LIBRARY MURAL DEBATE

The Asian Art Museum has indicated its intention to remove the Piazzoni murals from the old Main Library. The reason given is to protect the murals from possible damage during renovations and seismic work to convert the historic building to museum use.

The Asian Art Museum Foundation has pledged the $250,000 that is the estimated cost of the murals' restoration. However, the museum does not want them returned to the building, where they flank the main floor landing of the central stairway, because their presence will limit design options to provide the best possible venue for its world-famous collection. Furthermore, the museum believes the murals, depicting the California landscape painted by the Swiss-born artist Gottardo Piazzoni, compromise the museum's mission to display and interpret Asian art and culture “from an Asian point of view, not...in the context of American or European art.”

This stance raises concerns about how the museum will treat the very European-American Beaux-Arts building, inside and out.

Heritage's position, made clear from the start, comes down to the fact that the Library is a contributory building in the Civic Center Historic District. The ordinance designating the district (Planning Code, Article 10, Appendix J) specifically identifies the

—continued on page 8, column 3

HERITAGE PLANS EXHIBIT WITH HISTORICAL SOCIETY

The American Institute of Architects (AIA) will hold its national convention in San Francisco in May 1998. To coincide with the gathering, the California Historical Society (CHS) is preparing an exhibition that will appeal to both visiting architects and the general public. Heritage is cosponsoring the program, whose curators are Waverly Lowell, of the National Archives in San Bruno, and architectural historian Michael Corbett.

Tentatively called “Structures and Materials of Northern California Architecture,” the exhibition will survey the history of architecture in northern California from the late 18th century to the present.

Architectural regionalism in northern California has been the subject of numerous publications and exhibitions over the years, but these have generally defined regional characteristics in terms of style. The CHS exhibition will offer a new perspective on this familiar subject. It will show that these characteristics are the product of a broad spectrum of environmental conditions, such as climate, natural disasters and the availability of raw materials; and social and economic factors, including organization of the building industry, organization of labor and development of the building materials industry.

This approach will cast new light on many familiar architectural monuments, while also recognizing non-monumental buildings and less well-known designers.

Exhibits will include photographs, architectural and engineering drawings, building tools, fragments of buildings, patent applications and advertisements. Sources of materials will be CHS, the National Archives branch in San Bruno and various

—continued on page 8, column 3

This Townsend Street warehouse, built in the immediate post-fire period, illustrates how response to natural disaster can affect design. State-of-the-art construction was resistant to earthquakes and fires.
ARCHITECTURAL FRAGMENTS

- The 1997 San Francisco Decorator Showcase is at 2520 Pacific Avenue, originally designed by Walter Bliss in 1907 for Lillie Spreckels Holbrook. Albert Farr, known for his shingle-style houses, redesigned the interior for the Schwabacher family, who acquired the house in the late 1920s. Today the interior reflects the combination of the original classical details interwoven with Farr's rustic treatment. This year's 20th anniversary Decorator Showcase is open May 3 through June 1. Proceeds benefit the financial aid program of San Francisco University High School. For more information, call (415) 749-6864.

- The California Historical Society (CHS) is presenting a series of programs in May on the life and career of Julia Morgan. On May 1, children's author Ginger Wadsworth presents a child's view of Morgan. On May 15, author Sarah Holmes Boutelle will present a slide lecture. On May 17, CHS will offer a day-long program on Morgan at the Berkeley City Club that includes lunch and a tour of five homes by Morgan in Piedmont. The house tour is available separately. For details call (415) 357-1848, ext. 14.

- Preservation Begins at Home is the theme for this year's Preservation Week, May 11-17. The National Trust has sponsored the annual event since 1971 in an effort to highlight grassroots preservation activities across the nation. In the words of Richard Moe, president of the Trust, “Every community, whether its history is measured in centuries or decades, has landmark buildings and neighborhoods that help to define its character.” The observance seeks to instill community pride, promote heritage tourism and show the social and economic benefits of preservation.

