



PORT TO SEEK NATIONAL REGISTER DISTRICT FOR NORTH WATERFRONT

In a rare “harmonic convergence”, the Port, the Bay Conservation and Development Commission (BCDC), Save the Bay and preservation interests have reached agreement that San Francisco’s northern waterfront should be a National Register historic district. Reflecting that concurrence, the Port Commission has authorized staff to prepare the nomination for a district extending from Pier 45 on the north to China Basin on the south. This decision does not preclude separately designating Pier 70 (Union Iron Works) and Fisherman’s Wharf, in the future.

The Commission’s vote in February represents an important milestone in a planning process that began ten years ago. In 1990, San Francisco voters approved the initiative Proposition K, calling a halt to non-maritime development on Port property until a comprehensive land use plan was in place. In the years that followed, the preservation community lobbied ardently to include adequate protection for the waterfront’s historic resources in such a plan.

When the Port Commission adopted the Waterfront Land Use Plan in 1997, it included a Design & Access Element that provides guidelines “for the preservation and development of public access and open space, views, and historic resources, as well as architectural criteria that will be applied to new development.” The task remained to identify those historic resources.

Over a period of more than 20 years, the waterfront has been the subject of various architectural studies and surveys, including those done recently by Heritage and by Architectural Resources Group. In an effort to reconcile the findings of these studies and reach a consensus, Port planning staff, led by Diane Oshima and Alec Bash, met earlier this year in two extended sessions with preservation professionals. Also participating were Joe La Clair, senior planner with BCDC, and Marc Holmes, representing Save the Bay. The result was a list identifying what is significant and what not among the Port’s waterfront properties between Pier 45 and China Basin.

Staff from the State Historic Preservation Office (SHPO) have already come down from Sacramento to walk the waterfront with Port planners, Heritage and other interested parties to begin the process of defining the boundaries of the district. The thorough research required for the nomination will provide the needed historical information to determine the district’s period of significance and to decide what structures will make the final cut for inclusion as contributors to the district.

Although it had been hearing all along from more than one source, Heritage included, that there should be a historic district, the Port seemed until fairly recently to prefer dealing with the designation of these resources piecemeal, on a case-by-case basis. Paul Osmundson, the Port’s director of planning and development, effected the turnabout in thinking apparently as a result of several factors. When the Port submitted Pier One last year for listing on the National Register, the State Historic Resources Commission urged the inclusion of Piers 1 1/2, 3 and 5, which form a group with 1. Port planners got the message that the State Office would welcome an even larger district, whose approval might be easier than trying to get separate listings for individual resources down the line.



Many piers in this pre-1957 photograph of San Francisco’s waterfront no longer exist. In the interest of protecting what remains, the Port will seek listing on the National Register. *Photograph courtesy of the Planning Department*

EXECUTIVE DIRECTOR'S COMMENTS

The first six months as director have been a busy learning experience for me. Getting to know many of you, the membership, and San Francisco's neighborhood, business and political leaders has yielded tremendous opportunities for me to communicate Heritage's mission. However, I am also aware that like many fixed on a mission, we can forget that communication is a principal key to success.

At the January semi-annual meeting the membership clearly stated we needed to do a better job of transferring information and interacting with our membership. The board and staff heard your request to increase the frequency of our communication. We also recognized the desire to be engaged in meaningful and ongoing dialogue about important preservation issues.

To accomplish these goals, we have developed an e-mail distribution list. If you would like to receive notices via e-mail of preservation activities, alerts for important issues and upcoming meetings or events, please contact Donald Andreini at dandreini@sfheritage.org.

Further, we are investigating ways to improve our web site to make it more informative and more efficient. We are also in the process of developing a list-serve site to promote dialog among our members. While we continue to meet the daily challenges of our mission we will be working to make these improvements. With all of these new tools to communicate in the electronic digital age, the Heritage newsletter will remain the premier means to reach our members and friends, and we will maintain the quality of this valuable educational resource as a part of our mission.

As you will read in this issue, Heritage is working on two very important preservation issues. First is the inclusion of historic structures as physical and economic determinants for future Port development. Heritage has joined with interested neighborhood and citizens' groups, Telegraph Hill Dwellers Association, San Francisco Tomorrow, and The Northeast Waterfront Citizens Advisory Committee to help secure recognition of these unique waterfront resources dating from 1915.

The Port of San Francisco will seek the designation of the area from China Basin north to Pier 45 as a National Register district. Designation will provide the economic benefit of federal tax credits for certified rehabilitation, simplify the review process, and provide consistent treatment of these unique structures. This incentive is currently being used to benefit the development of Pier One.

