1800 MARKET TO LANDMARKS

The announced intention of the Lesbian-Gay-Bisexual-Transgender Community Center Board to demolish 1800 Market Street (See September/October 1997 Newsletter) has generated a great deal of controversy. Opposition to the demolition of this historic Market Street structure, also known as the Fallon Building, has coalesced into an organization called The Friends of 1800 Market Street.

The group engaged architectural historian Anne Bloomfield to draft a landmark case report for the structure, which she has submitted to the Planning Department. The issue appeared on the Landmarks Board agenda, November 19, as an information item. Although the nomination could not be considered at that time, the board heard public comment on the project for the site, including the proposed demolition of the historic structure.

The project sponsor made a well orchestrated presentation that included members of the community center board, the architects and others of the project team. Their argument essentially was that the cost of rehabilitating the 103-year old structure to a level that will accommodate their programmatic needs and upgrade it to a new construction level—estimated between $1.6 and $2.6 million—is prohibitive and would result in a loss of up to 25 percent of program space.

—continued on page 8

OPERA HOUSE RENEWAL ACHIEVES GREAT RESULTS

On October 17, 1989, the War Memorial Opera House took a good shaking from the Loma Prieta Earthquake. Close investigation soon determined that the house was structurally safe, although it suffered extensive cosmetic damage, and days later it returned to service, continuing to welcome audiences through the end of 1995.

Locals took it all in stride, but you had to wonder at the effect on out-of-towners of those ominous looking cracks in the stairwells and promenades, not to mention the netting that regulars came to refer to as “the hair net,” stretched across the ceiling to catch errant plaster bits that might fall during a performance. All of that is now a memory. Audiences returned on September 5 (for the building’s 65th anniversary and the Opera’s 75th season) to the familiar and beloved old house that now looks—and works—better than it has for years.

Because of intense year-round use—the opera, the ballet and, until Davies Hall opened across the street in 1980, the symphony, all performed there—it was difficult to undertake any but the most limited repair and upgrade over the years. The backstage addition in 1979 was the Opera House’s only major change since it opened in 1932.

—continued on page 6
ARCHITECTURAL FRAGMENTS

■ Congratulations to San Francisco Beautiful on celebrating its 50th anniversary in October. The non-profit organization began with the Citizens' Committee to Save the Cable Cars, headed by Friedel Klussmann, who conducted a remarkable 7-year battle that drew national attention. It continues in her spirit working with other community groups and city agencies to enhance and protect the livability of San Francisco. In observance, S.F. Beautiful gave its 50th Anniversary Award to the Palace of the Legion of Honor in recognition of its outstanding restoration, completed in 1995.

■ The Bay Area plays host to two conferences next year related to architecture. Berkeley will be the site for the annual California Preservation Conference, May 7-10, 1998. Its theme is “New Perspectives on Preservation.” If you would like to volunteer to assist running the conference, call Sarah Wikander, (510) 845-1632. A week later, the national convention of the American Institute of Architects convenes in San Francisco. As part of the “legacy” of the conference, AIA/San Francisco will assist the Housing Authority in rehabilitation of Valencia Gardens, a 1942 housing project by Thomsen and Wurster. Thomas Church was the landscape architect.

■ The historic 114-year old John Muir House in Martinez will undergo a four-phase rehabilitation expected to take about a year and a half. Stages in the project will be repairing, replacing or restoring woodwork; cleaning and painting exterior surfaces; work on the roof and cupola; and window rehab. Completion is expected sometime during 1999.

■ Aaron Betsky, curator of architecture and design at the San Francisco Museum of Modern Art, has announced an exhibition that explores architecture as a metaphor for the body. Called Fabrications: Bodybuildings, the show will focus on the relationship between the human body and buildings through four installations, each designed collaboratively by four architects or architectural teams. Betsky explains, “Through architecture, we extend our bodies out into the world around us. Buildings enlarge our skins with their own façades, replace our lungs with air conditioning, and allow us to inhabit spaces our feet and hands would never reach. The challenge . . .was to make evident rather than bury the articulations of the architectural body in a building.” Fabrications runs from February 6 through April 28, 1998.
The Banana Republic recently opened its expanded store at Sutter and Grant, taking over the entire groundfloor retail space (about 38,000 square feet) in the former White House department store. The expansion entailed refurbishing the building's first two stories.

