goals.

SALARY

Commensurate with experience.

Send resume with cover letter to Bruce Judd, Chair, Search Committee, 2007 Franklin Street, San Francisco, CA 94109, or e-mail to info@sfheritage.org. Closing date December 31, 1998.
PROJECT APPROVED FOR LANDMARK SHRINERS’ SITE

The Planning Commission, acting on the recommendation of the Landmarks Board, has approved a Certificate of Appropriateness for the rehabilitation and adaptive reuse of the former Shriners’ Hospital, which was designated a landmark in March of this year. The project calls for demolition of a non-contributory 1954 rear addition to the historic building and construction of a new 4-story addition along 20th Avenue to accommodate a total of 110 assisted living units for seniors on the landmark site.

Because the developer will seek to take advantage of rehabilitation tax credits, the project must conform to the Secretary of the Interior’s Standards. Exterior alterations will be minor, and existing historic fabric will be cleaned and repaired, or replaced in kind.

The new addition, which, in accord with the Secretary’s Standards will be compatible with but clearly differentiated from the historic building, requires removal of three mature trees along 20th Avenue. The balance of the existing landscape, trees and open space along 19th, 20th and Lawton—included in the landmark site—will remain. Joined by two-story glass corridors, the new building and the historic structure will form an inner courtyard running north and south that will provide a pleasant outdoor area for residents.

The existing building, of reinforced concrete with concrete floorplates and hollow clay tile partition walls, requires some seismic strengthening to meet current code provisions. This will entail removal or reinforcement of hollow clay tile and construction of shotcrete shear walls.

Of original interior features, only the nurses’ living room and library escaped 1950s modernization nearly intact. Remaining materials and details include a beamed ceiling and ceiling moldings, a fireplace, and window and door trim. The developer plans to retain and preserve these. Removal of paint from the fireplace will restore the multi-colored ceramic tile hearth.

In addition, two interior stairways retain historic materials, including iron balusters and newel posts and wooden handrails. Plans call for preserving these features, if the code allows.

The project team includes the developer, Transamerica Senior Living, Inc.; architect, Backen, Arrigoni & Ross, Inc.; Equity Community Builders, LLC, development manager; and Page & Turnbull, preservation architect.

On the southern portion of the Shriners’ campus—not included in the landmark designation—plans are advancing to demolish the 1968/83 hospital building and to subdivide the property into 41 lots for construction of two- and three-story buildings with two residential units each. Garages will open onto an access road on the interior of the block. Preliminary plans show a design compatible with the neighborhood and sensitive to the adjacent historic site.

The developer of Shriner Property Townhouses is Riding/Catellus; the architect, McLarand, Vasquez & Partners, Inc.

This outcome represents a win all around. The neighbors, with Heritage’s support, fought to save the historic portion of the Shriners’ site. Their success has helped to make possible its adaptive reuse to meet the demand for senior housing in the Sunset district. Development on the non-landmark portion of the property will increase San Francisco’s supply of badly needed family housing.

45-47 PAGE STREET

The deflated real estate market of the early 1990s put to rest several projects that involved historic structures—some that would have entailed beneficial rehabilitation and adaptive reuse and others that required demolition of historic resources. One of the latter was an 8-story mixed-use project at Gough and Page Streets. It called for demolition of two older buildings on the site: a B-rated structure designed for the Columbia Stables in 1908 by Frederick H. Meyer, and a C-rated one-story four-bay brick industrial building by Clarence Tantau (1915).

With Heritage’s support, in 1990, the Landmarks Board recommended retention of the stable, at 45-47 Page, and its incorporation into the project. The Planning Commission sided with
the developer, however, refusing to uphold the Landmarks Board's recommendation. Fortunately, that development never reached the stage of site clearance, and both structures remain.

This year, a new developer with a new architect is seeking approval for another mixed-use project, but at Heritage's urging will retain the stable adapted for retail use and to serve as an entrance lobby for residential units above. The project sponsor is exploring landmark designation and possible donation to Heritage of a conservation easement on the stable.