We will continue to work with the staff of The Port of San Francisco, California's Bay Conservation and Development Commission and Save the Bay for the retention of historic piers, sheds and bulkheads. As the Special Area Plan for the Northeast Waterfront develops, Heritage will continue to focus attention on historic resources.

Secondly, the fate of 722 and 728 Montgomery Street, two buildings in the Jackson Square Historic District, is a critical preservation issue. For more than two years these landmark buildings have been at risk. With permit application approval in hand, the owner has moved too slowly to weatherize and stabilize these buildings from continued and ongoing deterioration. If permitted to be demolished through further neglect it will be a first for San Francisco—willful neglect will result in the destruction of a landmark building in the city's first historic district, impoverishing our urban landscape.



Charles Edwin Chase, AIA
Executive Director

SAN FRANCISCO ARCHITECTURAL HERITAGE

A non-profit member-supported organization dedicated to the preservation and adaptive reuse of architecturally and historically significant buildings in San Francisco, since 1971.

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JACKSON SQUARE LANDMARKS PLACED AT GREAT RISK

Heritage has heard from a number of San Franciscans concerned over the deplorable conditions at two of the city's most important historic buildings. In fact, Heritage has tried for months to get the owner, Nancy Ho-Belli—who sits on the Landmarks Board—to address these deteriorating conditions. Her failure to do so, and the failure of the Department of Building Inspection to act swiftly and resolutely to require her to do so, have placed these buildings at great risk. And yet we have learned that a far worse fate may be in store for these landmarks.

The buildings, at 722 and 728 Montgomery, are commonly known today as the Belli buildings, having housed the offices of the famed attorney Melvin Belli for many years. Indicative of their great significance, they were among the first ten landmarks designated by the City of San Francisco, after adoption of the landmarks ordinance in 1967, and were incorporated into the city's first historic district, Jackson Square, in 1972. Dating from the early 1850s, they are, according to the historic district case report, among the "sole survivors of the early central business district of San Francisco, and thus the sole physical reminders of the city's beginnings as a great port and mercantile center."

William Kostura has generously shared some additional information from his research of the area. While he believes 722 is of later construction, he calls 728 "the oldest known commercial building" in the city. During the 1860s and early '70s it housed offices of silver mining companies. Between 1880 and 1959, 728 Montgomery provided studios for many illustrious artists, including Jules Tavernier, Arthur Mathews, Ralph Stackpole, Gottardo Piazzoni, A. Stirling Calder and Maynard Dixon. In 1882, the artists at 728 threw a party for Oscar Wilde during his visit to San Francisco; it is the only remaining Oscar Wilde site in the city.

Ms. Ho-Belli received a permit on November 30, 1998, to upgrade the two structures seismically and restore them, under a certificate of appropriateness duly approved by the Landmarks Board. After preparatory demolition had

begun, complications arose from the building next door, at 730 Montgomery, with which 728 shares a common structural wall. Allegedly, the seismic upgrade of that property in 1993-4 placed an increased load on the common wall, threatening its stability.

A prolonged dispute over the issue of responsibility between the two property owners placed the project at 722-728 on hold. Finally, last November, the contending parties reached an agreement whereby the owner of 730 will separate it structurally from the Belli Building, allowing the project to proceed.

Meanwhile, through nearly two full rainy seasons, with portions of the roof and some windows removed, the Belli Buildings have been exposed to the elements and inadequately secured against vandalism and unauthorized occupancy. Furthermore, essentially gutted of interior walls and partitions, the buildings lack lateral strength, making them vulnerable in an earthquake and hazardous to adjacent properties.

In spite of the fact that Heritage tried to work with the owner and with DBI to remedy this situation, the condition persisted. Finally, under an order from



Historic Belli buildings remained inadequately secured against weather and vandalism for many months.

the City Attorney to secure and protect the buildings within 30 days, the owner agreed to complete the work by March 11. As of March 21, only preliminary steps appeared to have been taken toward compliance.

Through all this, Heritage has just learned that Ms. Ho-Belli is under the misapprehension that she and the Department of Building Inspection had reached some kind of "consensus" regarding demolition of these buildings. Her plan is to preserve only the Montgomery Street façades (both buildings back onto Hotaling Place). So drastic a change in plans will require review by the Planning Department and a new certificate of appropriateness from the Landmarks Board.

Heritage will support nothing short of complete rehabilitation of these historic buildings.

1800 MARKET STREET

In the early morning of February 10, a small fire broke out at 1800 Market Street (the landmark Fallon Building). The fire department responded quickly and put it out before it could spread. The point of origin was outside the building.