On the groundfloor, new black painted wood storefronts, framed by original cast iron piers, with a new granite base and sill, replace modern storefronts that offered a variety of finishes, materials and signage. This treatment, similar to the original Banana Republic space on the Grant Avenue side, returns the building's street level to a single uniform appearance that was lost when the historic department store closed in 1965. The upper floors were converted to a parking garage in 1967 and continue in that use.

Banana Republic has also removed a modern aluminum doorway system that had cut the heroic two-story arched main entrance on Sutter Street in half. It has returned this entrance to its original function, with new wood doors recessed in the archway, as in the historic structure. Large new ornamental light fixtures flank the entrance and nicely compliment the building's Beaux-Arts design.

In recent years, the second floor has presented a rather shabby appearance, with paint peeling and flaking from the glass of large-paned windows and transoms. Insensitive and unsightly vents punctuated the window course. These have given way to two layers of laminated tempered glass with a white interlayer, illuminated from behind. Ornamental metal grilles, set into the transom, provide ventilation.

The project retained existing material where possible, repairing or replacing it where necessary. Finally, the first two stories underwent power washing and repainting.

The building's two blade signs, added only in 1964, remain. They have been repaired and reconditioned, and "Banana Republic" has replaced the familiar "The White House." However, in recognition of the department store's place in the history of San Francisco's retail district, the historic name now appears on the frieze above the second floor windows of the corner bay, and there is a historical marker by the main entry.

Albert Pissis designed a four-story building for the White House, to replace the department store destroyed in 1906. The fifth floor is a later addition. Splendid Survivors says of the building, "In its monumentality and its curving corner it is another example of the urban sensitivity which is always one of the strongest features in the work of Albert Pissis."

Banana Republic has recovered much of the building's former glory.

MACY'S AT I. MAGNIN

In response to an application from Federated Department Stores, owners of Macy's, the Zoning Administrator has approved street level alterations for the former I. Magnin Building on Union Square, without input from the Landmarks Board, by classifying the changes as a "minor alteration." The proposed changes include combining and enlarging existing openings, to serve as doorways or display windows, and framing them to mimic the single existing grand entrances on Geary and on Stockton Street.

The premise for the ruling is that the alterations remain within bays defined by the piers and lintels of the underlying structure of the original Butler Building. Heritage disagreed with the determination. A finding of "major alteration" would have required Landmarks Board review.

In creating what we all know as I. Magnin, Timothy Pflueger designed the radical reconstruction of the Butler Building (a 1905 design by the Reid Brothers) in 1946, giving San Francisco one of its earliest and most revered examples of modernism. The alteration stripped the original sandstone and brick from the building, down to the steel frame, and replaced them with reinforced concrete clad in a sleek white marble skin devoid of ornamentation, except for a simple balustrade crowning the building.

The original Butler Building was mixed use—retail below, offices above—and the design expressed this division, with a base of large show windows and smaller, closely spaced double hung windows in the upper
PRESERVATION NOTES

stories. Pflueger's redesign was clearly intended for a single use and a single tenant. No cornice or string course marks the separation of base from shaft. The only expressions of the earlier structure are taller windows on the second and third stories and display windows on the ground floor.

The windows of the upper floors are comparable in scale to those of the Butler Building. However, Pflueger eliminated one bay of windows at each edge of the building, except at the street level. This design feature gives the corner, at Stockton and Geary, exceptional visual strength.

Federated plans to return the building to use by multiple tenants, and the street level changes are meant to express that use and provide an opportunity for separate tenant identification. Fortunately, the plans provide for uniform treatment of the ground floor, avoiding the problem of conflicting designs that has resulted from recent tenant alterations of the Willis Polk designed building at the northeast corner of Post and Stockton.