- The 22nd Annual State Historic Preservation Conference takes place in Pasadena, May 29 through June 1. California Preservation Foundation is seeking volunteers now to assist with mailings and follow-up with registrants and attendees. Most of the tasks will be done, days and evenings, at the foundation offices in Oakland, near the 14th Street BART station. In return, volunteers can receive a free membership in CPF. Call (510) 763-0972.

- Marin Heritage is sponsoring An Afternoon at Tamalede, on Sunday, April 27, from 2:00 to 5:00 PM. Tamalede is a 1907 Craftsman-style house designed by Louis Christian Mulgardt. Space is limited for this opportunity to tour the house, which received a Marin Heritage Preservation Award in 1989, and to enjoy a glass of wine and hors d’oeuvres. For reservations call (415) 454-1878 or 488-9634.
PACIFIC BUILDING

The Planning Commission has approved an adaptive reuse project for the Pacific Building. The striking green tile structure at the southwest corner of 4th and Market by Charles Whittlesey (1907), is a Category I building in the Downtown Plan. The proposal is to convert the historic office building to hotel and retail use.

In December, the Planning Department made a determination that the project represented a minor alteration. Heritage, and others, questioned this decision. The project appears to be a good one that treats this important building more sensitively than a plan presented by a previous owner several years ago (See October/November 1992 Newsletter), which would have gutted the structure for a vertical shopping mall.

The concern is that the declaration of a minor alteration, under Article 11, relieves the project, which calls for substantial work, from review by the Landmarks Board for compliance with preservation standards. The Planning Commission did not concur. However, the Planning Department agreed to include language in the conditional use permit requiring the project sponsor to provide detailed plans and specifications for any work on the exterior historic fabric for staff review prior to authorization of the building permit.

Plans call for modification of the first four floors of the nine-story building to provide modern retail space, including lowering the second and third floor plates. Seismic retrofit of the reinforced concrete structure will construct a truss in place of the 4th floor plate to transfer loads from the upper floors, which will be strengthened with concrete shear walls, to a new structural system extending into the basement.

The project sponsor proposes to construct street-level storefronts that will be more consistent with the building's historic appearance than the existing altered conditions. Refurbishing of the existing façade will entail cleaning and repairing or replacing terra cotta tile and ornamentation as needed. Plans also call for retention of existing windows, which will be repaired and repainted. The historic cornice, encased in plaster as a safety measure in 1968, will remain under cover. The plaster will be repaired and repainted.

1800 MARKET STREET

A competition to design San Francisco's first gay/lesbian/bisexual/transgender community center drew 31 entrants by the March 17 deadline. The project's site, at the gore point of Market and Waller at Octavia, includes an existing architecturally significant building whose preservation for adaptive reuse and integration with new construction presents a particular challenge.

When project sponsors first came to Heritage last fall to discuss their preliminary plans, they expressed doubts about being able to save and reuse the historic building. It was their wish to save it, but they feared the cost of rehabilitation and seismic upgrading would be prohibitive.

This concern derived in part from the misapprehension that the existing woodframe structure could not be successfully integrated with new construction planned for the vacant portion of the site. Heritage encouraged retention of the building and offered to work with the group to achieve a preservation project.

We assembled a volunteer team of people experienced in preservation architecture, structural engineering and construction for a site visit. The consensus quickly formed that, although the building presents a forlorn face to the street, it is in fact structurally sound and readily suited to rehabilitation.

The competing designs were on view for two weeks at the temporary City Hall, beginning March 20, inviting public comment. A nine-member jury was to select five finalists, from whom the winning team would be chosen. Announcement of the selection was scheduled for April 19.

REDEVELOPMENT AGENCY AGREEMENT

Heritage has entered into a contract with the Redevelopment Agency to provide survey assistance on an as-needed basis. Heritage will identify historically and architecturally significant structures in current and future redevelopment areas and help ensure that the Agency meets historic preservation standards. Mid-Market Street and the South Bayshore are areas where Redevelopment staff may seek our services.
We are encouraged by this new relationship, which confirms the Redevelopment Agency's increasing awareness of preservation concerns and should help avert some preservation battles.