Damage was minor and limited to a portion of the original storefront to the right of the main entrance. It will have no effect on the rehab project for the

building, which will become part of the new Lesbian/Gay/Bisexual/Transgender Community Center.

Following the incident, the Community Center increased security at the site, which has since become the responsibility of the contractor. Interior work on the Fallon Building is now under way, and, according to project manager Scott Walton, work on the exterior is expected to start in early summer. By that time construction of the steel frame for the new building should have begun, as well.

PERMITTING ERROR LEADS TO DESTRUCTION OF HISTORIC FEATURES

Heritage recently brought to the attention of the Planning Commission a seismic retrofit that was a cause for concern.

The subject is a residential building at 1135 Bush Street. Because the building was a contributor in the National Register Lower Nob Hill Apartment-Hotel Historic District, the Planning Department's survey of unreinforced masonry buildings (UMB) placed it in Priority I, meaning it was a building of "highest value." Accordingly, the retrofit should have complied with the "Architectural Design Guidelines for Exterior Treatment of Unreinforced Masonry Buildings During Seismic Retrofit," adopted by the Landmarks Board and the Planning Commission.

Clearly, from the example of the photographs included here, this retrofit did not comply. When the director of planning reported back to the commission two weeks after learning of this case, he announced that the Department of Building Inspection issued a permit for this work "by mistake."



1135 Bush, before (left) and after misguided seismic retrofit

Photo: Heritage Survey

Photo: Drew Letendre

The original plans, referred to the Planning Department in April 1998, did not meet the UMB standards for structural support. After the applicant made the necessary changes in the design, Planning approved the permit and referred it back to DBI. Sometime thereafter, revisions in the plans occurred, calling for the application of Gunito to the brick façade that DBI should have referred back to Planning staff but did not. If it had, according to

the director, staff would not have approved the changes. The resulting retrofit has deprived the building of all of the character-defining features that made it contributory to the district, including its brick façade, the cornice between the first and second stories, and what the Heritage survey describes as "fine laurel wreath lintels" over the windows on the second and third floors. The director of city planning said that his department will explore with DBI ways to prevent this from happening in the future. At this time, some assurance that greater care will be taken to protect historically significant UMBs is welcome. With the deadline drawing nearer for compliance with the UMB Ordinance for the two categories having the largest number of buildings, the volume of permit applications will increase substantially. It is critical that these undergo close scrutiny and that there be some monitoring of the projects for compliance with the design guidelines to protect historic resources.

HERITAGE WITHDRAWS SUIT

Last fall, Heritage decided to withdraw its suit against the City and County of San Francisco in the matter of the Asian Art Museum's adaptive reuse project for the old Main Library. Our board of directors voted to do so after a thorough discussion of the issues and careful consideration of our chances of prevailing in the case.

When we filed our suit last March, we also sought a stay to prevent the Asian Art Museum from proceeding with construction during the course of litigation. When Superior Court Judge David Garcia denied that petition without comment, our attorney immediately sought a writ from the State Court of Appeal to direct Judge Garcia to issue the stay. The Court of Appeal denied our request, also without comment.

These signs did not point to a successful outcome for our suit against



Old Main Library undergoing partial demolition for Asian Art Museum

Photo: Drew Letendre

the City. Furthermore, this outcome meant that the museum could undertake work on the building, including demolition of the significant features of the library we were seeking to protect, and removal of the Piazzoni murals, even while we were arguing the case to prevent that from happening. Nevertheless, still believing we stood on solid legal ground, after Judge Garcia ruled against our suit, we appealed his

decision to the Court of Appeal, in July.

Meanwhile, we learned that, in fact, the museum had removed the murals from the building and begun demolition work. Given this turn of events and the likelihood that the appeal process could take a full year more, with work moving forward all the while, our board decided to terminate the appeal. Instead, we have focused our efforts on working with the City to provide better protection to historic resources by addressing some of the weaknesses in Article 10 of the Planning Code.

NORTH BEACH

Help preserve historic North Beach by joining the effort to complete the architectural survey begun by the late Anne Bloomfield. Volunteers are needed for a variety of tasks, including photographing individual buildings. To find out how you can help, call Nancy Shanahan, 415-986-7070.

HERITAGE HEARS MEMBERS' ISSUES AT JANUARY MEETING

On the evening of January 26, about 60 people gathered in the ballroom of the Haas-Lilienthal House for a Heritage membership meeting. The organization's annual meeting last year revealed an avid interest among members for more gatherings than just the one business meeting per year required by our charter, to keep members informed of our issues and activities.

