SAVE DATES FOR HERITAGE FALL PROGRAMS

Heritage members should mark their calendars now to reserve September 20 and October 21 for two very special education programs.

The September event will be a house tour in Presidio Terrace. Several residences will be opened to us in this prestigious neighborhood, whose development began in 1905. It attracted some of San Francisco’s most important architects, including Charles Whittlesey, MacDonald & Applegarth, Julia Morgan and Bakewell & Brown.

On the evening of October 21, Richard Longstreth, director of the graduate program in historic preservation at George Washington University, will present a lecture entitled “The Thinnest Slice: The Dilemma of Preservation Design.”

Professor Longstreth, a founding member of the Berkeley Architectural Heritage Association, has written extensively in the field of architectural history, and is perhaps best known in the Bay Area for the book On the Edge of the World: Four Architects in San Francisco at the Turn of the Century, published in 1983. A reception will follow the lecture.

Heritage members will receive details of these two events in the mail, including information on how to reserve your place. You will not want to miss these two opportunities!

DECIDING THE FUTURE OF THE CLIFF HOUSE

The Cliff House restaurant and bar is a storied San Francisco institution. Perched above Seal Rocks, with the Pacific Ocean as its backdrop, the establishment was founded in 1863. A visit to the Cliff House soon became one of the quintessential San Francisco experiences, the views from its windows and deck defining for patrons the city’s identity as a metropolis on the Pacific rim.

Despite the Cliff House’s fame, the architectural significance of the building that currently houses the establishment is little known. Recent public discussions over the building’s future have included suggestions for its demolition and replacement with a new, modern structure, on the assumption that the nearly 90-year old Cliff House retains little architectural integrity. However, recent investigations by the National Park Service, owner of the building since 1977, have determined that the original 1909 building lies hidden and substantially intact beneath a series of later additions, a significant remnant of the —continued on page 8
ARCHITECTURAL FRAGMENTS

■ Octagon House, one of two survivors of several eight-sided houses built in San Francisco in the middle of the last century, will be closed for repairs from June 1 until mid-September. This historic 1861 house, moved in 1953 from its original location across Gough Street near Union, is the headquarters of the National Society of Colonial Dames of America in California and is the only museum of Colonial and Federal decorative arts and historic documents in the West. It is, furthermore, after the Haas-Lilienthal House, the only historic house in San Francisco open to the public on a regular schedule. Tax-deductible contributions toward the repair project are welcome and may be sent to Octagon House, 2645 Gough Street, San Francisco, CA 94123-4402.

■ Groundbreaking has occurred on two rehab projects by Tenderloin Neighborhood Development Corporation (TNDC). The Cameo Apartments, two joined buildings (constructed in 1916 and 1922) at 481-485 Eddy Street, will offer 28 units of affordable housing. Asian Neighborhood Design is the architect. Franciscan Towers, at 217 Eddy Street, offers 105 affordable units. Irving Gonzales is the architect. Another TNDC project, the Lyric Hotel, reopens June 18 with 58 units of very low income housing.

■ Prospects for Congressional passage of the Historic Homeownership Assistance Act are improving. The legislation provides a 20 percent federal income tax credit of up to $50,000 to homeowners who rehabilitate qualified historic residential properties in accordance with the Secretary of the Interior's Standards. Buildings must be owner occupied as principal residence. Low income homeowners can qualify for a rehabilitation mortgage credit to obtain a lower mortgage interest rate. The measure also encourages home buyers in distressed areas.
405 MONTGOMERY ST.

The 1989 earthquake and a collapsing office market prevented realization of a proposal for the rehabilitation of the Financial Center Building, at 405 Montgomery (See April 1988 and June/July 1993 Newsletter). Frederick H. Meyer designed the Heritage A-rated, Category I building in 1927.

A new developer is exploring rehabilitation of the 15-story office building for adaptive reuse as a 360-room hotel. It is a steel frame structure with reinforced concrete roof and floors and brick curtain walls. The developer proposes to increase seismic resistance by constructing a new concrete shearwall core in the light court.

To get the number of rooms needed to make the project feasible, the developer wants to add a floor below the cornice line with large (4-5 feet) ocular windows on both principal elevations to admit light and view to the rooms. Heritage has indicated it cannot support cutting new openings in the historic building. Rather it is urging consideration of a plan that would set a rooftop addition back from the parapet permitting a private garden space to rooms behind the parapet and views from the top floor over the cornice line. This would provide the necessary number of rooms without an adverse effect on the historic façade.