**SAMUELS CLOCK**

The Market Street Timekeepers, a volunteer group, has taken on the restoration and maintenance of the Samuels Clock (Landmark #77), outside 856 Market Street (See November/December 1995 Newsletter). "Chief Timekeeper" Jack Wittenmyer reports that, with clearance from the Landmarks Board and the Planning Department for a detailed work program, the Timekeepers have begun repairs on the rectangular base (pictured above). Heritage has agreed to serve as an archive for the project and will receive details of the restoration, including digital photographs, mechanical details of parts replaced and materials used.

A few original parts of the clock mechanism are missing. Wittenmyer proposes to fabricate replacements, although he is also trying to locate parts by the clock's manufacturer, Joseph Meyer, of Seattle.

After restoring the clock to working order, the Timekeepers will strive to return to the high standards of care set by the original owners. The group proposes to make daily inspections to guard against vandalism and to make sure the clock is operating and keeping time. Weekly cleaning and polishing will keep it looking good.

The Market Street Timekeepers are Municipal Railway facility maintenance engineers organized by Wittenmyer for this project. Mr. A.S. Samuels, Jr., son of the clock's original owner, and the owners and management of the Flood Building have been very helpful and supportive of their efforts.

**INDUSTRIAL FIND**

In March, work crews preparing the site for the new Tenderloin elementary school on Turk Street discovered some old machinery behind a wall they had started to demolish. Duane Pepper, project supervisor for Nielsen & Dillingham Builders, Inc., called to see if Heritage knew anyone who would be interested in it.

After asking around, we learned that Mark Hale, a historic archaeologist, was working on the State Building project in Civic Center, about a block away. He went right over for a look. Hale found a fuel oil tank and three pieces of interconnected machinery: a Deane steam pump (converted to an oil pump), a Westinghouse electric motor, and a Rix air compressor.

The first line of enquiry bore fruit. The current telephone book listed a Rix Industries, Inc., in Emeryville. Hale called and learned that the company was founded in San Francisco in 1878 and has done business in the Bay Area ever since. Rix may have provided the equipment for the Hoover Spring Company factory, shown at that Turk Street location on 1913 Sanborn Maps. The building on the property was demolished sometime between 1973, when Sanborn maps show a one-story over basement structure, and 1983, when the Heritage Survey found the site vacant, except for the basement.

Dave Silva, manufacturing manager of Rix Industries, which now has the machinery, said he was thrilled to get the equipment. The company is moving soon to a new building in Benicia, and the compressor, which appears to be the oldest of their manufacture that they have identified and is in excellent condition, will find a place of honor in a lobby display planned for the new offices.

But for this bit of serendipity that began when someone took the time to make a phone call, this historic equipment might now be on a scrap heap.

**PRESERVATION AWARDS**

In a ceremony at the PG&E headquarters in San Francisco, on February 22, the California Preservation Foundation presented its 14th annual Preservation Design Awards.

Of the twenty recipients, statewide, four were San Francisco projects. In the category of rehabilitation, the Geary Theater and the U.S. Court of Appeals received recognition. Preservation architect Page & Turnbull, Inc. submitted the former, Skidmore, Owings & Merrill the latter.

In the adaptive reuse category, the Thoreau Center for Sustainability, The Presidio of San Francisco, was a winner, submitted by Tanner Leddy Mayum Stacey Architects, of San Francisco.

A bilingual brochure, The Archaeology of the Presidio of San Francisco, produced by the U.S. Army Corps of Engineers, Sacramento District, received an award in the category of cultural resource studies.

Architectural Resources Group, of San Francisco, received two honors, one for seismic strengthening at the Filoli Estate, in Woodside, and another for the Rancho Los Alamitos South Garden Restoration, in Long Beach.
SOIRÉE 1997

FROM PALACE TO SKYSCRAPER: THE SAN FRANCISCO CAREER OF GEORGE KELHAM

— Heritage’s annual fundraiser celebrates the Sheraton Palace Hotel on April 26. To observe the occasion we feature the architect whose career in San Francisco was launched by construction of this famed caravansary.