President Bruce Judd presided over what turned out to be a lively meeting that generated much fruitful discussion and gave voice to some frustrations among the members. During the president's report, Judd introduced Charles Edwin Chase, who became executive director in October. Noting that the search to fill this position took up much of his two-year term as president, Judd stated that the organization could now turn its attention to achieving some of the goals he had hoped to realize during his tenure.

In charting a course for Heritage's future, Judd anticipated many of the members who spoke out frankly later in the meeting about the organization's failings. He looked forward to expanding the educational component of Heritage's mission, increasing public access to the Haas-Lilienthal House and returning to a program of architectural walking tours. He also affirmed the need to work more closely with the city's neighborhoods in addressing their preservation issues. At the same time, the organization should broaden its base in the community, so that its board and its general membership more closely reflect San Francisco's diversity.

Judd proposed that Heritage work toward a more pro-active approach to issues. The organization can be much more effective if it is not always perceived as the nay-sayer, but rather makes a positive contribution to the discussion of development proposals affecting historic resources. Finally, to

ensure progress toward all of these goals, Heritage must do more long-range financial planning to keep the organization fiscally sound.

Some criticism from the members assembled had the flavor of "Monday-



Perception that Heritage failed to communicate on Old Main Library drew members' criticism.

Rendered by Ruchira D. Nageswaran /Page & Turnbull

morning-quarterbacking," and some expressed a nostalgia for the "good old days" of preservation, but for the most part, criticism was constructive, and all of it sprang from a genuine wish to make Heritage a better, more effective organization. Much of it boiled down to a failure of communication on our part. We were charged with becoming a "stealth" organization, preferring to work behind the scenes with developers and city officials, rather than working with the grassroots to build public support for preservation.

Members cited the issue of the Asian Art Museum as a case in point, criticizing the decision, not previously communicated to the membership, to drop our law suit. Yet it is often behind the scenes that a developer first hears there is a preservation issue at stake. The Community Center board first learned from us in private meetings that they should not demolish 1800 Market Street. What saved the building in the end was organization in the community. The lesson seems to be that both approaches are necessary, and we need to take care to make our members privy to those situations in which their direct involvement is crucial.

The fights to save the City of Paris, the Fitzhugh Building, and St. Rose Academy, cited by some members, remain high points in the collective

memory of preservationists in San Francisco. Such struggles are exhilarating; they inspire your followers, but engaging in them is a bit like reinventing the wheel every time you want to go out for a drive. They exhaust resources. They may attract new members, but often that is offset by the loss of support from other quarters. And, as it happens, each of these ended in defeat. No doubt it is better to have fought and lost than not to have resisted at all. Yet, Heritage has tried to use each battle as a means to head off the next one or to mitigate future conflicts.

It is this kind of strategic, long-range view of preservation that an organization like Heritage brings to the struggle.

In addressing the need for better communication, Bruce Judd noted, Heritage still has a lot of catching up to do with ever-evolving technology. We can develop our web site as a more effective tool of advocacy and explore providing electronic versions of our flyers, notices and even the newsletter. E-mail can fill the gaps between issues of the newsletter, keeping our members up-to-date and encouraging them to appear at hearings or communicate with decision-makers.

Circulation of a sign-up sheet at the meeting produced a list of about twenty e-mail addresses that now form the basis for a preservation advocacy network. Our membership renewal notices and membership application forms include space to provide us an e-mail address. We will use these to communicate late-breaking issues in the future, particularly those requiring membership involvement.

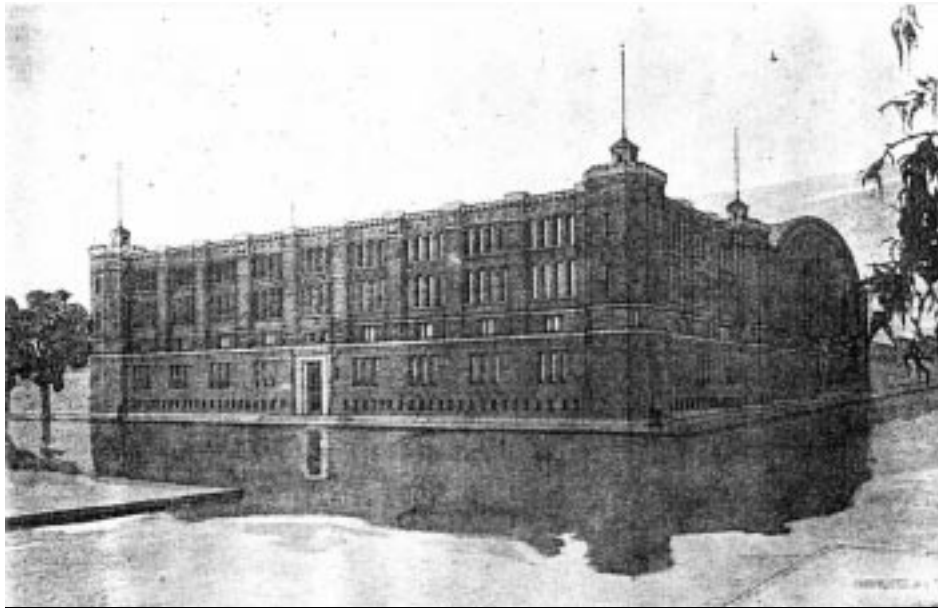
Our experience with membership meetings indicates that the opportunity they offer for communication is beneficial all around, to the organization and to the members. We invite the continuing interest of our members and encourage attendance at the annual meeting on June 3.