Heritage believes the I. Magnin building can be returned to multiple tenant use with alterations that are less compromising of Pflueger's design. Options include reducing the height of the new openings and pulling them back from the building edges. This would retain the strong anchor point of the building at the corner and preserve the prominence of the original main entrances in the center of the Geary and Stockton street elevations.

This case presents a larger problem. The I. Magnin Building, completed in 1946, does not have a rating from Heritage. Our downtown survey, published in 1978, did not rate buildings built after 1945. Because of a minimum age of 40 years required for rated buildings, under San Francisco's Downtown Plan, adopted in 1985, the I. Magnin building is an "unrated" Category V structure, in a conservation district.

Pflueger's I. Magnin Building is now fifty years old (the structure has lived more than half its life in its present form), and today it would surely merit a higher evaluation and greater protection. As we approach the 21st century, we have to ask how we are going to ensure the protection of significant modernist architecture.

ALL HALLOWS CHURCH

The Bayview district's All Hallows Catholic Church, disbanded as a parish in the San Francisco Archdiocese's pastoral reorganization of 1994, has reopened as an adjunct to another parish. Its official designation is All Hallows Chapel of Our Lady of Lourdes, which is a small church near Hunters Point.

Bayview resident Diana Oertel reported to Heritage that All Hallows has undergone extensive work. "A new paint job and other repairs," she said, "have made a remarkable difference." There is new carpeting, and an inappropriate chandelier has been replaced.

A lot of people have returned to the church, according to Ms. Oertel. There is Bible study going on, the monthly Samoan Mass is offered once again, and the parish council is active.

"The results are better than we could have hoped for a couple of years ago," Diana observed. "It is a shame we had to go through so much grief. In some form, at least, the building has been saved as a place of worship; the process is an unspoken vindication of our earlier assertions that it should never have been closed."

When the decision to close All Hallows was announced, there was great concern that the historic 1886 wooden Gothic Revival church would suffer rapid deterioration or perhaps even face demolition. Its return to active use is heartening and offers some assurance of its preservation as a significant Bayview landmark.

SUNOL WATER TEMPLE

On September 27, the San Francisco Public Utilities Commission, in partnership with the community of Sunol, held a reception and ceremony to launch the Sunol Water Temple Restoration Project. Willis Polk designed the temple, built in 1910, to mark the place in southern Alameda County where three major water sources converge.

The Water Department closed off the area following the 1989 earthquake, in order to repair damage to the structure. However, work languished until early this year, when the Public Utilities Commission committed $1.2 million to begin full restoration of the temple and its surroundings, a continued on page 9
HOTEL REHAB PROVIDES AFFORDABLE HOUSING IN THE MISSION

Mission Housing Development Corporation (MHDC) recently completed rehabilitation of the Altamont, an historic 1909 residential hotel on 16th Street in the Mission District. Like many other single-room-occupancy (SRO) hotels around 16th and Mission Streets, the Altamont had suffered decades of neglect, while building residents and neighbors endured the consequences.

MHDC purchased the building in December 1994 with funds from the Mayor’s Office of Housing. Soon after, architects Asian Neighborhood Design (AND) and ARGUS began the task of bringing the once handsome Altamont back to life. With the renovation of the building now completed and all 88 housing units and three groundfloor commercial spaces rented, the Altamont has returned to its former glory.

While neglect has caused problems in many old SROs, the Altamont also suffered from serious structural flaws. In the 1920s the building had three residential floors added to the original one-story commercial building without making appropriate engineering modifications. The result is that the upper floors have sagged slowly over the years, adding a bizarre twist to some of the building’s more mundane examples of neglect and decay.

Funding from the City’s Seismic Safety Loan Program for unreinforced masonry buildings made possible reinforcing the floors and other structural work.

Early in the design phase, the architects peeled back the badly stained carpeting in the corridors revealing a tongue-and-groove fir floor that has since been patched and refinished. Reinstallation of ornate plaster corbel brackets has given the hallways a touch of luxury long absent from the building. The architects were also able to expand the mezzanine above the lobby, adding a new metal hand rail to match the restored original. In the lobby itself, AND designed a new interior security gate and screen compatible with the building’s original design.