When construction of the new Palace Hotel brought George W. Kelham to San Francisco in 1906, it was the start of a 30-year career here. He is a member of the generation of architects who rebuilt San Francisco from the devastation of the 1906 earthquake and fire. Kelham is, furthermore, one of a handful—including Albert Pissis, the Reid Brothers, Bliss and Faville, and Willis Polk—whose work defined San Francisco’s historic downtown.

Born in Manchester, Massachusetts, in 1871, George William Kelham studied at Harvard, Rome and Paris, where he attended the Ecole des Beaux-Arts, in 1896. Upon returning to the United States, he joined architects Trowbridge and Livingston, in 1898, and continued in the New York office until 1906, when the firm sent him to San Francisco to supervise construction of the Palace Hotel.

Upon completion of the Palace in 1909, Kelham opened his own office in San Francisco and built a large and extremely successful practice in commercial and public architecture. He received recognition early in his career here, serving as chairman of the architectural committee for the Panama-Pacific International Exposition from 1912 to 1915. He also designed the Court of Flowers and the Court of Palms for that great fair.

One of his early commercial projects was, like the Palace Hotel, a building on New Montgomery Street for the Sharon Estate. The nine-story Sharon Building, completed in 1912, represented a breakthrough in construction organization. As buildings increased in scale and complexity, the old method of the architect engaging and coordinating the various workers and suppliers individually proved cumbersome. Architect and Engineer (February 1912) credited Kelham with the “clean and businesslike method” of engaging a general contractor to oversee the entire project.

Splendid Survivors cites the 1903/07 Merchant’s Exchange Building, by Willis Polk working in D.H. Burnham’s San Francisco office, as a prototype for many new post-fire buildings, including Kelham’s Balfour Building and his American National Bank Building (remodeled and enlarged 1941). It is in the California Commercial Union Building, however, that Kelham most closely followed the type, with its three-part composition—brick shaft with paired windows on a granite base and terra cotta capital. Like the Merchant’s Exchange, the California Commercial Union is a steel frame structure with reinforced concrete floors and brick curtain walls. The newer building is two stories taller, topped, like its model, with a belvedere.

The construction boom that followed World War I brought ever taller buildings to San Francisco. Until
about 1925, most of these employed the massing of the Merchant's Exchange but building to a greater height. Of San Francisco's nine tallest buildings in 1924, three were by George Kelham, including the tallest, at that time, the 23-story Standard Oil Building.

Not everyone responded to the city's growing crop of skyscrapers with civic pride. Architect Irving F. Morrow, who often wrote architectural criticism, noted (Architect and Engineer, November, 1923) that "the most important thing about any of them is the number of stories." Yet he called the Standard Oil Building "an achievement of genuine importance." Even so he found fault with its "consciously self-denying gray" and wondered why, when the building comes to a logical termination with its heavy corbeled cornice, it continues with what appears to be the lower stories of another building.

That gray tone was something Kelham sought particularly to achieve. At his request, Gladding, McBean devised a granite-appearing terra cotta, which the firm called Granitex, to match the granite base of the Standard Oil Building. Morrow objected to just this conscious attempt of skyscrapers to mimic masonry rather than to take full advantage of the plastic character of terra cotta "and seek fresher expression." He found modern skyscrapers "subservient to past structural and decorative ideals."

Morrow's last word on the Standard Oil Building offered this assessment: "For all its frigidity and tightness, the building none the less contrives to convey authority of overpowering mass, the vigorous pomp of restrained opulence, the thrill of soaring height. It is doubtless for some time to come to dominate the city's commercial architecture."