Frederick H. Meyer is known for many buildings in the city, including the Rialto, Monadnock and Humboldt Bank buildings downtown (all in partnership with Smith O'Brien). His design for the Columbia Stables, which may have been one of the last important stables built in the city, is an early example of Mission Revival style.

Situated on a shallow block off Market Street, it has two nearly identical façades, one on Page, the other on Rose Street. The former, less altered, gives a better sense of the original.

**LANDMARKS**

Drawing upon a list of 25 potential candidates, at its October 21st meeting, the Landmarks Board selected the ten subjects for designation they will include in their 1998-99 work program.

The list reflects an interesting range of subjects. There are public sites, including Washington Square Park, the Fire Boat House on the Embarcadero, and the Millwright's Cottage in Golden Gate Park, the latter nomination already submitted by Heritage. Another Heritage submission on the list is the New Mission Theater, which a City College plan to build a new Mission campus threatens with demolition (See related item on page 6).

Residential candidates for landmark designation include the Tobin House on California Street; Shubert Hall, which once housed the library for the California Historical Society; and a Queen Anne residence on upper Market Street. An unusual “pop” icon on the list is the “Doggie Diner” sign on Sloat Boulevard.

**CHINESE PRESBYTERIAN CHURCH**

The congregation of the Chinese Presbyterian Church first came to Heritage in 1996 with plans to alter and enlarge their historic building at 925 Stockton Street, a contributory structure in the proposed Chinatown Historic District. At that time the proposal included replacing the “Palladian” façade, largely unchanged since its construction in 1907, with a modern “Sinicized” design.

Heritage indicated it could not support so radical a transformation of the building, which received a “B” rating in our Chinatown survey, but offered to work with the church’s architect to achieve their program for the building in a way that was more sensitive to its historic character. The result is a design, acceptable all around, that will meet the church’s requirement for more space, provide disabled access and increase the structure’s seismic resistance without seriously compromising the integrity of the historic Stockton Street elevation.

Heritage is very pleased with the outcome of this issue. The willingness of the church’s building committee to work with us, and with preservation architect Jay Turnbull, toward a solution that retains historic resources while meeting programmatic and space needs serves as a model of cooperation between preservationists and building owners.

Organized in 1853, the Presbyterian Church in Chinatown was the first Chinese church in North America. From the beginning, it was deeply involved in the life of the community, providing English language classes and free medical services to the Chinese. In the 1870s, the church joined with other Presbyterian congregations in efforts to rescue Chinese women from enforced prostitution. Out of this grew what came to be known as Cameron House, which was officially combined with the Chinese Presbyterian Church, in 1947.

The Chronicle of August 8, 1907, noted the laying of the cornerstone for the present church, whose architect was Henry Starbuck. It replaced the 1857 Gothic Revival structure on the same site that the congregation bought from the First Presbyterian Church, after that congregation relocated to Van Ness Avenue, in 1882. That structure was destroyed in 1906.

**FALLON BUILDING**

On Friday, October 9, Mayor Willie Brown signed an ordinance making the Carmel Fallon Building Landmark #223. The Fallon Building, at 1800 Market Street, will undergo rehabilitation by the Community Center Project (CCP), the nonprofit corporation building the new Lesbian/Gay/Bisexual/Transgender Community Center.
SIGNIFICANT MODERNIST STRUCTURE
THREATENED WITH DEMOLITION

As the twentieth century comes to a close, there is a race to conserve examples of the one original architectural expression of this age. In a city rich in “Victorian,” Beaux-Arts and various historical revival styles, the case for modernism is a hard sell. There is but one modernist structure designated a landmark in San Francisco: the former Crown Zellerbach Building, at One Bush Street.