The Altamont’s façade also announces its return to glory with a redesigned marquee based on an original drawing, the installation of an etched glass sign matching the style of the hotel, and a lively new paint job with colors selected by consultant Bob Buckter. The detailed paint job highlights the building’s dentils, lion heads and egg-and-dart moldings that had been covered with the same white paint as the rest of the building.

Other renovations include installation of wood double hung windows, repair of the metal cornice at the parapet, and cleaning and repair of the original brick.

Although these items add some glamour to the Altamont renovation, it is the more basic changes that will be the most important to residents. Gone are the rows of stalls that substituted for restrooms, and in their place are twenty private bathrooms to be shared by the residents. Likewise old storage areas have become spacious community rooms, and there are now community kitchens on every floor. As important for residents, Section 8 funding from the HUD McKinney program allows MHDC to keep the rents at 30 percent of the monthly income for each of the building’s formerly homeless, low-income residents.

The work on the Altamont is part of a larger community effort to breathe new life into the neighborhood’s poorly maintained and managed residential hotels. In terms of housing needs, the Mission District’s 50 SRO hotels are sadly underutilized. The 2,000 units in these structures nearly equal the number of homeless people annually “based” in the Mission, but vacancy rates are high and landlords discourage permanent residency. In addition, from a preservation standpoint, these rehabilitation efforts rescue buildings of considerable architectural and historical interest from the forces of decay and preserve the tight neighborhood fabric that makes the Mission unique.

The Altamont is the first residential hotel that MHDC has renovated in the Mission District, although many —continued on page 8
Opera House
continued from page 1

The earthquake offered the opportunity to address a number of shortcomings in the aging building, as well as to repair damaged finishes. First on the list was an expansion of the basement, begun in the summer of 1995, that provided space for new music libraries, wardrobe storage and amenities for performers: a new lounge, lockers and restrooms. The house remained open during this phase, which was completed in less than six months.

The house went dark in January of 1996, and for the next 20 months architects, engineers, contractors, construction workers, and skilled craftspeople collaborated on a great undertaking. Construction of new shearwalls and steel bracing increased the building's resistance to earthquakes. Upgraded mechanical and life safety systems, increased disabled access and greatly expanded restroom capacity, especially for women, made the house more comfortable for audiences. Technical and backstage improvements gave the Opera House the most up-to-date production facilities. All of this achieved while respecting historic preservation guidelines.

Responsible for keeping all this work within those guidelines was the preservation architect for the Opera House project, Carey & Co., Inc. The firm has been under contract with the City's Bureau of Architecture since 1990, through the Earthquake Safety Program, Phase 2, which funded the evaluation and rehabilitation of City-owned buildings.

The first step for Carey & Co. was to conduct a comprehensive inspection and evaluation of the Opera House, including a review of existing documentation and additional historical research, in order to generate a

mental plaster and cast stone finishes. The firm also provided design direction and review for restoration of the historic theater ceiling, the installation of new lighting, lighting upgrades in the dressing rooms, as well as the restoration of historic restrooms and construction of new restrooms.

Every project has its surprises, but no one could have foreseen the magnitude of the one that overtook the Opera House. In May of 1996, a fire, caused by a construction accident, destroyed 11 of the 25 boxes, with their anterooms and promenade, and caused extensive smoke and water damage. The contractor's insurance covered the repair cost—more than $6 million—but the work put additional pressure on the project team, which had to meet a reopening date of September 1997.

Rob Cole reported that restoration of lost historic fabric in the boxes was particularly difficult, because some of the original materials are no longer available, and substitutions had to be made. Repainting and regilding the house, necessitated because of smoke damage, also presented problems. Existing gold leaf (most of it is actually bronze) could not be matched easily, and paint colors today lack the intensity of older lead-based paints.

Repainting the dome of the ceiling held some surprises of its own. Newspaper accounts of the opening, in 1932, referred to the color as blue, a fact corroborated by some long-time patrons. It had turned a dull gray-green. Paint analysis confirmed the

Workers regilding the rosettes in the arched coffered ceiling of the Opera House's main lobby. Most original gilding in the house is gold-colored bronze.
historic color and determined it was achieved by a most unusual combination of printer’s dye mixed with barium, applied and then overlaid with cellulose nitrate.