THE ARMORY: TAKING NOTICE OF A MISSION DISTRICT LANDMARK

Soon after the story hit the daily papers, Heritage received a presentation from the developer of plans for the adaptive reuse of the Mission Armory (Landmark #108). The project is in the early stages of planning, but it appears the hulking clinker brick structure at 14th and Mission will benefit from a long-overdue rehabilitation to meet the demand for office space from the hot multi-media industry in San Francisco.

Formally known as the California State Armory and Arsenal, the Mission Armory consists of two adjoining elements: a four-story-over-basement, fifty-foot high, flat-roof structure on Mission Street at 14th Street that housed offices, classrooms and barracks; and an arch-roofed, sixty-five foot high drill hall on the corner of 14th Street and Julian Avenue. Together they form a massive structure with a footprint of nearly 70,000 square feet. The office structure was built first, between 1912 and 1913. Although it appears on the original plans and renderings, the drill hall was not completed until the mid-1920s, replacing an open drill field enclosed by a twenty-three-foot high wall.

Until 1976, the armory was home to local units of the National Guard, the nation's reserve army, which evolved from the Colonial-era militias. Despite the federal government's attempts to regularize the state militias after the Revolutionary War, they continued under the authority of the separate states. A regiment of the New York State Militia first adopted the term National Guard, in 1824, and by 1878 the National Guard Association of the



1912 presentation drawing by John W. Woollett shows complete armory, although the arched structure at rear was not built until 1920s. *The Architect and Engineer (March 1913)*

United States adopted it. Although Congress extended recognition to the militias, the exact role of the National Guard remained amorphous until 1903. At that time, Congress made the National Guard, which continued under state control, the official reserve force of the country and earmarked federal funds for training and equipment, and for the construction of armories throughout the nation.

The federally imposed training regimen for the National Guardsmen, consisting largely of close-order drill, supplemented by loading and firing of "dummy" rifles and indoor rifle practice, dictated uniform requirements for the design of state armories. The Mission Armory is typical, with its office/classroom/dormitory block and a massive drill hall with a firing range and arsenal. It is also typical in its appearance, intimidating and defensible, evoking a castle or fortress, with crenellated parapets, towers and narrow windows suggesting gun emplacements. This imagery was probably not accidental, since authorities have traditionally called out the National Guard to maintain civic order and to put down civil disturbances in

their home states.

Until leveled by the 1906 earthquake and fire, San Francisco's armory stood at the southeast corner of Page and Gough Streets. While the National Guard occupied a temporary frame structure on the southeast corner of Van Ness and California Street, a committee selected a site for the new armory, in 1909, in the block of land bounded by Van Ness Avenue, North Point, Polk and Bay

Streets (now the athletic field for Galileo High School). However, Governor Gillette believed that this location was too far from the center of the city, and the state put the project on hold for a year while the search went on for a new site.

In July of 1910, Gillette, Mayor Patrick McCarthy and State Attorney General U.S. Webb chose the present site in the Inner Mission, formerly the location of Woodward's Gardens and, later, the Southern Pacific Hospital (destroyed in 1906). At the time, many Mission District residents believed that the placement of the armory, strategically located between the heart of the Mission District and Market Street, was a not-so-subtle demonstration of governmental authority in a neighborhood that was known as a hotbed of labor activism and conflict.

State Architect John W. Woollett designed the new armory. A partner with his brother, William, in the San Francisco architectural firm of Woollett & Woollett, John W. Woollett served for a year as California's second state architect, beginning in June 1912. Born in Albany, New York, in 1876, John, a graduate of MIT, followed his older brother, who moved to Berkeley and

opened an office in San Francisco after the 1906 earthquake. Although John did not relocate to the Bay Area until 1911, San Francisco city directories, beginning in 1907, listed the two men as partners. In 1916, they moved to Los Angeles, where they designed, among other buildings, the Million Dollar Theater on Broadway, in 1918, and submitted a design for Los Angeles City Hall in 1925.