In fact, however, Kelham soon topped himself with the Russ Building, whose construction began in July of 1926. He also struck out in a new direction. The Russ Building, according to Splendid Survivors, "in its massing and use of ornament to express soaring verticality, reflected the latest thinking about skyscraper design." That new thinking was in part a response to New York City's 1916 zoning law that required set-backs to provide air and light around densely packed, ever taller skyscrapers. It found its model in Eliel Saarinen's second-place entry in the 1922 Chicago Tribune Tower competition. The Russ Building, like Timothy Pflueger's earlier Telephone Building (1925), followed that model in setting back its tall tower above a broad base whose height rises only to the level of neighboring buildings. Gothic ornamentation emphasizes the building's vertical lines.

The Russ Building's modern features included a 400-car garage incorporated in the building and a "service floor," where tenants had access to a law library, gymnasium, women's clubroom, stationery shop and the offices of public stenographers and notaries. The 31-story skyscraper held its preeminence as the city's tallest until 1964. Since then, many have soared past its 435-foot height.

Kelham followed the Saarinen model even more closely for his last skyscraper in San Francisco, the Shell Building (1929), and he achieved his finest work in this medium. In an article generally critical of Kelham as an "ultra-conservative" architect who "habitually looked to the past," Harold Gilliam wrote (Examiner, October 23, 1960), that the Shell Building "seems evidence that even the most confirmed traditionalist may eventually recognize the de-
mands of the times and the place for a break with tradition and a venture into new forms of expression."

The Shell Building takes advantage of a prime site. The 28-story tower firmly anchors the corner where Bush and Battery cross, several feet back from Market Street, and steps down to the level of adjoining structures. It presents two elevations to Market, whose diagonal line trims the edge of the grid, and its full form can be viewed to great effect from 1st Street.

Its vertical thrust, carried out in Zig-Zag Moderne detailing, and light-tone terra cotta facing that glows in natural and nighttime illumination give the Shell Building a buoyant quality. By comparison, Kelham's Standard Oil Building, a block away, is a somewhat forbidding presence on Bush Street, particularly with the 1948 addition, which extended Kelham's 200-foot frontage by more than 60 feet, an exact smaller copy of the original in the same style, massing, height and materials.

The Depression effectively put an end to the construction of tall buildings in San Francisco. Kelham's work after 1929 included Marina Junior High School, an addition to the Post Office and U.S. Court House, and the Mount Davidson Cross. He continued his service as supervising architect for the University of California. In that position since 1925, Kelham designed several buildings for the Berkeley campus and prepared a campus plan for UCLA, designing four of its first buildings, as well.

In June 1935, Kelham assumed the position of Chairman of the Architectural Commission for the Golden Gate International Exposition. Before his death of a heart attack, in December 1936, he designed the Court of the Moon and Stars and the Court of the Seven Seas.

The wartime economy extended the hiatus in new downtown construction. As a result, the skyline as George Kelham left it on his death remained largely unchanged until the 1950s. Furthermore, in the building-boom cycles since then, Kelham's work has fared better than many. Virtually all of

In 1914, George Kelham won the design competition for a new main library in Civic Center. The jury selected his entry over those of G. Albert Lansburgh, Edgar Mathews, Albert Pissis, Ward & Blohme and the Reid Brothers. It won the praise of B.J.S. Cahill (Architect and Engineer, May 1914), who conceived the Civic Center plan, and no less than Arthur Brown, Jr., architect of City Hall.

Writing in Architect and Engineer (April 1917), after construction of the library, Brown offered the assessment that Kelham had met the project's requirements imposed by the library program, the character of the site and the constraints of the civic center plan "in beautiful and noble architectural forms...[and] in the simple and direct manner which characterizes all the best work in architecture."

"Mr. Kelham," Brown wrote, "had the happy idea of disposing his plan so that one is led to the main delivery and catalogue room, the heart of the mechanism of his plan, through a most pleasing and monumental succession of vaulted vestibule and noble stairway. The delivery room itself is of airy and ample proportion and forms a fitting climax to the monumental effects."