Chemical reaction among the ingredients probably caused the color to begin to lose its value not many years after the house opened. In attempting to recreate the original color, a process of trial and error produced a blue that everyone could accept, and once again the chandelier has its proper setting.

The great chandelier is the instantly recognized symbol of the Opera House, and it shines more brightly, now, thanks to Auerbach + Glasow, the architectural lighting designers that spearheaded renovation of the chandelier and other auditorium lighting elements.

Auerbach + Glasow is the architectural lighting design division of the theatrical consulting firm of Auerbach + Associates, of San Francisco and New York, the company that oversaw the Opera House’s technical renovation.

The six-tiered piece is 25 feet in diameter and 14 feet tall. The decorative elements are solid cast aluminum attached to a steel frame that is part of the original building steel. The bottom three tiers can be lowered to the floor for changing light bulbs. A ladder from the ceiling gives access to bulbs in the upper portion. Roberts Manufacturing designed the original piece.

Auerbach + Glasow discovered that a set of uplights at the top of the chandelier had been removed sometime in the past. After cleaning 65 years of grime from the piece, workers restored the uplights and completely recirculated the chandelier. It now puts out 66,850 watts, bringing light levels up to those of the original specifications. The freshly painted ceiling enhances the illumination.

The challenge of bringing the 65-year-old Opera House up to 21st century standards of theater technology also fell to Auerbach + Associates. Over time, the 1932 systems had received make-shift upgrades, with cables and wires strung haphazardly backstage to meet increased technical demands, and exposed spotlights on metal pipe in the auditorium.

Auerbach + Associates completely redesigned the Opera House’s technical infrastructure, providing state-of-the-art electrical systems and stage lighting, communications and sound systems, and stage rigging and controls. It is now technically one of the most advanced houses in the world. A completely new lighting system allowed most of the spotlights in the auditorium to be unobtrusively integrated into the existing architecture.

The Opera House project is a stunning success. This year’s opera opening must have been the first in many years in which the house outshone the audience. The care and attention to detail by everyone on the project team proved worthwhile. The historic Opera House is now safer, more comfortable and capable of producing the most modern theatrical effects. Above all, it appears to be the same old familiar and much loved house, more beautiful now than most in the audience can recall.

Congratulations to all who made it possible.

In addition to Carey & Co., Inc. and Auerbach + Associates, the Opera House project team included EQE International and Structus, Inc., structural engineers; F.W. Associates, electrical engineers; SJ Engineers, mechanical engineers; Morse Diesel International Inc., general contractors; and Turner Construction, construction management. Skidmore Owings & Merrill was the architect for the basement expansion and technical improvements. Architect of record is the San Francisco Bureau of Architecture, Tara Lamont.

Funding sources: The Committee to Restore the Opera House raised more than $30 million from private sources; The War Memorial Board of Trustees provided another $7 million; and a 1990 bond measure provided $49.5 million.

—D.A.
1800 Market  
continued from page 1  
This would force the center to eliminate planned programs for the site. A representative of the mayor indicated Brown's support of the decision by the community center's board to demolish the Fallon Building. A score of speakers, beginning with Tom Mayer of the Friends of 1800 Market Street, made impassioned pleas to save the building, many citing the role the gay community has played in the rehabilitation of whole neighborhoods of historic homes here and around the nation. There was support from nearby neighborhood associations, including Hayes Valley and Mint Hill, and the city-wide Coalition for San Francisco Neighborhoods. David Bahlman, speaking for Heritage, noted the organization's efforts to find alternative solutions to the treatment of the Fallon Building that would be both more appropriate to the historic nature of the structure and less costly. Planning Department staff informed the Landmarks Board that they will have several opportunities to address the issue of the demolition. The project will require a full environmental impact report, because 1800 Market is National Register eligible, and the board may comment on the draft EIR. The demolition will require a conditional use permit, which the board will have to review. The board may also consider the project under Section 101.1 (Prop. M), which mandates the preservation of historic buildings. After more than two hours, the Landmarks Board voted unanimously (with two of the nine members absent) to place the landmark nomination of the Fallon Building on the agenda for their meeting of December 17. In the meantime, the two parties—the community center board and Friends of 1800 Market—have agreed to accept arbitration, and there is hope for an amicable solution that saves the building, after this item goes to press.

