

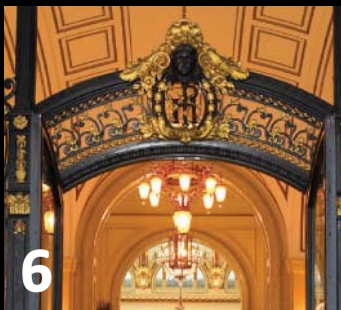


HERITAGE NEWS

FOR MEMBERS OF SAN FRANCISCO ARCHITECTURAL HERITAGE



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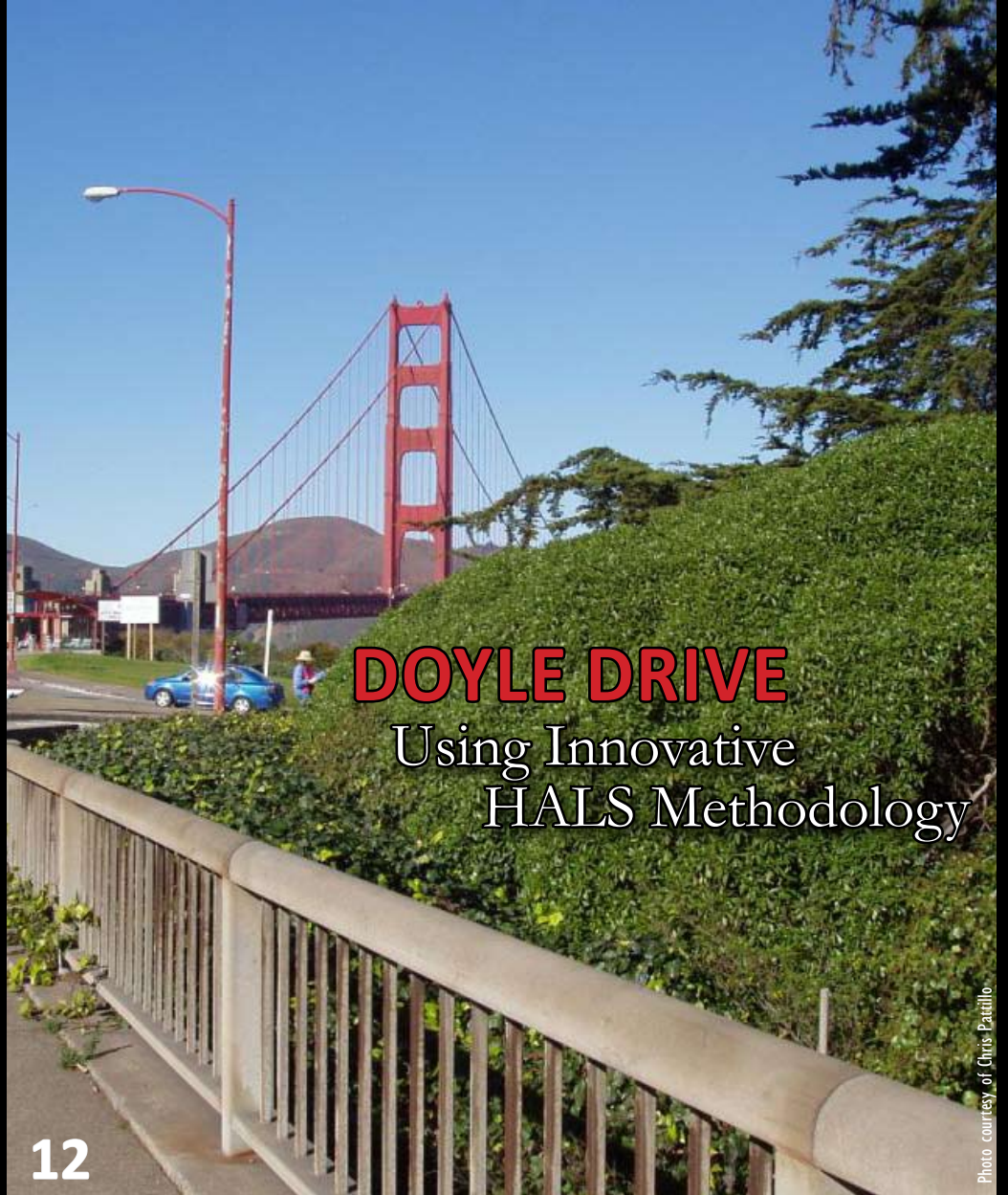
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DOYLE DRIVE

Using Innovative
HALS Methodology

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Photo courtesy of Chris Patalillo

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COMMENTS FROM THE EXECUTIVE DIRECTOR

Few places are as distinguished for their unique architectural and cultural character as San Francisco. It is the city that inspired my passion for historic preservation and I am truly excited to return. I look forward not only to reconnecting with old friends and colleagues but also to embracing the many challenges and opportunities that face San Francisco Architectural Heritage and its constituents. As executive director, I plan to build upon Heritage's proud legacy of advocacy, education, and stewardship.

As we chart a course for the future, the tremendous progress that Heritage has made since it was founded in 1971 is worth noting. At the time, the city had no comprehensive inventory of historic resources and the Landmarks Preservation Ordinance was still in its infancy. Through its early survey work, Heritage was instrumental in establishing the framework of preservation protections that enabled the city's downtown to evolve and flourish without sacrificing its distinct character. The local preservation movement has come a long way over the past four decades, but the need for vigilance continues in the face of ever-more complex and nuanced threats to the city's historic places.



To be relevant as a citywide organization, Heritage must strive to be the leader in preservation advocacy and education in all corners of San Francisco. This means being willing to take on controversial issues and to proactively seek solutions while reaching out to new and diverse audiences. Two projects recently reviewed by the Issues Committee—the Fairmont Hotel and Parkmerced (page 7)—underscore the need for Heritage to have a strong advocacy presence. The Tonga Room at the Fairmont Hotel is an imperiled, if unconventional, historic resource that has inspired a grass roots effort known as S.O.S. Tonga with thousands of supporters. The Parkmerced project represents an alarming trend where historic resources are targeted for removal to make way for “green” development. In both cases, Heritage has challenged the assumptions used to justify demolition and has pushed for alternatives that will maintain the eligibility of historic resources.

With the recent passage of Proposition J, San Franciscans expressed their overwhelming desire to elevate the role of historic preservation in the city's planning processes. Ongoing revisions to Articles 10 and 11 provide a unique opportunity for Heritage to shape the future of historic preservation in San Francisco. Rethinking the city's preservation provisions will mean seeking stronger protections for historic resources while advocating with equal fervor for new incentives to facilitate their revitalization. We will need to demonstrate how historic preservation fuels the city's creative and economic vitality without sacrificing jobs in the process. Heritage must exercise leadership to forge consensus among preservation, business, and civic stakeholders; we also need to look beyond our usual partners

to galvanize a broad base of support for the proposed changes.

We are grateful to the National Trust for Historic Preservation for a Partners in the Field Grant, which will increase Heritage's capacity to provide technical assistance in traditionally underserved parts of the city (see page 3). We hope to empower residents in Chinatown, the Tenderloin, Japantown, and Dogpatch, among other neighborhoods, to protect the places that matter to them. Our profound thanks go to those who pledged matching funds to help expand Heritage's reach throughout the city, particularly Linda Jo Fitz and Charles Olson and Yoko Watanabe.

We cannot do any of this work without our members. Your support is essential to sustaining San Francisco Architectural Heritage as an organization and to advancing our critical mission of safeguarding the city's historic resources. In addition to providing a substantial portion of Heritage's annual revenue, our members give us the strength in numbers that we need to influence decisions on preservation issues and public policy. Your attendance at Heritage's public programs is critical to their success. Let me take this opportunity to plug our ongoing Lecture Series and the August 17th kick off of a new concert series at the Haas-Lilienthal House (see page 4 for details). Lastly, in the months ahead, we plan to survey current and former members to find out how we can earn your support, better communicate our progress, and further broaden the city's preservation constituency.

Many have extended a tremendous welcome to me even before my first day in the office. I am truly grateful to all of you. My thanks go especially to Heritage's dedicated staff and board for their efforts to ease my transition.

A handwritten signature in black ink that reads "Mike Buhler". The signature is fluid and cursive, written in a professional style.