West elevation of the Russ Building
his buildings are extant and most enjoy a high degree of integrity. Recent successful rehabilitation of the Federal Reserve Building, Shell Building, the U.S. Court House and the Hills Brothers Building attest to the enduring quality of his work. The old Main Library will soon undergo rehabilitation for use as the Asian Art Museum in a project that should show the same sensitivity to the existing historic character.

**Library murals**

continued from page 1

murals and other features as "exceptionally significant" and requires that all exterior and interior changes "comply with the Secretary of the Interior's Standards for Rehabilitation." The Landmarks Board must review any proposals, including removal of the murals, for compliance with the Standards.

Furthermore, the Main Library is a contributory building in the National Historic Landmark designation conferred on Civic Center by the Secretary of the Interior in 1987. The designation specifies certain architectural and decorative features of the building inside and out, including the formal entrance and stair and the murals, whose preservation should be a primary goal. The National Park Service, which has responsibility for monitoring National Historic Landmarks, would review the museum project for compliance with the Secretary's Standards.

At press time, debate of the mural issue continued in the press and at public hearings of the Board of Supervisors, the Art Commission and the Asian Art Commission, which postponed a vote on the murals at its March meeting. Mayor Brown requested the delay to give the Board of Supervisors time to act on a resolution 

**San Francisco Buildings by George Kelham (partial list)**

with date of completion

- Sharon Building, 39-63 New Montgomery Street (1912)
- Main Library, Civic Center (1916)
- American National Bank Building, 300 Montgomery (1917; altered 1941)
- Balfour (now J. Harold Dollar) Building, 341 California Street (1920)
- California Commercial Union Building, 315 Montgomery Street (with Kenneth MacDonald, 1921)
- Standard Oil Building, 225 Bush Street (1922)
- Federal Reserve Building, 400 Sansome Street (1924)
- Mothers' Building, San Francisco Zoo (1925)
- Medico-Dental Building, 470 Post Street (1925)
- Hills Brothers Building, 2 Harrison Street (1926)
- Russ Building, 235 Montgomery (1927)
- Shell Building, 100 Bush Street (1929)
- Post Office and Court House Addition, 7th & Mission Street (1934)
- Marina Junior High School, Fillmore & Chestnut (with William P. Day 1934-36)
- His own residences
  - 98 Seacliff (1917) and 2550 Scott Street (1929)

**Exhibit**

continued from page 1

public and private collections. An illustrated catalog will accompany the exhibition, and there will be a symposium and a program of tours, as well.

The dates for "Structures and Materials of Northern California Architecture" are March 26 through August 29, 1998.
REDUCING THE HAZARDS OF LEAD PAINT IN OLD HOUSE RENOVATIONS

Studies reveal that dust and chips from lead-based paint are the most common source of lead poisoning in children. The U.S. Department of Housing and Urban Development (HUD) assessed that 80 percent of West Coast houses built before 1978, when the federal government banned its use in housing, contain lead-based paint. The older the house the higher the risk of lead hazards because paint produced before the 1950s contains substantial amounts of lead, up to 40 percent of exterior paint by volume, compared to almost none today.

Before rehabilitating an old house have a specialized risk assessor test old paint surfaces for lead. Disturbing lead-based paint surfaces without taking the necessary precautions can pose a health threat to anyone. Experts recommend to avoid dry-sanding, scraping, cutting, burning, blasting or power-washing in the removal of lead-based paint. These methods are abrasive to historically significant architectural features and are environmentally unsafe. They create large amounts of airborne particles and waste water that contain lead which could contaminate neighboring property.

Mike Noon, lead-risk assessor for San Francisco nonprofit housing organizations, has tested housing before and after the rehabilitation of Victorians in the Mission district. The results confirmed that in 99 percent of the cases the use of control measures drastically reduced the level of lead hazard. Sensitive control measures exist that minimize the impact to significant architectural features. "Interim controls" (temporary measures) are less invasive and are economical compared to "abatement controls" (long term measures).