The design for the State Armory and Arsenal took some time to develop. According to the *San Francisco Call* (April 10, 1912), State Engineer B. F. McClure had already partially developed the interior plan of the armory. In June of 1912, John Woollett began designing the exterior elevations and by August had developed preliminary drawings and watercolors.

Unfortunately for Woollett, Mission residents and businessmen greeted his initial design with hostility. As a result of the public outcry, Mayor Rolph called a meeting of interested parties on August 21, 1912, to air the criticism and encourage Woollett to revise the design. Those attending the meeting included the Mayor, John and William Woollett, representatives of the Mission Promotion Association, and three members of the city's advisory architectural board: John Galen Howard, John Reid, Jr. and Frederick Meyer.

The most vehement criticism came from the Mission Promotion Association representatives, Matt I. Sullivan and Eustace Cullinan, who thought that the colossal structure looked like a "carbarn." After John Galen Howard suggested several improvements, Sullivan stated that the armory would then resemble a factory or a prison. In essence, the Mission Promotion Association disliked having the armory imposed upon their neighborhood, especially so near its main commercial

intersection at Mission and 16th Street. Woollett defended his design and blamed any deficiencies it may have on the relatively low budget allotted to the project. The meeting concluded with



170-foot steel trusses arc above the armory's drill ground.

Photo: Christopher P. VerPlanck

Woollett agreeing to make the changes suggested by Howard, John Reid, Jr. and Frederick Meyer.

After a bitter dispute between contractors bidding for the project, and accusations of corruption and favoritism leveled against the State Engineer, B.F. McClure, construction began September 1912. When completed and occupied in June of 1914, the new armory was said to be the largest and most modern in the United States.

The new San Francisco Armory was to house ten companies of the Coastal Artillery, two divisions of the Naval Militia, one Signal Corps, one Engineering Corps and several other divisions of the California National Guard brought



Armory remains a formidable presence on Mission Street

Photo: Drew Letendre

from Oakland and San Mateo. It was also intended to serve as a social center for National Guardsmen and for recruiting new members. In addition to rifle ranges, drill halls and other training

areas, the facility included a fully equipped gymnasium and swimming pool in the basement, a banquet hall, lounges, a dance hall and a theater.

In the 1920s, the State of California provided an additional appropriation to realize fully the original 1912 plans by covering the drill ground with an arched roof supported on 170-foot steel trusses. The original design called for a partial glass roof; it is

currently wood with a raised transom.

The Mission Armory also provided a venue for non-military activities. As one of the largest enclosed indoor spaces in San Francisco, the drill hall was in frequent demand for sporting events, especially prize fights. In the 1920s bleachers were erected along the perimeter walls of the drill hall, and national prize fights were held in the space throughout the 1930s and 1940s, most notable of which was the light heavyweight world title fight between Young Jim Corbett and Jackie Fields.

In 1976 the National Guard moved to Fort Funston, and the State of California declared the Mission Armory surplus property in 1978. Since then, development proposals for the massive building, including a New Age spa, a film production studio and a neighborhood "mercado," have come and gone. While the armory has seen occasional use, as an arena for the San Francisco Police boxing matches and for set construction by the San Francisco Opera, it has been largely vacant for more than twenty years.

—Christopher P. VerPlanck
Architectural Historian,
Page & Turnbull

Waterfront

continued from page 1

Pier One's developer, thanks to the National Register listing, is able to take advantage of rehabilitation tax credits for a project, now in construction, that will meet the Secretary of the Interior's Standards. Benefits accrue all around: a financial incentive for the developer, an



Although long assumed to have lost its Beaux-Arts bulkhead, Pier 17 (mid-photo) now appears to be the last of the old style piers.

income producing tenant for the Port and preservation of the historic resource.

The advantage of having a district becomes clear. As the Port seeks developers for its individual properties, it can offer the option of seeking tax credits from the start, since the National Register listing of resources already qualifies any project that meets the Secretary's Standards. Furthermore, in the designation process, the Port may reach agreement with SHPO to establish guidelines for the treatment of all the resources, thereby setting clear standards from the start for potential developers.

Another advantage to the Port is that the National Register district will simplify its dealings with the Bay Conservation and Development Commission. BCDC requires that waterfront uses be water-oriented, that is, for water-borne commerce, commercial fishing, or recreation. Furthermore, any addition of bay fill requires removal of existing fill (piers and pilings constitute "fill"). However, it exempts the seismic retrofit and substantial rehabilitation of designated historic properties from those requirements. The Port will gain greater latitude in seeking developers.