In 1997, demolition of the Red Cross Building, a significant modernist design by Gardner Dailey that won national recognition when it was built in 1948, began to raise public awareness of this heritage (See January/February 1997 Heritage Newsletter). Now, a second landmark of modernism, the Daphne Funeral Home, designed by A. Quincy Jones and completed in 1953, faces demolition. Located at the southeast corner of Church and Hermann Streets, the mortuary is to make way for the construction of 93 units of affordable housing, early next year.

An effort to save the building and explore its adaptive reuse is gaining momentum, under the leadership of the Northern California chapter of DOCOMOMO, an international organization that promotes preservation of modern architecture. Heritage has added its support, as have Aaron Betsky, curator of architecture and design at SFMOMA; Marc Treib, professor of architecture at UC Berkeley; Mitchell Schwarzer, associate professor of architecture and theory at CCAC/SF; and others. Preparation of a landmark nomination and of an application for listing on the National Register is under way.

Nicholas Daphne was a patron of modern architecture. Southern California modernist Craig Ellwood designed his Hillsborough home, and when Daphne first planned the new Church Street facility to house his San Francisco Funeral Services, he selected Frank Lloyd Wright to design it. Dealing with the famed architect proved difficult, however, and Daphne terminated the relationship.

According to Elaine Sewell, archivist and widow of architect A. Quincy Jones, when Daphne stopped in Palm Springs on a drive back from Arizona he saw the Town and Country Shopping Center, built in 1948. Impressed by the quality of the architecture and landscape design, he learned the name of the architect and sought out his firm, Jones and Emmons, in Los Angeles.

After a congenial first meeting, A. Quincy Jones set to work in June of 1949. Design drawings appeared in Progressive Architecture in 1951, which also published the completed building in 1955, two years after its construction. In its relationship to the site, its materials and its openness to the outdoors and use of landscaping, the Daphne reflects the local expression of modernism known widely as Second Bay Region style.

The site at Church and Hermann was a difficult and challenging one. It sloped in two directions and included steep outcroppings of serpentine rock. To the east, the U.S. Mint loomed high on its rocky promontory; late nineteenth and early 20th century residential buildings dominated the streetscape on the north and west; and a streetcar line ran along the southern edge, on Duboce. The site of the present Safeway was undeveloped at the time. Jones leveled out a flat building site with parking underneath and nestled the building along the site’s northern edge, leaving the rock outcroppings in place. Instead of engaging the disparate context of the neighborhood, he designed an inward-focused building.

The client’s program required separation of the three basic functions of a mortuary: meeting with clients to make funeral arrangements, preparation of the deceased for burial and conducting the funeral ceremony. Jones’ solution was to place each component in a distinct zone and ensure that their circulation paths never crossed. Outside, Jones also cleverly separated auto circulation—ambulance and hearse driveways and visitor parking—into distinct routes and areas.

The main organizing element of the composition is the narrow, two-story structure that lies east and west, with one story wings branching from it. The plan is an asymmetrical composition of intersecting volumes, dramatically suspended floors atop thin structural—continued on page 9
During the first thirty years of this century almost two dozen motion picture houses operated in San Francisco’s Mission District. Their fantastical façades, designed in a variety of exotic styles and accented by sleek Moderne signs, still punctuate the vista along Mission Street. The New Mission Theater is the oldest, the largest and the most architecturally significant of the surviving movie palaces in the district. The theater, with its name emblazoned in neon, became an icon for the neighborhood in the same way that the Castro Theater is a signifier for San Francisco’s Castro District.

While many of the Mission theaters have been demolished or had their interiors gutted, the New Mission Theater remains largely intact. Now it is threatened. If City College of San Francisco goes through with its plans, it will demolish the historic theater to construct a new campus for the Mission District. It is important to know what will be lost.

The first theater to operate on the site of the New Mission was a small, 30 by 135 foot brick building erected in 1910. E.B. Johnston was the architect and Franklin B. Ross the developer. It opened as the Premium Theater on June 6, 1910, the first theater built exclusively for motion pictures in San Francisco, according to the Theater Historical Association. Because of scant documentation and later renovations the appearance of the original facade and interior of this building is unknown.