Interim controls include repainting, repairing deteriorated materials and performing ongoing maintenance using appropriate cleaning methods. Windows and doors that suffer from friction or impact damage might need to be stripped or partially stripped prior to repainting. This is to decrease the amount of lead dust created with constant use. Sending architectural elements to a paint-stripping business may be more economical than doing it on-site. On-site, the Environmental Protection Agency (EPA) proposes regulations to protect workers and owners from lead hazards. Safe work practices are included in the EPA's brochure, Reducing Lead Hazards When Remodeling Your Home. For example, when removing lead-based paint, it is recommended to use HEPA (high-efficiency particulate-air) sanding which reliably traps toxic dust.

Abatement controls involve permanent removal or permanent containment of toxic paint through divers approaches. Abatement may be the only solution where many accumulated coats of paint have caused damage to significant architectural features. Lead experts employ appropriate removal methods, such as the use of chemical agents like poultices. However, the Cultural Resources division of the National Park Service advises owners to consult a paint conservator in the treatment of highly significant decorative finishes, such as murals, marbleizing and stenciling. A paint conservator will evaluate these finishes and develop suitable preservation treatments that will stabilize the paint and eliminate the need to remove it.

Literature on this issue is available at Consumer Action: 116 Montgomery Street. City College of San Francisco offers California certified lead related training for workers, supervisors and project designers.

— Sandra Lefrancois, Housing Conservation & Development Corporation

The older the house the greater the likelihood of lead paint hazards.

Flaking paint where windows or doors and frames meet can be a particular hazard to small children.
# The Foundation for San Francisco’s Architectural Heritage

## Annual Report to Members

### Statement of Activities for the Year Ended December 31, 1996

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| EXPENSES                  |              |                        |                        |             |
| Education, Preservation   |              |                        |                        |             |
| & Advocacy               | 128,097      |                        |                        | 128,097     |
| Haas-Lilienthal House     | 58,578       |                        |                        | 58,578      |
| Administrative & Membership Services | 125,506 |                        |                        | 125,506     |
| Fundraising               | 15,444       |                        |                        | 15,444      |
| **TOTAL EXPENSES**        | 327,625      |                        |                        | 327,625     |

| Change in Net Assets      | 40,757       | 10,031                 | 350                    | 51,138      |
| Net Assets 1/1/96         | 9,456        | 69,191                 | 487,458                | 566,105     |
| **Net Assets 12/31/96**   | $50,213      | $79,222                | $487,808               | $617,243    |

### Statement of Financial Position as of December 31, 1996

| ASSETS                    |              |                        |                        |             |
| Cash & Interest-Bearing Deposits | $72,359     |                        |                        |             |
| Grants & Other Accounts Receivable | 23,700      |                        |                        |             |
| Securities                | 633          |                        |                        |             |
| Bookstore Inventory       | 9,914        |                        |                        |             |
| Prepaid Expenses          | 12,519       |                        |                        |             |
| Furniture & Equipment - Net | 3,924       |                        |                        |             |
| Cash & Investments Permanently Restricted for House Endowment (1) | 326,430 |                        |                        |             |
| Haas-Lilienthal House (2) | 220,000      |                        |                        |             |
| **TOTAL ASSETS**          | $669,489     |                        |                        |             |

| LIABILITIES & NET ASSETS  |              |                        |                        |             |

| LIABILITIES               |              |                        |                        |             |
| Accounts and Taxes Payable| $17,050      |                        |                        |             |
| Contract Payable          | 18,496       |                        |                        |             |
| Deposits                  | 15,800       |                        |                        |             |
| **TOTAL LIABILITIES**     | 52,246       |                        |                        |             |

| NET ASSETS                |              |                        |                        |             |
| Unrestricted              | 50,213       |                        |                        |             |
| Restricted                | 567,050      |                        |                        |             |
| **TOTAL NET ASSETS**      | $617,243     |                        |                        |             |

| TOTAL LIABILITIES & NET ASSETS | $669,489 |

### NOTES

1. The income from a money-market account and U.S. Treasury bills is irrevocably dedicated to maintenance of the Haas-Lilienthal House.
2. The Haas-Lilienthal House is carried at its estimated value when donated in 1973.