Mike Buhler
Executive Director

HERITAGE NOTES

SAN FRANCISCO

ARCHITECTURAL HERITAGE

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San Francisco Architectural Heritage
2007 Franklin Street
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415.441.3000
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e-mail:info@sfheritage.org

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MIKE BUHLER JOINS HERITAGE AS EXECUTIVE DIRECTOR

San Francisco Architectural Heritage is excited to announce that Mike Buhler assumed responsibilities as executive director on August 2, 2010. Previously serving as director of advocacy for the Los Angeles Conservancy, he led the Conservancy's wide-ranging advocacy program, including grass roots preservation efforts, proactive initiatives, and promoting preservation-oriented public policy. Most recently, Mike helped spearhead the Conservancy's successful campaign to save the 1966 Century Plaza Hotel from demolition. From 1998 to 2006, Mike served as regional attorney for the National Trust for Historic Preservation's Western Office in San Francisco, where he was responsible for delivering

field services in California, Washington and Idaho, and acted as the Trust's liaison on legal issues throughout eight western states. He holds a J.D. from Santa Clara University School of Law and a B.A. degree in history from the University of Washington, Seattle.

Heritage's Board President, Charles Olson, stated, "We are delighted that Mike has agreed to join Heritage as our next Executive Director. With his extensive knowledge of San Francisco preservation issues and his excellent working relationship with state and national organizations and preservationists, we expect him to make a major contribution to the organization and its presence in San Francisco."

Join the Heritage board and staff in welcoming Mike in the upcoming months. He can be reached at mbuhler@sfheritage.org. Mike's first Heritage News column can be found on Page 2.

HERITAGE AWARDED NATIONAL TRUST "PARTNERS IN THE FIELD" GRANT

Heritage is pleased to announce it has been awarded the National Trust for Historic Preservation Partners in the Field Grant. The grant will enable Heritage to work collaboratively with the National Trust to enhance its citywide engagement and preservation field services to traditionally underrepresented neighborhoods by creating a new position, preservation project manager (PPM). Current preservation advocate Alex Bevk will assume the role of PPM starting in September.

Heritage endeavors to extend its reach to provide preservation field services to additional San Francisco neighborhoods. The PPM will work in targeted areas to implement best practices in historic preservation and community engagement. The PPM will seek to build partnerships with neighborhood organizations, community leaders, business owners, and other stakeholders to provide field services to neighborhoods where Heritage has had a limited presence and that have yet to realize their full historic preservation potential. Working closely with a broad range of community leaders, the PPM will raise awareness

of the value of preservation and expand preservation resources and opportunities for residents.

A two-phase, enhanced field services strategy will address five city neighborhoods. Based on existing relationships and critical need, Phase I will launch field-services in Chinatown and the Tenderloin, while Phase II will increase Heritage's visibility and help forge new relationships in Japantown, Dogpatch, the Port of San Francisco, and the San Francisco Parks and Recreation Department.

The PPM's work plan will be dedicated to technical assistance (tax credits, easements, register listings), information services (incentives and processes), and preservation initiatives and programs.

Alex Bevk currently splits her time between historic preservation advocacy and administrative duties. Under the new PPM position, Alex's responsibilities will be repurposed to dedicate half her time to field services in the targeted areas, with the balance reserved for continued advocacy assistance, resources, and opportunities for residents.

EVENTS

AUGUST 17 MARKS FIRST IN CONCERT SERIES

San Francisco's finest classical, cabaret, Opera and jazz artists bring you a variety of intimate musical programs each month inside the historic Haas-Lilienthal House.

The first concert in the series will be held on August 17. Entitled "Highlights", the opener will feature classical piano and cello, French chanson, cabaret and opera selections by the following performers:



Photo courtesy of Allison Lovejoy

Pianist Allison Lovejoy will be featured in the first concert in the series at the Haas-Lilienthal House on August 17

Allison Lovejoy, Piano (allisonlovejoy.com): Allison Lovejoy has performed internationally as a soloist, chamber musician, and accompanist. Her insightful and passionate performances have received wide acclaim, and her varied repertoire highlights virtuoso works of the late 19th and early 20th century. Miss Lovejoy received her M.M. from the San Francisco Conservatory of Music, her B.M. from the University of the Pacific and the Royal Academy of Music in London.

Emil Miland, Cello (emilmiland.com): Cellist Emil Miland is acclaimed internationally for his performances of new and traditional repertoire as a soloist and chamber musician. The San Francisco Classical Voice recently said, "Emil Miland is a unique phenomenon. There is just something about the way that he connects the

qualities of style, grace, virtuosity, and real soul that remind one of no other cellist." Miland, a member of the San Francisco Opera since 1988, made his solo debut with the San Francisco Symphony at age 16 and that same year was selected to perform in the Rostropovich Master Classes at UC Berkeley.

Lua Hadar, Chanteuse (luahadar.com): Multi-lingual and multi-talented, Lua Hadar has performed as a singer and actor since her New York childhood. Graduating summa cum laude with a B.A. in Theatre Performance, Lua attended the celebrated Neighborhood Playhouse School of the Theatre and The Dalcroze School of Music, also studying with Metropolitan Opera coach, Joan Dornemann. Lua sings jazz influenced by pop, funk, latin and international cabaret.

Zoltan Lunday, Tenor: Zoltan Lunday has spent a decade performing up and down the West Coast of the United States as a jazz singer and a song-based comedian. Zoltan made his debut as a professional opera singer in May 2009, with San Francisco's Goat Hall Productions, playing the villain in the contemporary opera Roxane de Boveda. Most recently, he played the role of Shaunard for the Virago Theatre Company's production of La Boheme in Alameda this past March.

Branislav Radakovic, Baritone (branislvradakovic.com): Branislav Radakovic made his first opera steps with the Opera Studio of the National Theater in Belgrade. His international career started in Berlin, where he performed at the Berlin Festival for Early Music, singing aria Ich Habe Genug from J.S. Bach. In the same festival, he was a part of an Opera Highlights production of Handels' "Agrippina", performing the role of Palante. Since his arrival in the USA in July 2006, Branislav Radakovic has participated in four opera productions with the Livermore Valley Opera and Martinez Opera

Join us at 6:00pm at the Haas-Lilienthal House for wine, and the concert will begin at 6:30pm, with a musician meet-and-greet reception to follow. Ticket prices are \$30 for general admission and \$25 for Heritage members, wine included. Space is extremely limited, so please reserve your spot by calling 415.441.3000 x14, or emailing br-oldan@sheritage.org.

EAMES DAY AT EXPLORITORIUM

"Take your pleasure seriously," is a famous statement of American designer Charles Eames, and the Exploratorium in San Francisco intends to do just that. On October 10, 2010 (10/10/10), an auspiciously numbered day, the Exploratorium celebrates the ideas of Charles and Ray Eames and specifically their famous film, *Powers of Ten*. The day will include activities, demonstrations, conversations, and, of course films, exploring the relative scale of things, and the Eames' philosophy and ideas. The Eames were arguably the most important and egalitarian American designers of the 20th century, and contributed to the fields of education, architecture, design, manufacturing, cinema and photography. This event is included in the price of admission to the museum.



Photo courtesy of The Exploratorium

Celebrate the Eames on 10/10/10

In 1977 the Eames made a nine-minute film called *Powers of Ten* that influenced the way millions of people see the world. This cinematic journey out to the edge of space and time, and then back again deep into a carbon atom located in the hand of a man napping at a picnic, has inspired artists, educators, scientists and individuals to create exhibitions, paintings, educational activities as well as a host of cinematic homages and affectionate parodies.

The Eames were also friends of Exploratorium founder, the noted physicist and educator Frank Oppenheimer, an equally brilliant Renaissance man. Visit the Exploratorium's [Events Calendar](#) online on the day of the event for times and descriptions of activities.