In 1913, the Premium became the Idle Hour under new operators Lewis R. Greenfield and Leon I. Kahn, who, in 1916, decided upon a radical redesign and expansion to meet growing competition from newer and larger houses. They hired the Reid Brothers to design a new auditorium and remodel the existing 1910 building. This prominent San Francisco architectural firm had previously designed the New Fillmore Theater (demolished) for Greenfield and Kahn.

The architects proposed a huge new theater, much like the New Fillmore, for the site of the Idle Hour. They designed a large new auditorium to be constructed immediately behind the existing theater, which they transformed into the lobby for the new theater, remodeling it to match the fanciful Beaux-Arts decor of the auditorium. They also designed a new façade in an imaginative blend of Spanish Colonial, Mission and Beaux-Arts Neoclassical elements. Structurally, the new auditorium was to be a reinforced-concrete shell with a steel truss roof, a method of construction that was used increasingly after the 1906 earthquake.

Upon completing the theater in 1916, Greenfield and Kahn renamed it the New Mission and christened it with a showing of Mary Pickford’s silent film, “Poor Little Peppin.” According to the Examiner, which covered the opening, the New Mission was the “largest theater in the West built exclusively for the showing of motion pictures.” It included many elaborate features and conveniences, including a 12-piece orchestra, a pipe organ and a “free child care area in the adjoining garden playground.” The new auditorium also incorporated smoking rooms and several patron and employee lounges.

The following year, Greenfield and Kahn increased the capacity of the New Mission Theater to 2800 seats and reopened it on November 15, 1917, during the height of the First World War. The Mission Street Merchants Association threw a patriotic gala to celebrate the newest pride of the district. Reporters from all the major San Francisco newspapers attended the event and gave it prominent press. The Examiner (November 18, 1917) printed a photograph of the resplendent auditorium on the front page of the Entertainment section and described the New Mission Theater as “one of the finest film houses in the West.”

President George Gallagher of the Board of Education gave the keynote address and read a letter from San Francisco’s Mayor James “Sunny Jim” Rolph. Other speakers included Samuel Rosencrantz of the Mission Street Merchants Association, who thanked Kahn and Greenfield for dedicating a room in the new building for Association meetings. The celebration came to a crescendo with a flag-raising ceremony, performed by a Boy Scout troop and the Second Field Artillery of the Presidio. Concluding speeches touted the growing cultural importance
and political influence of the Mission District within San Francisco (Examiner, November 16, 1917).

The size, opulence and prestige of the New Mission Theater ensured its popularity even after the opening of new movie houses in the area, such as the York Theater in 1926 and the El Capitan in 1928. Nevertheless, by the late Twenties, with many of the newer Mission movie houses showing the influence of the new Art Deco style, the Reid Brothers’ design began to look dated.

The Mission-Fillmore Theater Company, now under the ownership of A.J. Hopper, hired the prominent San Francisco architectural firm of Miller and Pflueger to renovate the lobby and façade of the New Mission in a more modern style. In June of 1932, Timothy Pflueger prepared plans for an estimated $35,000 worth of improvements and work began in July.

Pflueger, one of the foremost American architects to work in the Art Deco style, did not radically alter the grand Beaux-Arts auditorium, choosing instead to retain most of the Reid Brothers’ exuberant ornamentation. Reconstructing the entire theater in a modern style during the height of the Depression would have been costly, and Pflueger concentrated his energy upon the Mission Street façade and the lobby, the areas most likely to attract public attention.