—continued on page 11

San Francisco Architectural Heritage Annual Report to Members

Statement of Activities for the Year Ended December 31, 1999

	Unrestricted	Temporarily restricted	Permanently restricted	Total
REVENUE				
Membership Dues	\$48,393			\$48,393
Contributions	72,616	27,850	2,700	103,166
Grants for the Arts		44,000		44,000
Educational Programs	52,654			52,654
Haas-Lilienthal House	117,150			117,150
Fundraising Event - Net	110,968			110,968
Investment and Other Income	4,597			4,597
Net Assets Released				
From Restrictions	81,243	(81,243)		0
TOTAL REVENUE	487,621	(9,393)	2,700	480,928
EXPENSES				
Education, Preservation and Advocacy	241,283			241,283
Haas-Lilienthal House	92,386			92,386
Administrative and Membership Services	149,789			149,789
Fundraising	12,961			12,961
TOTAL EXPENSES	496,419			496,419
Change in Net Assets	(8,798)	(9,393)	2,700	(15,491)
Net Assets 1/1/99 (1)	162,216	99,466	455,103	716,785
Net Assets 12/31/99	\$153,418	\$90,073	\$457,803	\$701,294

Statement of Financial Position as of December 31, 1999

ASSETS		
Cash		\$51,519
Grants and Other Accounts Receivable		32,371
Securities (2)		428,269
Bookstore Inventory		5,102
Prepaid Expenses		20,005
Haas-Lilienthal House (3)		220,000
Furniture and Equipment - Net		19,517
TOTAL ASSETS		\$776,783
LIABILITIES AND NET ASSETS		
LIABILITIES		
Accounts Payable		\$17,067
Accrued Payroll		22,668
Deposits		12,300
Deferred Revenue		14,700
Lease Obligation		8,754
TOTAL LIABILITIES		75,489
NET ASSETS		
Unrestricted		
Board-designated		71,333
Undesignated		82,085
Restricted		547,876
TOTAL NET ASSETS		701,294
TOTAL LIABILITIES AND NET ASSETS		\$776,783

NOTES

(1) Prior period amounts have been restated to reflect adjustments and reclassifications made in an independent accountant's review.

(2) The House Endowment amounts to \$323,730. Its income is irrevocably dedicated to the maintenance of the Haas-Lilienthal House.

(3) The Haas-Lilienthal House is carried at its estimated value when donated in 1973.

Treasurer's Certificate

I certify that the accompanying statements were prepared from the books and records of San Francisco Architectural Heritage, without audit.

/s/ Bruce Miller, Treasurer, 3/31/00

HISTORIC MERCHANTS EXCHANGE BUILDING TO HOST HERITAGE'S ANNUAL MEETING

The Merchants Exchange Building (465 California Street) is architecturally and historically one of the major landmarks of the city. It was designed in 1903 by D.H. Burnham and Co.'s representative in San Francisco, Willis Polk, and rebuilt by Polk after the 1906 fire. One of the earliest big buildings of the great downtown building boom that began before the earthquake, it stood as an extremely prominent building on the skyline for its first few years, until the city grew up around it. This is the third Merchants Exchange Building in San Francisco's history, and it has long played a central role in the commerce of the city. Messages of incoming ships were originally sent to the belvedere on the roof and relayed to the merchants in the great hall below, who could then rush to the docks to meet the ships.

Architecturally the building represented the most up-to-date stylistic treatment from one of Chicago's most important architectural firms. Its design has served as one of the major prototypes for later downtown office buildings from the immediate post-fire period up to the mid-1920s. The Matson, California Commercial Union, Financial Center, J. Harold Dollar, Hobart and P.G.&E. buildings are among the most prominent whose designs follow the Merchants Exchange in one or more ways. It was the first San Francisco building to use a large textured curtain wall treated as rusticated masonry with single or paired windows. This distinctive wall treatment, which was used over and over



The Architect and Engineer, April 1911

again downtown, has been extremely successful as a consistent but variable element in downtown street façades.

The ornamental belvederes on many later downtown buildings recall the original one on the Merchants Exchange. The three-part composition, with columns defining the base and capital, was followed with greater and lesser degrees of elaboration. The building provided a basic vocabulary for designing buildings which were simultaneously great urban designs and individually interesting.

—Adapted from *Splendid Survivors*

Lectures take place at Yerba Buena Center for the Arts Theater, 7:30 pm. Tickets at the box office, 701 Mission Street. For more information call 415-626-6008 or visit www.aigasf.org.