SOIRÉE

SOIRÉE 2010 AT THE PALACE HOTEL

On Saturday, April 24th, over 500 guests celebrated the 100th birthday of the Palace Hotel. Following a lively cocktail reception in the Garden Court, guests moved into the Grand Ballroom for a three-course dinner. Following dinner, guests enjoyed dancing to the Richard Olsen Orchestra, and casino gaming. A silent auction provided the opportunity to win a variety of prizes, including restaurant gift certificates, weekend getaways, tickets to sporting and cultural events, books, wine, and much more. Our thanks to the following for their generous support of Soirée 2010:



(Left) Cathy Sarkisian and Board member Mark Sarkisian; (Right) Milkyong Han and Board Member David Wessel

\$7,500 and above: Nicola Miner and Robert Mailer Anderson

\$5,000 and above: Aspiriant • BCCI Construction Company • Giampolini / Courtney • Gibson, Dunn & Crutcher LLP • Gladstone & Associates, Attorneys • Grosvenor • San Francisco Waterfront Partners, LLC • Skidmore, Owings & Merrill LLP • The Presidio Trust • The Walt Disney Family Museum • Westates Mechanical Corporation

\$3,500 and above: Architectural Resources Group • Arup • C/S Erectors Inc. • Clark Construction • Fairmont Residences and Hotel Revitalization Project • Forest City Development / Hearst Corporation • Hathaway Dinwiddie Construction Company • Hines • HOK • Holmes Culley • Hornberger + Worstell • James E. Roberts

Photo courtesy of Laurie Gordon



Soiree Underwriting Chair Linda Jo Fitz

– Obayashi Corp. • Liberty Hill Real Estate Group • Marchetti Construction, Inc. • Martin Building Company • Millennium Partners • Morrison & Foerster LLP • Nibbi Brothers General Contractors • Page & Turnbull and Tom Eliot Fisch • Plant Construction Company, LP • Plath & Co., Inc. • Doris A. Putzolu • Rainbow Waterproofing & Restoration Co. • Sanger & Olson, A Law Corporation • Shorenstein Company LLC • Thornton Thomasetti, Inc. • TMG Partners and Heller Manus Architects • Tom Lewis Restoration and Consulting, Ferrari Moe LLP, and Wooden Window • Turner Construction Company • Urban Realty Co., Inc.

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SOIRÉE

SOIRÉE 2010 AT THE PALACE HOTEL

For their generous gift of premium wines: Rutz Cellars, A Russian River Valley Winery

Soirée Partners, individuals and firms who supported this event at a premium ticket price: Cahill Contractors • City National Bank • CMG Landscape Architecture • Norman T. Larson • Gregory J. and Dori Ryken • Charlotte & John Schmiedel • SOHA Engineers • Solomon Cordwell Buenz • Edward Suharski • Ted Jacob Engineering Group • The Mark Company • Treadwell & Rollo, Inc.

Our thanks to the following for their generous donation of silent auction prizes: A.C.T. • Anonymous • Aspiriant • Barbara Scavullo Design • Beach Blanket Babylon • Berkeley Rep • Bisou Nail Lounge • Kathleen Burgi-Sandell • Cali 351 Winery • California Historical Society • Christopher VerPlanck, Architectural Historian • Cole Hardware • Dr. Gay Ducharme • Fine Arts Museums of San Francisco • Linda Jo Fitz • Food Network • Four Seasons Hotel • Gymboree • Harsch Development • Infineon Raceway • Glenn & Gaby Isaacson • Jesse Freidin, Photographer • Dr. Heidi Kao • Kaleene Kenning • Daphne and Florence Kwok • La Mar Cebicheria Peruana • Arnie Lerner • Thomas A. Lewis • Modernpast • MoMo's • Hal & Janet Montano • Kim Montano • Charles Olson & Yoko Watanabe • Page & Turnbull • Palace Hotel • Paul Marcus Wines at Market Hall in Rockridge • Pier 39 • Doris A. Putzolu • Roy's • San Francisco Ballet • Cathy & Mark Sarkisian • Scala's Bistro • Charlotte and John Schmiedel • Sherri Schultz • SF MOMA • Skidmore, Owings & Merrill LLP • Synergy Fitness • Teatro ZinZanni • Teevan Restoration • The Kleid Design Group •

The Slanted Door • Connie Tomal & Robert Shapiro • Tommy Toy's • Tru • Sue Honig Weinstein • Windgate Press

A special thank you to the staff and volunteers who assisted with the event: Jacob Abusharkh, Jen Adelman, Leiasa Beckham, Alex Bevk, Jerry Gentile, Kaleene Kenning, Heather Kraft, Hal & Janet Montano, Nick Moore, Mary Ann Planck, Albert Roldan, Grace Weltner

Soirée Committee: *Underwriting Chair*, Linda Jo Fitz; Alicia Esterkamp Allbin, Jeff Gherardini, Jack A. Gold, Craig W. Hartman, Scott Haskins, Carolyn Kiernat, John McMahan, Patrick M. McNerney, Charles R. Olson, Mark P. Sarkisian, J. Gordon Turnbull, David P. Wessel; *Event Director*, Barbara A. Roldan



(Top) Jeffrey and Lorraine Snyder; (Bottom) Yoko Watanabe and Board President Charles Olson



Soirée
2010

Celebrating the 100th Birthday
of the Palace Hotel

ISSUES COMMITTEE REVIEW

The Heritage Issues Committee has had a busy summer, reviewing Draft Environmental Impact Reports (DEIR) on two projects.

First was review of the Fairmont Hotel Residences Project. There is a proposal to replace the 1960s tower and podium with a 26-story residential tower and five-story mid-rise companion. Heritage's comment letter identified three deficiencies in the DEIR with respect to historic resources. These include: inadequate mitigation measures to avoid impacts on an identified potential Residential Apartment district, inadequate evaluation of the Lawrence Halprin garden and Mario Gaidano podium/tower as potential historic resources, and insufficient information to establish the purported infeasibility of alternatives that would maintain the eligibility of the Tonga Room.

Another project undergoing environmental review is Parkmerced. The site is a mid-century rental housing complex consisting of two-story garden apartments and mid-rise apartment towers and landscape design by Thomas Church. The project proposes demolition of the entire site, except for the towers, over thirty years, replacing it with 5,679 new residential units and aiming to increase residential density and provide new commercial and retail services and transit facilities.

The DEIR determined that the site is eligible as a historic district on the California Register, and identified an alternative that would preserve the historic central core as the environmentally superior option. Heritage agreed with these findings, and suggested a modified preservation alternative that allowed for some infill development to enable the project sponsor to further reach their goals. We also urged the city to carefully consider the sustainability benefits of the preservation alternatives. Both letters are available to view [online](#).

Next on the Issues Committee agenda is review of the Treasure Island DEIR. The proposed redevelopment calls for high density housing, commercial, office, and retail space, new and upgraded public and community facilities, new parks and public spaces, and a new Ferry Terminal. If approved, full build-out is expected over the next fifteen to twenty years.

A LOOK BACK BEFORE WE MOVE FORWARD

By Joyce Roy

Before construction begins on the new "Grand Central of the West," the regional and statewide transit hub for the 21st century, let's honor the 20th century Transbay Terminal that served the public well for more than 70 years. Its opening in 1939 drew huge crowds. It was part of the Bay Bridge project, but was completed three years after its opening.

The Transbay Terminal is an excellent example of 1930s Moderne style, designed by renowned architects Timothy Pflueger, Arthur Brown, Jr. and John J. Donovan. During environmental review for the replacement terminal, Caltrans determined that the building is eligible for the National Register.

Timothy Pflueger (1892 – 1946) began his career in the Beaux Arts style but became adept in many styles. The 1925 PacBell Building was Neo-Gothic, but the Jazz Age inspired the Castro Theater in San Francisco and the Paramount Theater in Oakland.

Pflueger probably selected the streamlined vocabulary of the Moderne style for the Transbay Terminal to compliment the efficient flow of trains and passengers. Because of the loop configuration of its ramps, the terminal accommodated more trains/track/day (88.2) than any other station in the world.

It was a visionary project that was designed to accommodate 50 million passengers annually, but only 25 million used it at its height at the end of World War II. Pictures from the era show that there were too many passengers to wait on the platforms, so they sat in the large waiting rooms until their train was announced.

The passenger experience was primary. After alighting from trains, passengers streamed down one of many stairs or ramps to a mezzanine concourse 10 feet below. With the low ceilings, the vertical distance from the train platform to the street is only 20 feet. Recessed lighting and off-white walls gave some feeling of spaciousness. The terrazzo floors show no wear, even after millions of feet have trod them. After moving through the low mezzanine



Image courtesy of Joyce Roy

A building of architectural beauty and practical utility, the new Railway Terminal for commuter trains near the San Francisco-Oakland Bay Bridge was opened for regular traffic January 15. The picture shows artist's conception of interior of structure.