After Pflueger’s renovation, the New Mission Theater continued to operate as a movie house for the next sixty years in a continually changing neighborhood. The Mission District witnessed a gradual demographic transition from the 1950s onward, as immigrants from Mexico and Central America replaced the Irish and Italian-American residents. As a second-run theater in an increasingly poor, immigrant neighborhood, it became difficult to operate profitably. The only significant alterations from this period occurred in 1961, when the owners “modernized” the vestibule by installing a dropped ceiling, a terrazzo floor and several white porcelain panels along the walls. The historic fabric remains behind the modern materials, and with the exception of the floors, the changes are all reversible.

The New Mission Theater finally succumbed to a combination of problems in the early 1990s, including competition from home video viewing and corporate-owned suburban multiplexes. Furthermore, the incidence of gang violence in and around the theater discouraged night-time moviegoers. In May 1993, Cinema Cal, the last operator of the New Mission, closed down the money-losing theater. A furniture store operates at this location today, and it is striking to see how much of the work of the Reid Brothers and of Pflueger remains intact.

With most of the firm’s theaters either demolished, like the New Fillmore, or heavily altered, like the Coliseum, the grand Beaux-Arts auditorium of the New Mission is most likely the best-preserved Reid Brothers’ theater interior in San Francisco. While the firm preferred an academic Beaux-Arts, classical style for their major public buildings, they tended to display a more fanciful and less academic interpretation of their trademark classicism when it came to theater interiors. The auditorium of the New Mission, with its grandly scaled columns and delicate lattice-work dome, is a blend of formal and playful elements.

Pflueger replaced the Reid Brothers’ façade with an unusual composition of Art Deco elements that reflects the genius of its creator. From the sidewalk up, it is composed of three basic elements: an entrance foyer, a marquee and, above this, a sculpted sheet metal parapet and a 70-foot high swept blade sign. Designed to arrest the attention of passing pedestrians and motorists, the sign dominates the streetscape for several blocks in each direction. It is fabricated of ten vertically stacked sections and was painted reddish orange. Originally, an elaborate network of neon tubes would have illuminated the sign at night.

The pylon-like nature of the blade sign, as well as the stylized inverted volutes on top of the sign, were both derived from Mayan and Aztec design motifs favored by Pflueger. The sign and the parapet display more generalized Art Deco traits, as well, such as streamlined, low-relief ornament and sculpted lines evoking upward and forward motion. It is likely...
that A. A. Cantin designed the lettering and neon of the marquee and sign, as he did for Pflueger’s other important Bay Area theaters, such as the Castro (1922), the Royal and the Alhambra (1928).

The Pflueger façade is virtually unchanged from its 1932 appearance. Nonetheless, deferred maintenance and vandalism have taken their toll; the sheet metal elements need repainting and the neon tubes must be replaced.

While Pflueger retained the Reid Brothers’ 1916 scheme in the entrance foyer, he redesigned the promenade lobby in the Art Deco style, with paneled mirrors, wrought-aluminum balustrades and stylized Deco murals, now unfortunately obscured by a coat of white wash. Three recessed “light coves,” arranged in a linear fashion from east to west, puncture the lobby ceiling and still contain their ambient light fixtures. The plaster ornament around the perimeter of the lobby ceiling is almost Art Nouveau in character and consists of stylized tulips, pine cones and daisies. Remarkably, the lobby floor retains the carpeting from Pflueger’s 1932 remake.

A staircase on the south wall ascends to a mezzanine located at the rear of the lobby. Both staircase and mezzanine retain their original Pflueger-designed ornament, including chrome-plated steel balusters molded into sinuous patterns. The handrail is made of extruded aluminum and was originally painted brown. The ceiling above the mezzanine features a cast plaster medallion in a pattern vaguely reminiscent of Aztec or Mayan architectural motifs, surrounded by three concentric, “zig-zag” moldings.

Underneath the mezzanine, three pairs of wood doors with panels of frosted and etched glass lead from the large lobby into the auditorium, which remains almost entirely the product of the Reid Brothers’ work. In addition to new bathrooms and mechanical systems, Pflueger’s only changes to the 1916 Beaux Arts space were new carpeting and additional tiers of seating in the balcony.