As with the earlier rehab proposal, the developer would remove the featureless polished stone facing added to the exterior of the bottom three stories in 1958 and construct an approximation of the original design, but relocating the entrance to California Street.

166 GRANT AVENUE

William Mooser, Jr., designed a three-story building at 166 Grant Avenue for the Joseph Musto Estate Company, in 1907, and a three-story addition in 1917. The building has undergone substantial remodeling and alteration over time, including removal of the ornamental cornice in 1980. Of the 1907/1917 façade, only the terra cotta of the top four floors remains, but it has been painted over so many times it cannot be restored.

The Category IV building, located in the Kearny-Market-Mason-Sutter Conservation District, is an unreinforced masonry building that must comply with the City's seismic retrofit ordinance by 2001. Upgrading the six-story building would take an estimated four to five-and-a-half times more steel than a three story building. To make the retrofit economically feasible, the owner proposes to remove the 1917 three-floor addition.

Besides reinforcing the remaining structure, the project will construct a new façade whose major features will be patterned after the original 1907 building, including the size, proportion and placement of windows and the location of the front entrance. Metal balconies at the third-story windows and large steel brackets supporting the cornices will recall but not replicate exactly original features of the building. Materials, finishes and detailing will be contemporary and compatible with the surrounding buildings and the conservation district.

At three stories the building will restore the continuity of the streetwall height on this portion of Grant. Reconfiguration of the interior will accommodate a single retail tenant. The architect is Page & Turnbull.

MECHANICS' INSTITUTE

The Mechanics’ Institute reports that the organization has undertaken to refurbish its historic building at 57 Post Street (Landmark #134). Although involving individually minor tasks, the intended cumulative effect is to enhance the building’s historic character.

The Mechanics’ Institute came into being in the post-Gold Rush depression that hit San Francisco in the mid-1850s. Similar to workers’ institutes founded earlier in England, New York, Philadelphia and Boston, its purpose was to provide adult technical education and to serve as a center of social and cultural life.

In January of 1906, the Mechanics’ Institute merged its library with the Mercantile Library, resulting in a collection of 200,000 books. Three months later, the building and the entire combined collection were lost to the great earthquake and fire. Albert Pissis designed the present building for the same site as the original 1866 building. Completed in
1910, the 9-story Beaux-Arts structure has a steel frame and brick curtain walls. In addition to routine maintenance, like repairing and repainting the hallways and spiral staircase and refurbishing the restrooms, workers have stripped paint off the woodwork in the chess room and the board room, restoring the historic natural wood surfaces. Plans are to replace fluorescent lighting in the library with hanging fixtures that recall the historic look of the space. The Institute will also install a new light fixture in the lobby that will be compatible with the historic character of that space. Exterior work will be limited to repairing and waterproofing the façade.

Today the Mechanics’ Institute Library has some 6000 members and a collection of about 200,000 books, with particular strength in literature, fine arts, social sciences, biography, business and finance, health sciences, philosophy, and California and local history. The Chess Club, one of the oldest in the nation, is also housed in the building.

The Mechanics’ Institute offers public tours of the library and the chess room every Wednesday at noon, call 421-1752.

951 EDDY STREET
The fire that consumed St. Paulus Lutheran Church at Gough and Eddy Streets (November/December 1995 Newsletter) spread to a neighboring apartment building owned by the Housing Authority. Most of the roof of 951 Eddy Street (rated “3” in 1976 survey) was destroyed, but in the aftermath swift action to wrap the building ensured that weather exposure would not cause further damage. Although it appeared to be on a track to demolition and replacement of the building, the Housing Authority issued a Request for Proposals (RFP) earlier this year offering the alternative of retention and rehabilitation, as well. Before the deadline and before any submissions, the Authority revised the RFP, eliminating the alternative of demolition, and has since shown strong support for preserving the building. The Housing Authority has selected Richard Fleischman Architects, Inc., of Cleveland, with preservation architect Carey & Co., Inc., of San Francisco for the project. Preparation of a building evaluation is now under way to identify historic elements and explore the feasibility of increasing the number of apartments. There have been some insensitive interior modifications, but a fair amount of original fabric remains.

Retention of this large c.1903 building will not only ensure the preservation of affordable housing but will give a boost to the neighboring community devastated by the loss of the historic church and parsonage.