Artist depiction of the terminal entry when first constructed.

zanine concourse toward Mission Street, the passenger suddenly found himself in a 30-foot high space with tall northern windows framing the San Francisco skyline.

A couple of decades ago, the terminal fell on hard times and many thought of it as an eyesore. One of the problems with a slick Moderne design is if not maintained in pristine condition, it will lose its luster. Its smooth white granite façade shows the city's grime whereas buildings of a darker, rougher stone or brick can age well. The interior lost the light, spaciousness and clean aesthetics of a good Moderne building after a floor for Trailways, and then Greyhound, was inserted in 1989 into the high entry space cutting the height of the tall northern windows. Use of the no-longer-needed waiting areas by the homeless also contributed to its lowered esteem.

In the early '90s, after the existence of the terminal was threatened with proposals to demolish it and sell the site -- public property, for private development -- a group of transit advocates calling themselves Regional Alliance for Transit (RAFT) organized to oppose it. RAFT wasn't focused on saving the terminal building itself, but to maintain it as a placeholder for a new regional intermodal hub that would also accommodate rail, including bringing Caltrain to its site near the Financial District.

Joyce Roy is a Semi-retired Architect & Transit Advocate.

“THE GREENEST BUILDING IS ONE ALREADY BUILT”

“The Greenest Building is One Already Built”, by Leiasa Beckham, LEED AP, will address new and varied preservation green initiatives.

HOSPITAL TO HOUSING: GREEN PRESERVATION IS THE ULTIMATE FORM OF RECYCLING

The former Public Health Service Hospital located at the entrance of The Presidio on 15th Avenue has recently been converted into a luxury apartment building and renamed The Presidio Landmark. A hospital had been at this location since 1875, with the current structure having replaced the original building in 1932. South facing wings were added in the 1950s and, at the request of the surrounding residents, were demolished as a part of this adaptive reuse project.

The Presidio Landmark stands here today as a product of a meticulous, often tedious, planning process that resulted in one of the finest examples of green preservation in San Francisco. The method by which the hospital was respectfully rehabilitated has endowed this building with a new story, “the re-use of a historic structure as the ultimate form of recycling,” says Alexa Arena, Vice President of Forest City Development-SF.

As a building located in a National Park, Forest City was required to comply with the Secretary of Interior’s Standards (the Standards) for Treatment of Historic Properties. The Standards have four possible treatments: Preservation, Rehabilitation, Restoration or Reconstruction. Each treatment has different philosophical objectives when working with historic structures. The Standards for Rehabilitation were selected for The Presidio Landmark because they allow a building to be given a new use while maintaining its historic integrity.

The Standards for Rehabilitation allowed for a complete upgrade of mechanical, electrical, plumbing and fire protection systems. In addition, the Standards for Rehabilitation allowed the removal of deteriorated interior plaster at the exterior walls, which was necessary to install thermal



Photos courtesy of San Francisco Public Library

(Top) The Public Health Service Hospital in 1933 with its original footprint; (Bottom) showing the Presidio and Golden Gate Bridge in background.



“THE GREENEST BUILDING IS ONE ALREADY BUILT”

insulation at the building’s envelope. In turn, these allowable upgrades supported the U.S. Green Building Council’s (USGBC) sustainability goals.

The non-profit USGBC created a set of sustainable building strategies using the rating system, Leadership in Environmental and Energy Design (LEED). This

rating system is performance based and measures a building’s use of energy, water, green materials, carbon dioxide emissions, construction impact, indoor air quality and sustainable innovation. The LEED rating system is voluntary and has graduated building certification levels of Certified, Silver, Gold and Platinum.

The Presidio Landmark is very likely to be the first residential adaptive reuse project in the Bay Area to receive a LEED Gold Certification. Although Ms. Arena found that the use of the Standards and LEED presented no real conflict, she notes that “one area where the Standards and

LEED could be more compatible is in the number of points allocated to adaptive reuse of an existing building.”

The Presidio Landmark is the largest historic building in the Presidio National Park. Forest City paid attention to detail in restoring the building’s original 1932 Georgian Revival style. Exterior historic preservation treatments re-established the original portico, replaced 20,000 bricks to match the original hue, restored 700 windows, and used limestone for the façade from the same quarry in Indiana as the original. Interior historic preservation measures maintained the original door pattern by installing façade doors and transoms in the hallway and restoring original marble wainscot in the lobby and staircase.

According to Ms. Arena, sustainability is one of Forest City’s core business values and selecting LEED green building standards was a natural fit for The Presidio Landmark. The sustainable design features resulted in significant exterior light reduction, a 30 percent reduction in water use, and a 90 percent in indoor spaces receiving natural light. She adds that this project resulted in “75 percent less greenhouse gas impacts than construction of a new building.”

The Presidio Landmark demonstrates that project sponsors can achieve green preservation goals by being respectful of historic buildings and sensitive to the environment.

Leiasa Beckham is a USGBC LEED AP. She is also the owner and project manager for Dunham Properties LLC, specializing in historic residential property. She holds a BS and an MS in Urban Studies and Planning from CUNY and MIT with a concentration in Downtown and Neighborhood Redevelopment Strategies.



Photos courtesy of Forest City

(Top) the Public Health Service Hospital after it closed in 1981 with non-historic wings; **(Bottom)** restored today as The Presidio Landmark apartments



A TASTE OF PLACE: APPRECIATION OF AGRICULTURAL LANDSCAPES THROUGH EXPERIENCE

By Gretchen Hilyard

The landscape of California is varied and rich with natural and cultural resources, allowing the land to support the state's prosperous agricultural industry. Due to the abundance of agricultural resources, we are fortunate in the Bay Area to be in the center of the farm-to-table food movement, where farmer's markets abound and there is easy access to healthy, local food.

However, the connection to the physical place where our food comes from has been obscured by generations of increased industrialization of food production. As a landscape historian, I often think about California's rich agricultural history and how little tangible evidence we encounter in our daily lives to remind us of this history. In May, I set out to directly experience the rich landscape that made California what it is today by exploring one of its abundant agricultural landscapes—Devil's Gulch Ranch in Nicasio.

As I turned off of Route 101 to explore Marin County, the landscape quickly shifted around me as I drove from the busy highway to a 2-lane road into the village of Nicasio, to a dirt road lending panoramic views of the Marin hills. Cyclists matched motorists in numbers on Lucas Valley Road as I approached Devil's Gulch Ranch, where I was to observe a farm-to-table dinner put on by Outstanding in the Field. I could not help but notice the clear physical and mental shift that took place as I ventured further into the "countryside." As a city dweller, I do not make this sort of pilgrimage often enough, and I was looking forward to not only exploring a farm, but also to learning more about the program that encourages such adventures—by simply bringing people to the fields.

Devil's Gulch Ranch is located at the northeastern-most corner of the Golden Gate National Recreation Area, and dates back to 1864, when the Martenelli Brothers farmed the then 873 acres as a dairy farm. Today Mark and Myriam Pasternak own approximately 65 acres, on which they



Photos courtesy of Gretchen Hilyard

raise crops, rabbits, pigs, sheep, quail; breed horses; and have converted a portion of the ranch into a vineyard. The diversified farming methods employed at Devil's Gulch Ranch keep the farm relevant to today's consumer needs, providing products to high-quality restaurants and employing sustainable farming practices.

The ranch is characterized by dramatic rolling hills that overlook the small village of Nicasio, with its small collection of buildings centered around the church along the main road. Experiencing



The surrounding landscape (Top) and local agricultural practices (Bottom) play a large role in the cultural heritage of Northern California

this landscape in person made me thankful that this area of west Marin county is largely protected as part of the Golden Gate National Recreation Area, and due

to the efforts of organizations such as the Marin Agricultural Land Trust. However, few agricultural sites are located within a National Park, and as farmers struggle to keep their livelihood relevant in a changing world, we chance to lose many examples of historic ranches like Devil's Gulch.