Two fluted and gilded Corinthian columns frame the proscenium, followed in turn by large elaborately carved gilded pilasters and shallow niches that enclose lighting fixtures disguised as urns. Cast plaster medallions in the shape of trumpet-playing nymphs cap the niches. An alternating sequence of wide and narrow panels comprises the rest of the auditorium walls.

The columns and pilasters flanking the proscenium carry a frieze and an elaborate denticulated cornice. Its decorative program consists of an alternating pattern of urns and garlands. A series of square coffers, with one large coffe in the center, divides the ceiling. The auditorium retains its original paint scheme, and seats and carpet from Pflueger’s 1932 renovation remain in place.

The back of the auditorium houses the projection room, lounges, bath-

rooms, smoking rooms and stairs to the balcony. The patron’s lounge is the most significant space in this area. Its decorative program differs from the auditorium. The ornament is Venetian Renaissance, as opposed to Roman, and is heavier in character. Deep Corinthian pilasters divide the lounge walls into compact bays and carry an elaborate classical frieze and cornice. The north wall of the patrons’ lounge features a pair of Venetian arcades that step upward with the staircases leading to the balcony.

The balcony returns to the Classical/Renaissance theme established downstairs. An undulating parapet, adorned with a decorative frieze of swags and urns, defines the balcony’s edge. Meanwhile, classical pilasters, cornices and soffit moldings divide the walls into panels. Originally murals graced these walls, but they have been painted over. An elaborate dome, replete with a cast metal grille, spans the balcony area.

In the hope of saving this important Mission District structure, Heritage staff have prepared a nomination to the National Register and a city landmark case report, which the Landmarks Board has agreed to consider. Because of extensive alterations, little else in this busy block of Mission Street still evokes the neighborhood’s historic vitality, when it was the city’s most important commercial corridor after Market Street and the primary entertainment destination for San Francisco’s working-class residents.

City College’s plan for a new campus signifies this neighborhood’s growing vitality as the center of a culturally diverse population. The college should consider a preservation alternative to its proposed demolition of the New Mission Theater. Its retention and reuse might accommodate theater and performing arts programs.

If that is not feasible, City College should consider renewing its search for an alternative site. The historic theater merits preservation not only as representing the work of two of the city’s premier architectural firms, but as an icon for the “new Mission District,” as well as a link with the old.

—Christopher P. VerPlanck
A. Quincy Jones

Quincy Jones (1913-1979) was born in Missouri but lived most of his life in Southern California, where he established his firm in 1945, a partnership with Frederick E. Emmons. He was associated with the University of Southern California for nearly 20 years and served as dean of its Schools of Architecture and Fine Arts.

While best known for his experimental pre-fabricated “Case Study” houses and cooperative housing development in Los Angeles, Jones designed a wide variety of structures: garden apartments and apartment towers, libraries and university buildings, corporate headquarters and manufacturing facilities. The firm of Jones and Emmons was among Joseph Eichler’s “atelier” of architects that created the Eichler style in the Bay Area.

Jones was one of a group of Southern California architects who were pushing the International Style in the direction of the woods modernism practiced by Bay Area architects William Wurster, Gardner Daily, John Dinwiddie and others. Like them, he favored simple forms with a direct structural expression and explored the use of materials, especially unstained woods and brick surfaces, to create textures and colors that harmonized with nature. Jones strove to break down the separation between indoors and outdoors by using plate glass walls, sliding doors, courtyards and atriums, and bringing plant materials up to and into his buildings.

Jones received about 70 awards for his work during his career of 34 years, including a 1950 Honor Award from the AIA and the AIA Firm of the Year Award, in 1969, for “continually producing distinguished architecture.”

Daphne

continued from page 5

piers, and projecting planes, that is both spatially and formally complex.