Economic recovery has increased development pressure on historic resources. Project sponsors have ample representation in the corridors of power. It is imperative that the City’s decision makers—including the Mayor, Board of Supervisors and Planning Commission—hear from preservation advocates. If you would like to be on a FAX or phone tree to receive information on important issues and notice of hearing schedules, and whom to contact, please FAX (411-3015) or phone (411-3000) Heritage.

REORGANIZATION OF CITY PLANNING
Two issues back, when the newsletter introduced Gerald Green as the new Director of City Planning, Mr. Green said that departmental reorganization was of critical importance. He also pledged to put more emphasis on preservation and to increase staff for preservation planning and activities.

A restructuring plan is now in the works, as part of the budget process for fiscal year 1997-98, which begins on July 1. When the details are made public, we will be interested to see how well Gerald Green has been able to meet his stated objective for preservation.
POLISHING 'A CRAFTS GEM'

There is a formula here in the Heritage offices: the greater the reputation of the architect, the greater the likelihood of misattribution. The three local practitioners most subject to this are Willis Polk, Bernhard Maybeck and Julia Morgan. When someone calls and says, "I have a building by Polk-Maybeck-Morgan," the temptation is great to respond with an "Oh, yeah, sure."

You learn, however, to be cautious—and humble, because occasionally a work by one of these masters does turn up unexpectedly. One such case occurred recently when a press pack arrived at Heritage from Paul Benson Painting Company of Mill Valley. It detailed restoration work on a little building right in the Polk Street commercial neighborhood of the Haas-Lilienthal House. Skeptical of the attribution to Julia Morgan, we went straight to Sara Boutelle's monograph on the architect.

There it was, a two-story building at 2423 Polk Street that Boutelle calls "a Crafts gem." Morgan did indeed design it, in 1925, for the Swiss-born wood carver Jules Suppo, who executed decorative woodworking for many of Morgan's projects. When Suppo refused to leave San Francisco to work on the Hearst jobs at San Simeon and Wyntoon, Morgan agreed that he could work in the city and ship the pieces to the construction site, where his assistants would install them.

In Old World fashion, Morgan provided a design that combined an apartment on the second floor (later enlarged by a penthouse addition) with a groundfloor workshop where Suppo could also display his art to the public. The building's decorative elements themselves amply demonstrate his great talent. In describing the door to the shop, Boutelle writes that it "shows consummate skill in combining a frank advertisement at the bottom with densely carved figures inhabiting the sea, the forests, and the skies, the whole surmounted by an ornamental 'presentation of Suppo's name and business under a basket of flowers.'" A separate door to the apartment shows "more restrained, classical ornamentation...."

On the second floor, three tall windows with shutters open onto a richly carved shallow balcony supported by brackets in the form of children or cherubs eating fruit. A frieze below the building's cornice displays the shields of Switzerland and Suppo's native canton.

When called upon for this job, Paul Benson found that earlier attempts at refurbishing had compromised the integrity of the carved virgin redwood. "Clumsily coated with thick coats of gesso sometime in the early 1970s," Benson observes, "the intricate carvings looked as dully as though they had been cast of plaster or stone and

---continued on page 9---
In the dramatic transformation of San Francisco's financial district into a highrise hub during the 1920s, the Hunter-Dulin Building, at 111 Sutter Street, was one of the most distinctive additions to the skyline. Although, at 24 stories, not the city's tallest building when completed in 1927, its unique appearance and its position close to the Market Street gateway to Montgomery Street gave it a prominence that it retains today.

Both the Heritage survey and the Downtown Plan rank the Hunter-Dulin Building as a structure of the highest significance. Now it has received further recognition with its entry in the National Register of Historic Places this spring.

The Southern California brokerage firm of Hunter, Dulin & Co., which opened a San Francisco office in 1921, commissioned the building to accommodate the expansion of its Northern California operations. The company engaged architects Leonard A. Schultz and Spencer F. Weaver. The New York firm, established in 1921, is known for its Renaissance Revival designs for the Biltmore Hotel chain, as well as the Waldorf-Astoria, the Lexington, the Park Lane and the Pierre in New York, and the Breakers in Palm Beach.

Schultz & Weaver opened a Los Angeles office in 1922 to carry out the design of the Los Angeles Biltmore (1923). In San Francisco, they were the architects for the expansion of the Clift Hotel (1924-5), continuing the original exterior design by MacDonald & Applegarth. The Hunter-Dulin Building is the only original example of the firm's work in the city.