As a preservationist, I often find that it is harder to argue to save a landscape than a building. I am sure it has more to do with people's perspective and understanding than it does with the actual value of the resources, but it is an unfortunate reality when landscape resources are threatened. Buildings are discreet and tangible things that are readily defined, whereas landscapes evolve and change over time and their large scale is often difficult to understand and define.

The best way to encourage people to appreciate landscapes and advocate for their preservation is to help them have a meaningful experience in that place. At Devil's Gulch Ranch, farmer Mark Pasternak spoke about his almost forty years of farming the very fields in which we stood, and explained how the ranch is surrounded by lands that are now part of the Golden Gate Recreation Area, a large part of why this area is so well preserved. Seeing the passion and awareness of Pasternak and everyone involved in putting on the dinner that night in the importance of the ranch and its message was truly inspiring.

Outstanding in the Field is an organization that has been hosting farm-to-table dinners since 1999, when chef and artist Jim Denevan first conceived of the idea in Santa Cruz, California. What started out as a selection of dinners at Bay Area sites, expanded to a cross-country culinary adventure in 2003 when the organization purchased its iconic bus, from which the crew travels and operates while on tour. Today, the Outstanding in the Field tour has grown exponentially, and this season will cover sixty-six events in North America and embark on a first-ever international tour.

What first drew me to Outstanding in the Field is the organization's mission: "to re-connect diners to the land and the origins of their food, and to honor the local farmers and food artisans who cultivate it." In an age where it is most common for people to purchase their food from stores and restaurants many times removed from

the actual place it is produced, the idea of bringing people back to the land is refreshing. Outstanding in the Field brings chefs, farmers, winemakers, staff, and guests together to experience local food at its best, outdoors in a beautiful natural setting. Really, the message Outstanding in the Field is sending is not just one of a local food movement, but of a sense of place movement. Farm-to-table dinners and similar events create meaningful experiences for people so that they can learn to appreciate agricultural landscapes through their own perspective.

While there is a large focus on the culinary aspects of Outstanding in the Field's events, with carefully selected local chefs, farmers with a passion for their work, and guests eager for a gourmet meal, there is also a great focus on the actual setting and experience of the guests and team on location. Each dinner includes a tour of the farm and short speech from Denevan and the host farmer, to explain what the event means to them and how they fit within the greater local food movement. During the tour, Pasternak spoke about the history of the farm and explained that, "part of our passion is to expose people to farming so they learn that meat doesn't come from a package and milk doesn't come from a carton." The educational message is the undercurrent to the evening, and is encouraged by discussion among guests, farmers, and staff as they enjoy a thrilling outdoor culinary experience.

The dinner at Devil's Gulch Ranch was run by the staff like clockwork from a small tent that served as an outdoor kitchen. Under the expertise of Flour and Water Chef Tom McNaughton and winemakers John Lancaster and Robert Perkins of Skylark Wine Company, the five course meal was served to the 180-plus guests seated at a long table covered with a white table cloth, the centerpiece of all of Outstanding in the Field's dinners. Denevan, acutely aware of the weather forecast for the night, carefully selected the site for the table within the grapevines, so that as the day turned to twilight, the table was dramatically showcased in the last rays of sunlight.

Devil's Gulch Ranch and the Marin hills provided an appetizing setting for the dinner, which included pork and rabbit from the farm and locally raised vegetables. As



Outstanding in the Field brings agricultural heritage to the dinner table

the evening came to a close, I left feeling refreshed from the crisp night air, satiated from the gourmet meal, and inspired by the people I met and the subtle message of the event—to connect people back to the landscape so that they gain a new appreciation for its value. The direct connections of people to the land, like those forged through events like farm-to-table dinners, are crucial to the continued preservation of California's agricultural landscapes. So the next time you pick up that milk carton, think for a moment about the green grass and rolling hills upon which the cows lived and the long history this represents.

More information about Outstanding in the Field can be found at outstandinginthefield.com

Gretchen A. Hilyard is an architectural historian and cultural landscape specialist at Page & Turnbull in San Francisco. She holds an M.S. in Historic Preservation from the University of Pennsylvania and a B.A. in Architectural History from the University of Virginia. Gretchen is President of the Northern California chapter of Docomomo and an active member of the Northern California chapter of Historic American Landscape Survey.

USING INNOVATIVE HALS METHODOLOGY FOR SAN FRANCISCO PRESIDIO PROJECT

By *Chris Pattillo, PGAdesigninc*



Doyle Drive high viaduct frames a view of Angel Island

Photos courtesy of Chris Pattillo

Completed in 1936 as the southern access for the Golden Gate Bridge, Doyle Drive is being replaced by a parkway that crosses the northern rim of the San Francisco Presidio. Construction of the new road — a 1.6-mile section of Route 101 — has impacted an area that is rich in history, dating from 1776.

The original adobe fort built by Spain in that year, later taken over by Mexico, was seized by American forces in 1848. A Civil War-era fort was built here, and the Presidio continued to play an important military role until recent years. Listed on the National Register of Historic Places in 1966, the site deserved extensive documentation to record its historic features before they are modified, buried or destroyed during construction. Among the potentially impacted cultural resources are buildings, roadways, concrete batteries, stone walls, curbs, views, and a historic forest.

As part of project mitigation efforts, ICF/Jones & Stokes was charged with completing heritage documents under three programs: the Historic American Building Survey (HABS), Historic American Engineering Record (HAER) and the Historic American Landscape Survey (HALS). A relatively new program, HALS is designed to record historic landscapes in three distinct ways: measured and interpretive drawings; written histories; and large-format black-and-white photographs.

In December 2008, ICF asked PGAdesign, a 15-person landscape architect firm in Oakland, Calif., to produce the measured drawings. PGA assembled a well-qualified team and outlined a scope for phase one of the project, which was promptly approved by Caltrans, one of three entities administering the project.

PGA then began creating new methodologies for the project within a framework that provided limited precedents. After Congress created HALS in 2000, draft guidelines weren't finalized until 2005. Only eight other sites had begun Level 1 (thorough) documentation in California, and each was quite different in character from the linear Doyle Drive. The result was that suitable models were difficult to find. Our previous work on cultural landscape reports, as well as our contributions to historic structures reports, provided some guidance. Our experience with HALS for three of the other California sites was also extremely helpful in meeting the challenge.

PGA decided to plot two sheets for each section. Softscape features like plants, topography and non-paved surfaces would be recorded on one of the sheets, and hardscape features on the other. Without the benefit of time to test and refine the methodology, PGA's teams began working in an area that had already been scheduled for tree removal. There were some initial

inconsistencies in recording methods, but we refined our process with each day's experience and found the teams to be efficient working groups. One person in each team drew features on the plan sheet while the other made notes on a field inventory form we had created for the project. The teams also helped us decide what to record — and how — while providing a greater degree of safety during work in overgrown areas hidden from view.

The working groups soon developed abbreviated notations that greatly enhanced the project's efficiency. Based on two existing surveys and field observations, the softscape team at first recorded a list of species for each sheet, assigned numbers, and noted the plant numbers on the plan sheets. After a few days in the field, however, we were able to prepare a plant list of the species we had found. We then assigned two-character acronyms for shrubs, perennials, ground cover and vines (*Cotoneaster lacteus* became CL, for example) and adopted a four-character designation for trees (such as PR/MP for *Pinus radiata*/Monterey Pine). The hardscape team developed a similar system of abbreviated codes for such features as curbs, stone walls, fences, furnishings, handrails and lights — in this case organizing them by type. A marked reduction in recording time was coupled with a greater consistency in the way features were recorded.

PGA's improved efficiency provided time for capturing greater detail. The hardscape team used a GPS unit to take latitude



The historic forest dominates and encloses the San Francisco Presidio



Field crew member recording field notes for the HALS existing conditions drawings

and longitude readings for features hidden from view in aerial photographs, and therefore missing from the survey. As part of the softscape team, meanwhile, I had an opportunity to observe the site as a whole while my partner, Cate Bainton, made her drawings. I recorded my impressions of what stood out in each piece of the Doyle Drive puzzle, trying to capture the character of the site in a way that would be useful in assembling the pieces of that puzzle for a reading of the complete landscape.

The team also took 150 to 275 photographs during each day in the field, to augment the written record as well as Brian Grogan's official large-format, black-and-white photography. A naming system was developed and refined for the digital photos, intended to assist in preparation of the existing-conditions plans in the subsequent phase. Because this work would be done much later, in the office and out of sight of the physical field conditions, the extensive photographs would help drafters understand what should be depicted.