Evident at the Daphne is Jones’ abiding interest in the integration of landscape and building. As a way of fulfilling Mr. Daphne’s requisite for a “feeling of repose, without melancholy,” the architect brought natural daylight and plant material into the building. By creating three private landscaped courtyards, he extended the interior spaces outward. Nature lends its ameliorative powers to the mourners, and in the hands of this skillful architect, becomes integral to the experience of the building.

The pines that grow from the north-facing courtyards, now almost 50 years old, tower above the building and filter light and views. From every glazed wall or window in the building, one sees the mature landscape planting, which surrounds and screens the building from its neighbors. Light floods in through large expanses of south-facing glass. Avoiding the commonplace symbolism of commercial mortuaries, Jones instead achieved a higher resolution, where the natural world and the manmade, the living and the dead, are simultaneously embraced in one simple, beautiful building.

Plans for development of the site will require removal of the landscaping and geological features, as well as demolition of the mortuary. The existing structure occupies about half of the one-acre site. A second chapel in the original plan was never realized nor was Daphne's long-range plan to build a ten-story building on the Duboce Street side. High-density affordable housing built on the vacant portion of the property could permit retention of the historic building for adaptive reuse as a community facility, such as day care, serving the residents.

Mitchell Schwarzer has described the Daphne as “simply our best example of a small commercial building in the modern style,” that is expressed in the local idiom known as Second Bay Region style. It is in this idiom that San Francisco architects have exerted perhaps their greatest influence, nationally, and demolition of the Daphne would receive wide notice as a significant loss.

—Provided by DOCOMOMO/Northern California and The Coalition to Preserve the Daphne

Surf’s Up!

When surfing the Internet, drop in on these preservation sites:

National Trust for Historic Preservation www.nthp.org

California Preservation Foundation www.slip.net/~cpf

San Francisco Heritage www.sfheritage.org

Friends of 1800 Market www.fallon.to

—Notice

Soon after the first of the year, Heritage will make available a Newsletter Index for the years 1987 through 1998. Watch for details in a future issue on how to obtain a copy.
Bay Area Tours

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

CAMRON-STANFORD HOUSE
Oakland
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CITY GUIDES WALKS
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COHEN-BRAY HOUSE
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Tours Call 510-532-0704

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GARDENS
Santa Rosa
Tours Call 707-524-5445

MC CONAGHY HOUSE
Hayward
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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

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

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HERITAGE EVENTS

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HOUSE TOURS
Sundays 11 am to 4:15 pm
Wednesdays 12 noon to 3:15 pm. $5

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GROUP TOURS BY
ARRANGEMENT
Call Lyla Max, 415-441-3000

FOR INFORMATION ABOUT
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Call 415-441-3004

Heritage programs supported in part by the
City of San Francisco Grants for the Arts.

JANUARY 21 - FEBRUARY 27
Exhibition: Alma Lavenson: Mother
Lode Photographs. California Historical
Society. Call 415-357-1848, ext. 6

JANUARY 21 - MAY 22
Exhibition: Stay East Young Man:
California Gold Rush Letter Sheets.
California Historical Society
Call 415-357-1848, ext. 6

JANUARY 28 - 30
1999 Restoration & Renovation Expo
and Conference, Washington, D.C.
Call 800-982-6247, ext. 10.
www.egiexhib.com

JANUARY 30 - MAY 2
Exhibition: Impressionists in Winter.
Yerba Buena Center for the Arts
Call 415-863-3330

FEBRUARY 9, 8:00 PM
Lecture: Grand Rapids Furniture.
American Decorative Arts Forum
Call 41-921-7300

FEBRUARY 13 - MAY 9
Exhibition: A Grand Design: The Art
of the Victoria and Albert Museum. Legion
of Honor. Call 415-863-3330

FEBRUARY 20
California Preservation Foundation
1999 Preservation Design Awards
Program, War Memorial Opera House,
San Francisco. Call 510-763-0972

THURSDAYS AT CHS, 5:30 PM
An hour lecture on some aspect of
California history every Thursday. For
program call 415-357-1848, ext. 7.