The U-shaped steel and concrete structure is clad in buff terra cotta on the street façades and gray brick on the secondary elevations. The base is granite. The building's claim to prominence on the San Francisco skyline was and remains its steep Mansard roof with gabled dormers and terra cotta roof tiles, surmounted by copper-clad cresting. The look is unique among the city's skyscrapers. The style is French Renaissance Revival/Late Gothic Revival. Splendid Survivors calls it a "mix of Romanesque and French Chateau ornamentation."

Construction of the Hunter-Dulin Building drew attention for "a stupendous task" (Architect and Engineer, July 1926), when workers poured 1500 cubic yards of concrete in the foundations continuously for 44 hours. The feat was a cost- and time-saving measure. H.J. Brunner, a noted structural engineer who specialized in earthquake resistant construction, designed the structural system. Lindgren & Swinerton, Inc., were the contractors.

According to lease records, most of the building's original tenants were businesses and professionals associated with financial services. The National Broadcasting Company maintained its local studios and offices at 111 Sutter Street until 1942. Dashiel Hammett fans have ascertained that Sam Spade's office was in the Hunter-Dulin Building.

Seeking National Register status affirms the owners' continuing awareness of the importance of this fine historic building, whose integrity they have maintained with great care and sensitivity.

—Principal source for this item is the National Register nomination by Mrs. Bland Platt, G. Bland Platt Associates

• The Community Thrift Store in San Francisco, located at 625 Valencia St., accepts donations of used items for resale to benefit Heritage. Our account number is 132. Call (415) 861-4910
SOIRÉE 1997

On April 26, Soirée Chair, Trish Healy, welcomed more than 600 people to Heritage’s celebration of the historic Sheraton Palace Hotel and Garden Court. Cocktails, accompanied by jazz vocalist Paula West, preceded a lavish sit-down dinner prepared by the hotel’s executive chef, Peter M. DeMarais. There followed dancing to the music of the Good Times Systems Band, charitable casino gaming for some select prizes and a silent auction that drew highly competitive bidding for a wide variety of gifts, vacation get-aways, fine dining, and events and services. The enormous success of this year’s event, whose proceeds sustain Heritage’s work, is due to the support and the efforts of many generous people, under the direction of Barbara Roldan, event director.

Our thanks to the following for their generous support of Soirée 1997

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Clockwise from lower left: Sue Honig Weinstein & David Bablman; Mr. & Mrs. Claude Zhuangrabe, Lynn & Paul Sedway; Trish & John Healy, Jr.; Albert & Barbara Roldan and Roberto Lopez; John McMahan, Jamie Kuster & John Koza; William J.A. Weir & Keith Rutz

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PHOTOGRAPHY BY LAURIE GORDON
The Cliff House, c. 1940, before additions masked much of the original Reid Brothers building.

The Cliff House
continued from page 1

Beaux-Arts cityscape that emerged in San Francisco after the 1906 earthquake.

The present Cliff House is the third structure to occupy the promontory site at Point Lobos. The first, a modest wood-frame building built in 1863, burned in 1894. By 1896, Adolph Sutro, who acquired the property in the 1880s, built a second Cliff House on a grander scale. One observer described the extravagant eight-story curiosity with its central tower and flanking turrets as a “fitting termination of Victorian San Francisco.”

In 1907, this too burned to the ground. At that point it fell to Emma Merritt, daughter of Adolph Sutro and executrix of the Sutro estate since the time of her father’s death in 1898, to decide the fate of the Cliff House site. Just one week after the destruction of the grand Victorian resort, Willis Polk, with the backing of the Union League Syndicate, which offered to buy the land, prepared a conceptual design for a resort palace promising to rival those of Europe.

Merritt, however, decided to retain the property and, in response to public sentiment in favor of constructing a third Cliff House, decided to build anew herself. The site, which for 40 years had drawn locals and visitors alike, offered the architectural community an attractive opportunity, one anticipated by Daniel Burnham. In his 1905 master plan for San Francisco he called for demolition of Sutro’s Cliff House and replacement with a building more in keeping with the scale of the site and its views. In April 1908, Merritt handed the commission to redesign the popular seaside resort to the Reid Brothers.

At the time of the Cliff House commission, James (1852-1943) and Merritt Reid (1855-1932) comprised one of the leading architectural firms working on the Pacific Coast. Born in New Brunswick, Canada, the Reid Brothers first practiced in Evansville, Illinois. The commission to design the Hotel Del Coronado (today a National Historic Landmark) brought them to San Diego in 1886.