The quality of the initial work is doubly important in this case because there may be no opportunity for a second look. Many cultural resources are documented and then retained, but the demolition of Doyle Drive is imminent. Failure to adequately record a feature could mean that it truly would be lost forever. Understanding the value and importance of HALS for a project like this, PGA placed the highest priority on careful planning for future needs and

contingencies.

After focusing on details during our initial field investigations, we felt the need to view the site more holistically and develop an approach that would capture the breadth of the landscape. Documenting buildings or engineered structures for HABS or HAER involves individual tangible objects, but the

complexities of portraying a landscape go beyond measurement and quantification. A landscape is a kind of tapestry depending on all the contributing elements for its full effect — like the shape of the land, the color and texture of plantings, or the effect created by man-made objects. The challenge is how to capture and preserve those qualities for posterity.

Our first approach, after recording details of existing softscape and hardscape conditions, was to view the diversity of the site from several selected locations with good vantage points. We decided to

“Failure to adequately record a feature could mean that it truly would be lost forever.”

have each member of the core field crew observe the setting for three minutes, then describe the view with a digital recorder that allowed us to avoid the distraction of note-taking. It also provided the unintended advantage of capturing natural sound at each location, and the nature of those sounds was noted during transcription.

The field crew applied the same method in focusing on particular topics as they would be categorized in our Landscape

Inventory Summary Forms, such as circulation, vegetation, natural features, structures, spatial organization and land use. Many of these things had already been recorded, but in this exercise our objective was to capture a whole picture and discover patterns. Instead of looking down at detail we “focused up and out” to take in a broad sweep of the landscape, finding things that we may have viewed differently initially.

We observed the contrast, for example, between the large masses of forest and large-scale roof structures of the Presidio and the fine texture of individual buildings in the city. The colors of the Doyle Drive corridor are almost exclusively limited to white buildings, red roofs and varying shades of green, whereas the cityscape has an overall coloration of light pastel and white. From Bank Street, directly beneath an elevated section of viaduct, we described looking through an army of columns supporting Doyle Drive while the recorder caught the rhythm of tires running over a joint in the road above. The descriptions, impressions and data were added to our summary forms and will be available to future generations as part of our field notes.

Stepping back to take in the big picture also helped us to “see the invisible.” When we started our field work, there were certain things I ignored because I had subconsciously judged them not appropriate for HALS recordation — things like temporary fencing around construction material, bright orange plastic webbing deterring foot traffic in a newly hydro-seeded area, a Salvation Army trailer in a parking lot, newly graded pathways or freshly cut tree stumps — but after the seventh day of field work I was struck by



Columns visible from Bank Street beneath Doyle Drive

the word “enuf” painted on the side of a battery I had photographed. I realized that graffiti was and is a powerful component of the landscape, and should not be ignored. Graffiti covers most of the batteries, the walls of Building 670, as well as sections of the walls and piers that support Doyle Drive. Places that are normally hidden from view have been painted with emphatic works of art. Graffiti and other ephemera are part of the Doyle Drive landscape.



Graffiti painted on one of five batteries within the study area

Our charge was to record the existing conditions of the entire landscape — not just the features deemed “appropriate” for HALS — so I began to see the invisible. The Salvation Army trailer I’d ignored was parked the entire time we were working in the field, and its physical presence had much more impact than the lights or trees. Temporary enclosures containing construction material told us this was an actively functioning landscape, worthy of notation.

Being acutely aware of the landscape even led to the serendipity of discovery. While pointing out an elaborate concrete footbridge that I felt should be protected during construction, I mentioned an open manhole I had noticed at the far end a few days earlier. I was concerned that it could be a hazard, but it proved instead to be an important discovery for Ed Yarbrough, the senior architectural historian for ICF. He had just discovered the true purpose of Building 670, one of three communications buildings that relayed data from

observation posts and gun batteries on the Presidio. That data was carried by underground cables that could be accessed by manholes like the one at the end of the footbridge. It was the first manhole identified by the team as part of the strategic and highly confidential defense communication system.

Notable landforms and landmarks are visible from many locations within the study area, including the notorious Alcatraz Island, Angel Island, Fort Baker, the Marin Headlands, the Golden Gate National Recreation Area and the East Bay hills in the far distance. The Golden Gate Bridge — painted the same red-orange as the viaduct — provides a classic backdrop to many views. These were illustrated on our External Views Diagram, which was also used to show the Presidio’s position within the Bay and its relationship to Marin, Contra Costa and Alameda Counties.

The topography of the site is one of the most important character-defining features. Much of the Presidio sits at the top of a bluff where the city’s defenders had a good vantage point to protect the Bay waters. There are two places where the land slopes gradually down to connect the upper and lower portions of the site. Elsewhere there are vast flat expanses. The Parade Ground slopes gently towards the Bay. Contour lines on the built environment plans show this varied topography in plan view, but section drawings were essential to fully understanding the site’s landforms.

At first glance, the Doyle Drive study area includes few noteworthy historic landscape features. As with many landscapes, it is the buildings and in this case an overpowering engineered structure that dominate the landscape. With the excep-



Field crew members Garrett observing part of the defense communication system

tion of the historic forest, the “landscape features” are far more subtle and, like much of landscape architecture, are easily overlooked. These artifacts are utilitarian and functional, not ornate or decorated. Yet the craftsmen who built them took pride in creating curb walls with squared cobbles; battered walls with rounded tops; semi-circular cobble or brick-lined swales; uniquely-shaped concrete culverts; battered concrete walls surfaced with recycled flatwork; or broad simple stairs. These enduring, functional features deserve recordation and recognition. Each piece of craftsmanship is a work of art, and these we chose to record with illustrative hand drawn details.

We hope our approach to the project will be welcomed by future researchers, who will have at their fingertips not only the smallest of details but also something that is more difficult to capture — a sense of what it was like to stand where we stood on those days in 2008 and 2009.

Chris Patillo is a founding partner of PGAdesign Landscape Architects. She received my Masters degree in Landscape Architecture from UC Berkeley, in 1975. She served as the project manager for PGAdesign on the Doyle Drive project. In 2004, she along with her business partner Cathy Garrett and Betsy Flack, Program Director of the West Coast office of the Garden Conservancy, founded the Northern California Chapter of HALS.

“FROM THE BAY WINDOW”

SPOTLIGHT ON A DOCENT: LAURE LATHAM

On February 26, 2002, I was greeted by Natasha Glushkoff at the door of 2007 Franklin. It was my first day in an 8-week training series on San Francisco history and architecture. John Gaul stood there in his gentlemanly appearance, cane in hand and top hat on the head. Wine was served, crackers too. I made friends - who I still see - and became part of the Haas-Lilienthal docent family. Combining fun and local history, Haas-Lilienthal was a dream.

I grew up in the South Pacific on an island called New Caledonia. Snorkling was definitely more part of me than architecture. However, I later moved to Europe and South East Asia where I fell in love with history and old stones. When I moved to San Francisco in 2001, I was hungry to discover the city. Haas-Lilienthal was my door to the city's secrets. I loved the ethnological insight into Victorian San Francisco and got a kick out of deciphering the city's streets with their doughnuts, sunburst designs and Italianate false fronts. I turned into a literary glutton on everything San Francisco.

My first docent shift was darn intimidating, but it got easier over time. That was a relief! After having switched to private tours after I had my first baby, I now focus on Heritage Hikes for school groups. Eight years later, I still docent with the same admiration for the house, and I've finally put together two Victorian costumes that I wear with a wig and period jewelry. When 5th graders walk inside the basement, I always get surprised looks, and many a child has come to me with questions on how long it takes to curl my hair or whether I wear a corset. Good gracious, they know what a corset is! The time travel machine comes to life for them the minute they walk in. My favorite part is seeing the kids transform over the duration of the tour from 21st century kids to little Victorian children. I notice their manners changing, their choice of words, their posture even. That's how I know they got the experience they came for. It's not so much about how much they learn as how they imagine growing up 130 years ago.