FEBRUARY 6 - APRIL 25
Exhibition: Claes Oldenburg: Selections
from the Anderson Graphic Arts
Collection. Legion of Honor.
Call 415-863-3330
The controversy over the Fallon Building began on September 17, 1997, when the CCP board voted to demolish the 1894 Queen Anne structure rather than rehabilitate it, as originally planned. An ad hoc preservation group, Friends of 1800 Market, sprang up and had its first meeting in early October. The Friends, with Heritage’s help, rented the large billboard on the Fallon Building in November, to enlist public support to save the building.

Early in December 1997, members of the CCP board and the Friends of 1800 Market began negotiations on retention of the Fallon Building and its integration into the new Community Center. These negotiations took place in Mayor Brown’s conference room and continued through April, when Heritage, the Friends and the CCP reached an agreement.

At the annual meeting of the National Trust for Historic Preservation in Savannah, this October, the Trust’s gay and lesbian caucus presented an award to the CCP, Heritage and the Friends of 1800 Market, “for an outstanding preservation achievement for the national gay and lesbian community, and for their dedication and commitment to preserving the historic Fallon Building as a vital part of the community center project . . ." 

Groundbreaking for the new center is scheduled for September 1999. For more information, call (415) 241-1526, or visit the CCP website at www.sfgaycenter.org; Friends of 1800 Market: (415) 643-1236; www.fallon.to.
—Tom Mayer, Friends of 1800 Market

**LANDMARK EVENT**

On November 7, members and friends of Heritage gathered to honor San Francisco Landmark #85, the San Francisco Art Institute. While enjoying wine and tapas, those in attendance had the chance to view close up Arthur Brown, Jr.’s, 1926 Mediterranean Revival expression and the effective juxtaposition of Paffard Keatinge Clay’s 1969 Modern addition. The vivid mural by Diego Rivera in the reception hall was the focus of attention, and visitors toured the library, which houses works by other artists. The climax of the event was the smashing of piñatas which brought down a shower of surprises, including some premium gifts.

**Our thanks to the following contributors for their generous support of the Landmark Event**

**Heritage Circle - $750 and above**
- Culley Associates, Inc.
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- Equity Community Builders
- Linda Kahn of P.M. Kahn & Associates
- Actuarial Consultants
- Rebecca Schnier Architects
- Teevan Restoration
- Winans Construction, Inc.

**Event Committee**
- Rosemary Townsend, Chair
- Bruce Bonacker
- Linda Jo Fitz
- Barbara Roldan

**Benefactor - $500 and above**
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- Ruth Ma
- Rainbow Waterproofing & Restoration
- John & Charlotte Schmiedel

**Donor - $100 and above**
- Donna & Nordin Blacker
- Doris Putzolu
- Mr. & Mrs. Frederick W. Whitridge

Special thanks to Rutz Cellars for contributing their fine wines for the event. Susan Moseley Catering prepared and served the outstanding tapas.

Our appreciation also to the San Francisco Art Institute for opening their campus to our members and guests.

**Masked hombre scores direct hit on prize-filled piñata.**

*photo: John Michelle*

**David Bahlman with Event Committee members Bruce Bonacker & Linda Jo Fitz.**

*photo: Barbara Roldan*
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Haas-Lilienthal House, Front Parlor

SAVE THE DATE!

The California Preservation Foundation’s 1999 Preservation Design Awards Program will take place in the War Memorial Opera House, San Francisco

Saturday, February 20, 1999

In addition to having the opportunity to honor the state’s best preservation projects, you can tour the handsomely restored Opera House under the guidance of the team of preservation architects who oversaw the preservation work.

For detailed information call California Preservation Foundation at 510-763-0972

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San Francisco Heritage 2007 Franklin Street San Francisco, CA 94109

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