They established their practice in San Francisco in 1889, and during a career here that ended with the death of Merritt Reid in 1932, designed many significant buildings. These include the Fairmont Hotel, the First Congregational Church at Post and Mason, the Music Pavilion in Golden Gate Park, the Call Building at 74 New Montgomery, the Fitzhugh Building (demolished), and 901 Market and 979 Market (both for Hale Brothers Department Store).

One of the Reid Brothers’ most important designs was an office building for Claus Spreckels. When completed in 1898, its ornate dome commanded the city’s skyline, and architect B.J.S. Cahill called it the “handsomest tall office building in the world.” Though gutted by fire, its performance in the 1906 earthquake prompted the U.S. Geological Survey to declare its steel work “probably, on the whole, the best designed piece of such work in the U.S.” It survives at the southwest corner of Third and Market, muted by a substantial 1938 make-over.

Already well regarded before the earthquake, the Reid Brothers attained the pinnacle of their success as they helped rebuild San Francisco. The Cliff House, reopened to the delight of San Franciscans on July 1, 1909, was a significant example of their work from this watershed period in their career. It embodied the salient features of their designs at this time: a well-proportioned building constituting a monumental mass, reinforced concrete walls with steel beam floors for stability and fireproofing, and restrained Classical Revival detailing. It resembled a Florentine Renaissance palace, with its rusticated first floor, its Tuscan Order pilasters and its cornice lines dividing the elevation.

In planning the relationship of the building to its site, the Reid Brothers, in effect, realized Burnham’s concept for a modest building facilitating views, articulated in his 1905 master
plan for the city. By designing a building that rose just one story above grade at street level, for example, the Reid Brothers preserved the sweeping ocean vistas from Sutro Heights Park across the street. In addition, a wide viewing deck surrounded the rear and sides of the building, bringing visitors into direct contact with the coastline and views of the distant horizon. From the building’s interior, rows of picture windows pierced the massive walls on all three floors, framing views of the ocean and headlands beyond.

An accretion of building additions has masked the original character of this early 20th century seaside resort behind a bland façade more in keeping with mid-20th century taste. However, the National Park Service (NPS), in recent field investigations, has found that, except for the interior finishes of the original building which have largely been replaced over time, much of the structural system and exterior appearance of the Reid Brothers’ design—upwards of 80 percent—remains intact.

The NPS is currently considering the future treatment of the Cliff House. In light of the significance of the site, the present structure (the longest-lived of the three Cliff Houses) and its architects, demolition would violate the preservation mission of the NPS. Instead the Park Service envisions a rehabilitation project that would provide for contemporary use of the building while uncovering and preserving the Reid Brothers’ design, returning to the site (and to San Francisco) a measure of its early 20th century character and feeling.

—contributed by Paul Scolari, National Park Service historian

Crafts Gem
continued from page 5

repeatedly covered with paint.”

Rehabilitation began with a power washing of the wood followed by the application of the techniques of furniture restoration. Benson, who says he comes from a line of fine painters, describes the “tedious hours spent applying a water based paint stripper and scrubbing with steel wool, followed by detail sanding that released the infinite floral and cherubic details from their painted confines.” Finally, a three-step process that employs a microporous varnish (a Dutch product called Sikkens) enhances the wood grain and protects it with a durable surface barrier.

Paul Benson took his first painting job as a summer project working on the Olema Inn. After majoring in psychology at Boston University and at UC Santa Cruz, he hit the road for a year in search of his future. He paid his way by painting houses and historical buildings along the route. Returning to Marin County at age 19, he set up his own painting company, which he has operated for more than 15 years.

—Heritage Members
Watch your mail this summer for announcement of special Heritage programs in the fall, September 20 and October 21.
**BOOKNOTES**

**Russian Hill: The Summit 1853-1906**  
William Kostura  
Aerie Publications  
San Francisco: 1997

This book is the culmination of a task that began over 15 years ago—in innocence, by the author's own description—as an amateur effort to collect anecdotes on Russian Hill and "cobble them together into a book." As he grew in knowledge and skill as a researcher, he learned the task was much greater than it had seemed, so that now William Kostura offers the present book as just the first volume of a neighborhood history meant to reveal Russian Hill's "spirit of place."