I got interested in children's tours because I now have two little girls of my



Laure has experience with private tours and Heritage Hikes, and all love her costumes.

own. They both know the house and they both wish they had a playroom like the one upstairs, with the precious porcelain dolls and doll house. Interestingly enough, they always refer to Haas-Lilienthal as “the house with the train.” I guess that really sets the museum apart for them.

Unfortunately this year I've had to slow down my Haas-Lilienthal duties, but it's for a good reason and it's temporary. I'm writing a hiking guidebook called “Best hikes with kids in the San Francisco Bay Area” that will be out next year. So until September when my manuscript is due, hiking will be a daily activity. Will you be surprised that I managed to sneak a lot of local history in my hike descriptions? Recently I've also fallen in love with another San Francisco “tradition”: swimming in the bay. This year I completed my second swim from Alcatraz and I swim in the bay every weekend. But what I do, regardless of time or season, is write. I write a blog called Frog Mom (www.frogmom.com) and I write for several local websites or magazines (Red Tricycle, SFKids, Examiner.com, GGMG). I also started writing a historical fiction for middle-graders about 1830s Kashaya Pomo Indians and the Rus-

sian history of California.

When I talk to friends about Haas-Lilienthal, I always mention the big storm doors, the cool kitchen, the sunny master's bedroom, the stained glass windows, the miniature train set, the hand-made doll house, but I know that without all the hours spent by volunteers, the house would not be living a happy afterlife. I guess this is what keeps me coming back. The Haas-Lilienthal house needs to live on for future generations because it is so unique. Hope to see some of you there in the near future.

VISITOR NUMBERS

For the months of March 2010 through June 2010, the Heritage volunteers have helped accommodate:

- 1437 house tour visitors
- 53 walking tour participants
- 199 special tour visitors
- 644 on children's tours

Thanks to the docents for all their hard work!

HERITAGE VOLUNTEERS

FOOD: FROM BOARDINGHOUSE TO APARTMENT HOUSE

By Mia Ritzenberg

Industrialization in America permeated and transformed the customs of everyday life, particularly in urban centers across the country. In the decades following the California Gold Rush, San Francisco experienced immense population growth; scores of young people flooded the city, looking for employment and lodging as they answered the pressing need for large numbers of lower-paid skilled workers. The major housing paradigm for this labor force progressed from the boarding house to the rooming house, and finally to the apartment, the transition spurred by the changing demands of the city-dweller and conditional upon advances made within the kitchen—accessibility, appliances, and foodstuffs.

By and large, boardinghouses served as the accommodation of choice for this new population of single, newly-arrived workers: around 40 percent of commercial housing listings in the San Francisco city directory were boardinghouses in 1875¹. Boarders rented space by the day, week or month, and paid for meals upfront. These meals were prepared by the landlady of the establishment, and boarders dined together at fixed times. The convenience of this arrangement for the young laborer is clear, though flexibility and choice were markedly absent, and tenants paid for the meals irrespective of whether they actually ate at home.

The popularity of the boardinghouse persisted until around 1890. A substantial shift away from the boardinghouse model reflects owners' decreasing inclination to feed their tenants. Preparing food for guests was expensive and labor-intensive, often requiring a meal servant. With this realization, the shift from a room-and-board model to one that eliminated meal service seems inevitable: not only did it significantly reduce the landlady's burden, but it also allowed her to rent out the now-defunct dining room and trim the staff of meal servants.

Following the demise of the boardinghouse model in San Francisco around 1890, the predominant housing option for the temporary tenant was the downtown rooming house. The

occupants' demographic had not changed: young, skilled men and women, new to the city, laboring to make ends meet. They were living in what amounted to "upstairs hotels," using a shared bathroom down the hall and taking all meals in a restaurant, saloon, or with a family down the street. As Paul Groth notes in *'Marketplace' Vernacular Design: The Case of Downtown Rooming Houses*, fewer restrictions around eating was the key advantage of restaurant-and-rooming-house life over boarding life. He writes, "On the boarding plan, tenants had to eat at predetermined times and pay for meals they often missed. On the rooming plan, tenants could vary the times, places and expenses of dining."² During this period (1890–1915), San Francisco property owners constructed downtown rooming houses in large numbers. This housing type, however, was soon superseded by a new one: the efficiency, or studio, apartment.

The City housing code stipulates that all "apartments" must contain a kitchen, bathing facilities, and a sleeping area. The standard efficiency plan appears in San Francisco at least as early as 1911, in Charles P. Weeks's Macbeth Apartments on Geary



A dining option for downtown rooming house tenants in 1910: Il Trovatore Restaurant; 504 Broadway Street

Street. The trend continued to develop during the 1910s, appearing as different configurations of living room, bedroom, dining room and kitchen. Adaptability was a hallmark of studio spaces, both in how rooms were used and in the dining options allowed by having a kitchenette in-house. The efficiency plan was fully fleshed-out in the 1920's by large-scale investor-builders. In some cases, the size of the kitchen was actually growing; this was in direct response to criticism that apartments lacked domestic features increasingly offered by privately-owned and suburban homes.³

Within a span of thirty years, San Francisco's nineteenth century boardinghouses had given way to turn-of-the-century rooming houses, soon replaced by apartments. Notably, these shifts were concurrent with significant changes in food production, without which American urban living and eating habits could not have evolved so dramatically. Introduction of packaged foods and consumer kitchen appliances into the American household drove the emergence of the small apartment kitchen (and the subsequent demise of the downtown rooming house).

³ Sandweiss, Eric. "Building for Downtown Living: The Residential Architecture of San Francisco's Tenderloin," *Perspectives in Vernacular Architecture*, Vol. 3, 1989. Pages 160-173.

¹ Groth, Paul. *Living Downtown: The History of Residential Hotels in the United States*. Berkeley: University of California Press 1994. Pages 91-94.

² Groth, Paul. "Marketplace" *Vernacular Design: The Case of Downtown Rooming Houses Perspectives in Vernacular Architecture*, Vol. 2. 1986. Pages 179-191.

HERITAGE VOLUNTEERS

This is not to say that packaged food wasn't available before the twentieth century: the availability of such food had already transformed the daily consumption habits of millions of U.S. households. Canned food, canned coffee, packaged meat, boxed cereal, and other mass-produced foodstuffs began to appear on urban grocery store shelves in the decades after the Civil War, and the pulse of food processing quickened with accelerating industrialization. Manufacturers sold more and more brand-name foods, contained in standardized bottles, boxes, cans and wrappers. Scores of new products were introduced, including Grape Nuts, Kellogg's Corn Flakes and other breakfast cereals, canned tuna, Nabisco's Animal Crackers, Ovaltine and Karo syrup, just to name a few from the first decade of the twentieth century.

These goods were not just attractive, but necessary – as cities grew, fewer households had access to their own food supplies (the family hen, cow or garden), so many consumers in the city turned to mass-produced foods as a source for meals.⁴ As the century progressed, manu-

facturers streamlined their methods of processing food for widespread distribution, including Clarence Birdseye's invention and refinement of the technology to freeze food for shipping and storage. The momentum of the shift was unstoppable. Packaged foods continued to gain popularity during the 1920s, and an increasing percentage of Americans came to rely on ready-to-eat food items, including Welch's grape jelly, Hostess Cakes, Kool-Aid, Peter Pan peanut butter, Velveeta Cheese, Gerber baby food, and Wonder Bread.

While the growing availability and quality of packaged food made eating at home practical for the urban apartment-dweller, so too did the introduction of smaller and more affordable appliances in the kitchen. Reliable and readily-available electricity powered these kitchen conveniences, the refrigerator prominent among them. Since the introduction of the earliest electric refrigerator in 1915, the unit quickly evolved; home refrigeration became widely available in 1927 with the GE Monitor Top, and the cost dipped significantly as well (around \$450 in 1927, compared with \$1,000 for its 1918 predecessor).⁵ Similarly, the elec-

tric dishwasher, mixer, stove and toaster became widely available, ushering in an era of ubiquitous consumer kitchen appliances. The impact of these labor-saving devices is virtually inestimable – they made storage of perishable foodstuffs cheaper, longer and safer, facilitating ready preparation and availability.