Hotel Rebab  
continued from page 5  
people are familiar with the organization's successful rehabilitations elsewhere in the city. Of the five residential hotels the MHDC has renovated in San Francisco, the best known is the South Park Residence, two buildings at 22 and 102 South Park (also with Asian Neighborhood Design). MHDC is currently working with the nonprofit Mary Elizabeth Inn in lower Nob Hill to address some of the serious rehabilitation needs in that 1914 building. Back in the Mission, MHDC also recently purchased the Apollo on Valencia Street and will begin work late this fall.

For more information about the Altamont, contact Robin Snyderman of MHDC at (415) 864-6432. For information about the City's Seismic Safety Loan Program, contact Kelly Hayden at (415) 554-9896.

—Contributed by Douglas Shoemaker, MHDC; Rose McNulty, AND; and Sue Degener, project architect.

TENDERLOIN HOUSING REHABS

Two additional rehab projects have brought more than 90 affordable housing units to the city's Tenderloin-Civic Center area. In September, the Plaza Apartments and the Ramona Apartments, at 250 and 260 McAllister, reopened providing 63 units between them.

These two buildings were the center of a community struggle to preserve low income housing that ended with their purchase from Hastings College of the Law. Sponsor of the project is Tenderloin Neighborhood Development Corporation (TNDC); the owner is McAllister Street Associates. Design was by Laleyan Architects. General contractor was James E. Roberts-Obayashi Corporation.

The Cameo, at 481 Eddy Street, reopened in November with 30 units, was originally two buildings that a previous owner joined at the first floor level. Owner/sponsor of the rehabilitated property is TNDC. The architect was Asian Neighborhood Design, the general contractor Pacific Construction.

Joseph Greenback, an important developer of several apartment houses in the district, was the original owner-builder of 481 Eddy, completed in 1922. The prominent firm of Rousseau and Rousseau designed 485 Eddy, built in 1916 for Margaret Nolan. Greenback was also owner/builder of the Ramona Apartments. Architect John C. Hladik designed the Plaza Apartments for him, in 1923.

—Contributed by Douglas Shoemaker, MHDC; Rose McNulty, AND; and Sue Degener, project architect.
HAAS-LILIENTHAL HOUSE GOES SELF-GUIDED

In 1998, the Haas-Lilienthal House will open on Friday afternoons for self-guided tours. This will necessitate room hosts to assist visitors. No special training will be required.

Heritage is interested in recruiting volunteers for the house museum, and opportunities exist in a number of areas, such as leading guided tours and assisting in the bookstore. Docent training will be required for those who wish to lead tours. A new training class will begin next February.

All volunteers enjoy a congenial environment, steeped in history, and have the chance to meet the many interesting people from around the world who visit the House each year.

For more information, contact Stacia Fink, (415) 441-3000.

Water Temple continued from page 4

project expected to take at least two years.

Gray Brechin speaks at Sunol event.

Gray Brechin, who helped bring the temple's dilapidated state to public attention (See September/October 1996 Newsletter), was among those honored at the ceremony. Heritage's executive director, David Bahlman, received recognition for his commitment to the temple's restoration.

ACHIEVING CONTEXTUAL DESIGN IN CHINATOWN

The post-1906 reconstruction of Chinatown introduced a "sino-sized" decorative vocabulary in a conscious effort to make the district appear exotic and attractive to tourists. In recent years, rarely has new construction been able to follow that tradition without producing a heavy-handed caricature.

The Chinatown Recreation Center, which opened on October 9, is a happy exception. The building, located at 922 Jackson Street, is the first of a two-part project that will include a park, expected to be completed in 1998.