This volume's focus is the two summit blocks bounded by Green, Broadway, Jones and Taylor. Kostura narrates the land-use history of the hill and chronicles the lives of its residents, some "prominent in the affairs of the city" and some not so prominent.

The hill's history falls into two parts. One centers on the pioneer community of the 1850s that included builders and others in the construction trades. This gave way by 1890 to a more bohemian community of artists, writers and architects. A few houses remain from each period, having survived the 1906 earthquake and fire.

Biographical sketches of Rev. Joseph Worcester and Willis Polk, resident on the summit in the 1890s, suggest that Russian Hill nurtured what would come to be called the Bay Region Style. Worcester, pastor of the Swedenborgian New Jerusalem Church, was an amateur architect with a preference for simplicity, natural wood surfaces and rustic settings. He is credited with the design of four early shingle houses on the hill. Polk, a member of Worcester's circle who began his San Francisco career on Russian Hill, became one of the most accomplished advocates of the style.

The book's numerous photographs, most of them historic, illuminate the text, and tales of Russian Hill's denizens supply the human element. We learn about the Livermore family, whose current generation continues to play an important role on the hill, and the less important Demerest family, whose son converted a cistern on his property (adaptive reuse!) to house his large collection of curios. There are the eccentric doings of Frank Gelette Burgess (called the "Walking Peanut" because of his small stature), who penned "The Purple Cow," and even a sordid tale of blackmail.

There is enough here to whet the appetite for the rest of the story. When every district finds its chronicler, someone might finally be able to assemble a comprehensive history of San Francisco that gives full coverage to the neighborhoods and their residents.

**920 O'Farrell Street**  
Harriet Lane Levy  
Heyday Books  
Berkeley: 1996

All who share an interest in San Francisco history will welcome the reappearance, in paperback, of 920 O'Farrell Street, first published in 1947.

Harriet Lane Levy was an old woman at the time she composed her account of growing up in a middle class Jewish household in Victorian San Francisco. She wrote of those early years from the perspective of a woman who had emphatically broken the bonds of Victorian convention. She was university educated, worked as a journalist and moved to Paris with next-door neighbor, Alice B. Toklas, where they joined the circle of artists and writers that included Picasso and Gertrude Stein.

The *New York Herald Tribune* said of 920 O'Farrell Street that this personal reminiscence "presented the era with gentle amusement, sly thrusts, and with an appreciation for old days and old ways that is distilled from the enriching years."

The reprint includes a handful of historic photographs and a new introduction.

—D.A.
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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

June 13-August 24
California Historical Society Walkabouts Alternate weekends. (415) 357-1848

June 26, 7:30 pm
S. F. History Association Program
Dead to Die For: The Summer of Love - 1967: The Cannery. (415) 750-9986

Through August 10
The Spirit of Ancient Peru. Treasures from Lima’s Museo Arqueologico. De Young Museum. (415) 863-3330

June 29, 6:00 pm
Victorian Society Lecture (See page 2)

Through July 8
Exhibit: Architecture & Design: Recent Acquisitions. SFMOMA (415) 357-4000

June 24 - July 25
Exhibit: Look Inside: New British Interiors for People. California College of Arts & Crafts/SF. (415) 703-9500

Through August 16
Exhibit: The Odyssey of Robert Dollar.
Falkirk, San Rafael (415) 485-3328

Through September 30
Exhibit: Icons: Magnets of Meaning. SFMOMA (415) 357-4000

Through October
Oakland Tours Program, Wednesdays & Saturdays. (510) 238-3234.
Petaluma Tours, Saturdays & Sundays, 10:30 am (707) 778-4398

JUNE
June & July, 5:30 pm
Events at California Historical Society
6/26 William Kostura: Russian Hill
7/17 Steve Heller: The Presidio
7/24 Wm. Bonnet: S.F. Transportation Systems. 678 Mission St. (415) 357-1848

Through August 10
The Spirit of Ancient Peru. Treasures from Lima’s Museo Arqueologico. De Young Museum. (415) 863-3330

JULY
July 13
Silent Film Festival, celebrating the Castro Theater’s 75th anniversary. (415) 558-9085

July 8, 8:00 pm
American Decorative Arts Forum Lecture: Paul Revere: From Artisan to Entrepreneur. (415) 476-8252/499-0701

AUGUST
August 12, 8:00 pm
American Decorative Arts Forum Lecture: Dressing the American Woman in the 19th Century
(415) 476-8252/499-0701

The Foundation for San Francisco’s Architectural Heritage
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