**Treasurer’s Certificate**

I certify that the accompanying statements were prepared from the books and records of the Foundation, without audit.

/s/ Bruce Miller, 3/31/97

Treasurer

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130 BUSH street
AN ILLUSTRATED STORY ABOUT FOUR BUILDINGS AND A MONUMENT IN SAN FRANCISCO
by L.G. Segedin

This story is a slice of architectural history, from the dedication of the Mechanics Monument to the completion of the Crown Zellerbach Building at One Bush Street.

**CIRCA. 1901-1959**

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STACKWELL BOOKS
The historic Haas-Lilienthal House, a property of The Foundation for San Francisco's Architectural Heritage, is available for rental for private or corporate events. The House can accommodate up to 150 guests. For information call (415) 441-3011.

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Official Announcement

The Annual Meeting of The Foundation for San Francisco’s Architectural Heritage will take place on Saturday, June 7, 1997, 9:30 am, at PG&E Headquarters, 245 Market Street

(BART & Muni Metro to Embarcadero Station or any surface line to lower Market)

Agenda:
9:30 - 10:00 Coffee Reception
10:00 - 10:30 President's Report
Executive Director's Report
Treasurer's Report
Election of Board Members
10:30 - 12:00 Keynote Address by Randolph Delehanty
New Orleans, Natchez & San Francisco: Preservation in Perspective

Reservations required. All are welcome to attend, but only current members of Heritage are entitled to vote.

Please reserve____ spaces
Names of attendees: ____________________________ Heritage member?
__________________________
Yes____ No___
__________________________
Yes____ No___
__________________________
Yes____ No__

Clip and mail to Heritage, 2007 Franklin St., San Francisco, CA 94109 or call 441-3000
CONTINUING HERITAGE EVENTS

Sundays 11 am to 4:15
Wednesdays 12 noon to 3:15
Haas-Lilienthal House Tours $5

Sundays 12:30 pm
Pacific Heights Walking Tour $5

First Saturday every month 10 am
Yerba Buena Tour $5. 678 Mission St.

All regular Heritage tours are free to Heritage members and their guests.

Group Tours by Arrangement
Call (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

APRIL

April 20, Noon - 5:00 pm
BAHA House Tour Thousand Oaks Neighborhood. Call (510) TH 1-2242

April 26
Heritage Soirée
Sheraton Palace Hotel

April 27, 2:00 - 5:00 pm
An Afternoon at Tamaledge (See page 2)

Through May 7, 7:00 pm
UC-College of Environmental Design Lectures: 4/23 Sheila Kennedy; 4/30 Laura Hawkinson; 5/7 Jim Jennings
112 Wurster Hall. Call (510) 642-0831

Through June 30
Library Exhibition: The Building of the London Sewers. Stanford University (415) 723-8252

Through June 30
Library Exhibition: The British Contribution to Bay Area History
UC Berkeley (510) 642-3781

Through May 30
Exhibition of British Architecture, Ancient & Modern. AIA/SF Gallery
130 Sutter Street (415) 362-7397

2nd Tuesday of the month ongoing
American Decorative Arts Forum Lectures. For program details
Call (415) 476-8252 or 499-0701

MAY

May 3 - June 1
Decorator Showcase (See page 2)

May 1, 15, 17
California Historical Society Programs on Julia Morgan (See page 2)

May 11 - 17
National Preservation Week

May 17 - August 10
The Spirit of Ancient Peru. Treasures from Lima’s Museo Arqueologico, De Young Museum. Call (415) 863-2330

May 18, 12:00 - 5:00 pm
Oakland Heritage Alliance House Tour Oak & Rose Garden Neighborhood
Call (510) 763-9218

May 29 - June 1
State Historic Preservation Conference (See page 2)

JUNE

June 7, 9:30 am - Noon
Heritage Annual Meeting (See page 11)

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

JOIN SAN FRANCISCO HERITAGE!

Please enter my membership in the following category:

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☐ $500 Sustaining
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