Owned by the Recreation and Park Department, the center was a project of the Department of Public Works, whose Bureau of Architecture called in architect Kenji Murokami, of Murokami & Associates.

In meeting with members of the Chinatown community, Murokami learned that they wanted neither an "American" design nor a traditional Chinese one. This suited his own approach. He began training in architecture in his native Japan, where he says he learned all the latest trends in new design and "high tech" materials. Continuing his education at the University of Oregon, he encountered historic American vernacular expressions that forced him to rethink Japanese traditional architecture.

In his practice, now, Murokami strives to achieve a hybrid of the old culture and the new: of east and west, past and present. "A building needs to say that it is of today," he observes, "without losing sight of the past."

The recreation center is a modest building, set respectfully in a residential context of mostly Classical Revival flats. Looking down the street, it is easy to overlook the building, since it does not blatantly call attention to itself. Only when you are near does it reveal its institutional use. Yet the building is far from innocuous.

Its immediate context shows no sign of the traditional Chinatown vocabulary, but the recreation center does subtly allude to that historic tradition. Murakami has transmuted the bright red and gold favored by traditional Chinese culture into a toned-down deep red with copper and aluminum. Stylized clouds represent heaven or happiness and long life, an antidote to the site's prior associations; it was a mortuary.

This building is doubly welcome in providing much needed recreation opportunities to Chinatown and in achieving sensitive contextual design.
**BOOKNOTES**

- **Toward a Simpler Way of Life: The Arts & Crafts Architects of California**
  Robert Winter, ed.
  University of California Press
  Berkeley, 1997

The University of California Press has produced a high quality book that is an introduction to California Arts and Crafts architecture. Editor Robert Winter has gathered short essays on individual architects produced by a score of writers especially for this volume. Because of their length—they average ten pages each, including illustrations—the 28 essays, each on a separate architect, offer a focused view of their subjects and their work.

Readers will find the familiar Bay Area practitioners, including Coxhead, Maybeck, Morgan, Guttenron, Mullgardt, and less well-known names like John Hudson Thomas and William Raymond Yelland. Of particular value is the opportunity this book offers Northern Californians to learn about the substantial Arts and Crafts tradition in Southern California.

Most of the book is given over to what Winter calls the first generation, the architects of the late 19th-early 20th century who practiced in the Arts and Crafts mode. He includes just six of the second generation, including Wurster, Esherick and Cliff May, to "provide evidence that the idea of 'building with nature,' fundamental to Arts and Crafts thinking early in the century, lives on."

Winter's introductory essay, "The Myth of California Expressed in Arts and Crafts Theory," shows that the California counterpart of the idealization of pre-Rafaelite, pre-industrial European civilization that fed the larger Arts and Crafts movement was a romantic conception of California before the Yankees arrived. The Simple Home, by Charles Keeler (1904), invoked that sentimentalized past and influenced the Arts and Crafts movement in the state by seeking to identify "a truly California style of architecture."

"Wood, antimodernism, Romanticism, simplicity" in Winter's words, characterized the work of the architects in this book, all of whom "directed their clients toward a nostalgia for a California that existed only in the imagination."

Toward a Simpler Way of Life contains more than 350 finely reproduced illustrations, including interior and exterior photographs (most of them archival), as well as preliminary sketches, presentation drawings and floorplans that are actually readable.

- **Affordable Housing Through Historic Preservation: Tax Credits and the Secretary of the Interior's Standards for Historic Rehabilitation**
  Susan M. Escherich, Stephen J. Farneth, and Bruce D. Judd
  National Park Service

This useful and informative publication of the National Park Service demonstrates the compatibility of preservation and affordable housing. It argues for the rehabilitation of historic buildings for low-income housing developments, whose complex financing arrangements often hinge on federal rehabilitation tax credits. To qualify for this tax advantage a project must meet the Secretary of the Interior's Standards for Rehabilitation.