A confluence of evolving behaviors and technologies precipitated changes to American food consumption in the decades between the Civil War and the Depression. San Francisco boardinghouses disappeared as owners stopped providing food and as rooming houses gained popularity, due in part to flexibility for budgets and preferences. Parallel introduction of the studio apartment, with the convenience of a kitchen and reliable electricity, increased the market for appliances and ready food products. Changes in the urban fabric helped shape the needs and wants of customers, and each successive transformation brought Americans closer to self-sufficiency in the form of packaged foods, easily prepared with new, modern cooking appliances.

4 Koehn, Nancy F. "Henry Heinz and Brand Creation in the Late Nineteenth Century: Making Markets for Processed Food," *The Business History Review*, Vol. 73, No. 3, 1999. Pages 349-393.

5 DeLong, J. Bradford. "The Economic History of the Twentieth Century: Slouching Towards Utopia?" *University of California at Berkeley and NBER*, 1997.

WELCOME NEW VOLUNTEER COORDINATOR, PAMELA PRINCE

I'm a 3rd generation San Franciscan, with deep enthusiasm for the cultural history of our beautiful Bay Area. I first visited the Haas-Lilienthal house more than thirty years ago; the model trains were still running expansively and exuberantly up in the attic. The house remained in my memory and imagination for all that time, and now I find myself working up in that same attic, in the former linen closet of the house, as your volunteer coordinator.

In between these two events I graduated, magna cum laude, from UC Berkeley with a degree in Art History. I opened a gallery in the city, selling and exhibiting fine art prints and vintage posters. I worked in the field of publishing as pub-

lisher with two national art publishing companies; and I've written and produced twelve books, published and distributed through Random House, Simon & Schuster and LittleBrown. I've served as Board Chair for Drawbridge, an expressive arts program for homeless and at-risk children in the Bay Area, and on the Board of ZYZZYVA, a San Francisco-based literary magazine publishing art and writing by West Coast contributors. I was active in the Berkeley Architectural Heritage Association for many years.

I've traveled extensively, for personal and professional purposes, and have always been grateful to come back home to this area, graced in many ways. I'm pleased to be working with an organization that cares to protect and celebrate our architectural legacies of the past, and to preserve those gifts for the future.

My husband and I live in the Berkeley hills, where my 23-year old son was raised. The house, designed by a student of Ber-



Pamela Prince brings a wealth of exhibition and publishing experience to Heritage

nard Maybeck, is a small one, but has a grand view of San Francisco and the Bay, which I wake up to, with appreciation, every morning.

AUGUST - NOVEMBER 2010

SUN	MON	TUE	WED	THU	FRI	SAT
<p>AUGUST 5, 5:30PM Lecture: The Making of Shanghai Architecture Asian Art Museum 415.581.5300 www.asianart.org</p> <p>AUGUST 6, 11:00AM Tour: Julia Morgan's Berkeley City Club Berkeley Architectural Heritage Association 510.841.2242 berkeleyheritage.com</p> <p>AUGUST 7 – 8 Event: Aloha Festival Presidio Trust 415.561.5418 www.presidio.gov</p> <p>AUGUST 12, 6:00PM Lecture: Failed State? California's Political Crisis in Historical Perspective California Historical Society 415-357-1848 www.californiahistoricalsociety.org</p> <p>AUGUST 14, 5:00PM Open House: Greene & Greene's Thorsen House Berkeley Architectural Heritage Association 510.841.2242 berkeleyheritage.com</p> <p>AUGUST 29, 2:00PM Tour: Oak Center Historic District Oakland Heritage Alliance 510.763.9218 oaklandheritage.tumblr.com</p> <p>AUGUST 31, 9:00AM Workshop: Exploring Cultural Landscapes through Case Studies California Preservation Foundation 415.495.0349 www.californiapreservation.org</p>		<p>SEPTEMBER 1 – 30 Event: Architecture and the City AIA-SF 415.362.7397 www.aiasf.org</p> <p>SEPTEMBER 12, 1:00PM Event: Gatsby Summer Afternoon Art Deco Society of California 415.982.DECO (3326) www.artdecosociety.org</p> <p>SEPTEMBER 14, 7:15PM Lecture: American Rococo: Evolution in Style American Decorative Arts Forum of Northern California 415.249.9234 www.adafca.org</p> <p>SEPTEMBER 14, 7:30PM Lecture: Visitation Valley: San Francisco's First Named Neighborhood San Francisco Museum and Historical Society 415.537.1105 www.sfhhistory.org</p> <p>SEPTEMBER 16 Lecture: "The American Renaissance" with Richard Guy Wilson The Institute of Classical Architecture & Classical America 415.445.6700 www.classicist-nocal.org</p> <p>SEPTEMBER 23, 6:00PM Lecture: Historic Hetch Hetchy Water and Power System AIA-SF 415.362.7397 www.aiasf.org</p> <p>SEPTEMBER 28, 7:00PM Lecture: History of SF Fire Department Badges San Francisco History Association 415.750.9986 www.sanfranciscohistory.org</p>	<p>THROUGH OCTOBER 3 Exhibit: New Topographics: Photographs of a Man-Altered Landscape San Francisco Museum of Modern Art 415.357.4000 www.sfmoma.org</p> <p>OCTOBER 6 – DEC 5 Exhibit: VIVO: Days of the Dead 2010 Oakland Museum of California 510.238.2200 museumca.org/</p> <p>OCTOBER 22 – 23 Event: Venice: Queen of the Adriatic Humanities West 415.391.9700 www.humanitieswest.org</p> <p>OCTOBER 29, 9:00AM Seminar: Fourth Quarter Gardens: An August to December Romance The Garden Conservancy 415.441.4300 www.gardenconservancy.org</p>			

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HERITAGE TOURS

HAAS-LILIENTHAL HOUSE TOURS

Wednesdays 12 noon to 3:00 pm

Saturdays 12 noon to 3:00 pm

Sundays 11:00 am to 4:00 pm.

WALKING TOURS

•Pacific Heights Sundays, 12:30pm

•A Walk Along Broadway

Second Saturday monthly, 1:30pm

•Beyond Union Street: A Walk Through Cow Hollow

Third Saturday monthly, 1:30pm

•Walk the Fire Line: Van Ness Avenue Fourth Saturday monthly, 1:30pm

Heritage tours are free to members and their guests, \$8 for the general public/\$5 for seniors and children 12 and under.

To arrange Group Tours call 415-441-3000 x24

Tour/Event Information Call 415-441-3004 or go to: www.sfheritage.org

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

2010 HERITAGE LECTURES

Price for the entire 2010 series of five lectures is \$35 for Heritage members and students with ID, \$50 for non-members. Tickets for single lectures are \$8 for members/students, \$12 for non-members.

Call 415-441-3000, x14 or email broldan@sfheritage.org to order. Full program descriptions are on the Heritage website.

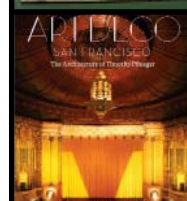
All lectures begin at 6:00pm at the Bayside Conference Room, Pier 1 on the Embarcadero. Doors will open starting at 5:30pm.



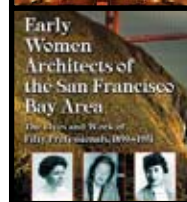
JULY 22: Kaleene Kenning
 “Peter Schmidt, Victorian Master Architect”



AUG 19: Nancy Goldenberg
 “Pier 70: a Microcosm of American Ship-building from 1884 - 1945”



SEPT 23: Therese Poletti
 “Art Deco San Francisco: The Architecture of Timothy Pflueger”



OCT 21: Inge Horton
 “Bay Area Women Architects: Julia Morgan’s San Francisco Cohorts”



NOV 18: Andrew Wolfram
 “Forgotten Modern Masters”

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HAAS-LILIENTHAL HOUSE

A property of San Francisco Architectural Heritage, the historic Haas-Lilienthal House is a great venue for weddings, corporate, or personal event. The house is ideal for small parties or retreats, and can accommodate up to 150 guests.

For more information, call 415-441-3000, ext 14 or visit the [Heritage Website](#).

JOIN SAN FRANCISCO ARCHITECTURAL HERITAGE!

PLEASE ENTER MY MEMBERSHIP IN THE FOLLOWING CATEGORY:

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| <input type="checkbox"/> \$30 YOUNG PRESERVATIONIST (YP) | <input type="checkbox"/> \$2500 MONUMENT |
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