The book raises such basic questions as why should you rehabilitate historic buildings for affordable housing, and how do you select a building that lends itself to such an adaptive reuse? In answer, it describes the benefits of these projects to the owners and developers, the tenants and the community, and it explains some of the common design issues they face: fitting the program to the building, repairing historic materials, preserving significant interiors, bringing the building into code compliance, improving accessibility and upgrading building systems.

Case studies of 11 successful historic rehabilitation-affordable housing projects from around the country examine solutions to these and other issues in a wide variety of building types and styles, including schools, hospitals, hotels, warehouses and industrial buildings from simple vernacular to "high architecture." In sum, the message is that where there is a will to save a structure, there is a way to do it, and that compliance with the Secretary's Standards, often portrayed as onerous, results in a better project that can save in rehab costs and in long-term maintenance costs, as well.

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**Clarification**

The last issue of the newsletter stated that Architectural Resources Group identified Pier 70 as a possible National Register District. It should have noted that Carey & Co., Inc., which did the historic survey for the Waterfront Plan EIR, had also identified a potential historic district at Pier 70, with somewhat different boundaries, and that Patrick McGrew had prepared landmark nominations on four individual structures at the site.
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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STACKWELL BOOKS

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This issue of the newsletter was mailed December 11, 1997. If you receive delivery later than three weeks after that date, notify your carrier.

— Your donation of used goods to Community Thrift Store may benefit Heritage. Use our account number when making a donation. It is 132. For information, call Community Thrift, (415) 861-4910.
CONTINUING HERITAGE EVENTS

Sundays 11 am to 4:15
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

DECEMBER

December 19 - March 10, 1998
*Exhibition: Visionary Designs of Architect Zaha Hadid. SFMOMA
(415) 357-4000

Through January 3, 1998
California Historical Society Exhibition
Alaska Gold: Life on the New Frontier, 1901-1906. (415) 357-1840

Through January 4, 1998
*Exhibition: Bay Area Art from the Morgan Flagg Collection
de Young Museum. (415) 750-3614

Through January 9
International Architecture Exhibition:
Lina Bo Bardi, Brazilian Modernist
CCAC/SF (415) 703-9568

Through January 18, 1998
Exhibition of prints: Thirty-Five Years at Crown Point Press. Legion of Honor
(415) 750-3614

Through January 18
Exhibition: Bernard Maybeck Drawings
Berkeley Art Museum (510) 642-0808

JANUARY

January 13, 1998, 8:00 pm
American Decorative Arts Forum
Slide lecture: New York Furniture for the Charleston Market, 1810-1840
(415) 476-8252 or 499-0701

January 14 - March 5
Mission Bay Exhibition. Four proposals for new UCSF campus.
CCAC/SF (415) 703-9568

January 17 - March 15
Exhibition: Rhapsodies in Black: Art of the Harlem Renaissance. Legion of Honor (415) 750-3614

FEBRUARY

February 6 - April 28
Exhibition: Fabrications: Bodybuildings. (See page 2)
SFMOMA (415) 357-4000

February 10, 8:00 pm
American Decorative Arts Forum
Slide lecture: New Discoveries in Baltimore Painted Furniture, 1800-1840. (415) 476-8252 or 499-0701

MARCH

Date TBA
Building Technology Exhibit
AIA/SF. (415) 362-7397

BAY AREA TOURS

Allied Arts Guild, Menlo Park Tours Call (415) 322-2405

Camron-Stanford House, Oakland Tours Call (510) 836-1976

City Guides Walks of San Francisco For schedule call (415) 557-4266

Fa'kirk Victorian Estate, San Rafael Tours Call (415) 485-3328

Dunsmuir House & Gardens, Oakland Tours Call (510) 615-5555

Lathrop House, Redwood City Tours Call (415) 365-5564

Luther Burbank Home & Gardens Santa Rosa Call (707) 524-5445

McConaghy House, Hayward Tours Call (510) 276-3010

Octagon House San Francisco Tours Call (415) 441-7512

Palo Alto-Stanford Heritage Tours Call (415) 299-8878 or 324-3121

Pardee Home Museum, Oakland Tours Call (415) 444-2187

Strybing Arboretum Golden Gate Park Tours Call (415) 661-1316 ext. 312

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