San Francisco Historical Society Monthly Programs, 8:00 pm, 3333 California Street. May 9: Daughter of Joy: A Gold Rush Story Based on the Life of Ah Toy; June 13: readings, slides and anecdotes of writers who shaped San Francisco's literary history. Call 415-775-1111, or visit www.sfhhistory.org.

Official Announcement.
The Annual Meeting of San Francisco Architectural Heritage will take place on Saturday, June 3, 2000 9:30 am, at The Merchants Exchange Building 465 California Street

(On the California Cable Car line; a short walk from Montgomery Muni/Bart Station; convenient to bus lines #1, 3, 9, 42)

Agenda:

- 9:30 - 10:00 Coffee Reception
- 10:00 - 10:30 President's Report
Executive Director's Report
Treasurer's Report
Election of Board Members
- 10:30 - 11:15 Question period for members. *
- 11:15 - 12:00 Tour of Merchants Exchange Building

*When you RSVP, tell us what issues you would like to discuss.

Reservations required.

All are welcome to attend, but only current members of Heritage may vote.

Clip and mail the coupon below to:
 Heritage
 2007 Franklin Street
 San Francisco, CA 94109
 or fax it to (415) 441-3015
 or call (415) 441-3000
 or e-mail us your reservation:
info@sfheritage.org

Please reserve ___ places at the Annual Meeting

Names of attendees	Member?
_____	Yes ___ No ___
_____	Yes ___ No ___
_____	Yes ___ No ___

LECTURES

Three lectures remain in the **Design Lecture Series 2000**, presented by the San Francisco Museum of Modern Art and the American Institute of Graphic Arts/San Francisco Chapter.

May 8: Hani Rashid, partner at Asymptote Architecture; May 15: Sheila Levrant De Bretteville, director of graduate studies at Yale University School of Art; June 12: Michael Graves, principal, Michael Graves Architecture.

BAY AREA TOURS

ALLIED ARTS GUILD

Menlo Park
Tours Call 650-322-2405

CAMRON-STANFORD HOUSE

Oakland
Tours Call 510-836-1976

CITY GUIDES WALKS

San Francisco
Tours Call 415-557-4266

COHEN-BRAY HOUSE

Oakland
Tours Call 510-532-0704

FALKIRK VICTORIAN ESTATE

San Rafael
Tours Call 415-485-3328

DUNSMUIR HOUSE & GARDENS

Oakland (April - September)
Tours Call 510-615-5555

LATHROP HOUSE

Redwood City
Tours Call 650-365-5564

LUTHER BURBANK HOME & GARDENS

Santa Rosa
Tours Call 707-524-5445

MCCONAGHY HOUSE

Hayward
Tours Call 510-276-3010

OAKLAND TOURS PROGRAM

Call 510-238-3234

OCTAGON HOUSE

San Francisco
Tours Call 415-441-7512

PALO ALTO-STANFORD HERITAGE

Tours Call 650-299-8878 or 324-3121

PARDEE HOME MUSEUM

Oakland
Tours Call 510-444-2187

STRYBING ARBORETUM

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

CONTINUING HERITAGE EVENTS

HAAS-LILIENTHAL HOUSE TOURS

Sundays 11 am to 4:00 pm
Wednesdays 12 noon to 3:00 pm. \$5

PACIFIC HEIGHTS WALKING TOUR

Sundays 12:30 pm. \$5

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

GROUP TOURS BY ARRANGEMENT

Call Lyla Max, 415-441-3000

FOR INFORMATION ABOUT CURRENT HERITAGE EVENTS

Call 415-441-3004

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

APRIL

APRIL 25, 7:30 PM

Berkeley Heritage Lecture: *Ethnic Diversity in Preservation*
Call 510-841-2242 or 510-652-0975

APRIL 27, 7:00 PM

Lecture: May Silver: *Lucky 130*
SF History Assoc. Call 415-750-9986

APRIL 27, 12:30 PM

SPUR Forum: *Design for Rincon Park*
312 Sutter St., # 500. Call 415-781-8726

THROUGH MAY 4, 7:00 PM

Spring 2000 Lecture Series
CED, UC/Berkeley. Call 510-642-0831

THROUGH MAY 13

Exhibition: *Unbuilt Monuments*
CCAC/SF. Call 415-551-9210

THROUGH MAY 30

Exhibition: *Before the Bridge: 19th Century Paintings of the Golden Gate*
Transamerica Bldg. Call 415-983-4000

THROUGH JUNE 17

Exhibition: *America's Concentration Camps: Remembering the Japanese American Experience*. California Historical Society. Call 415-357-1848

MAY

MAY 6, 9:00 AM - 1:00 PM

Symposium: *Dig, Cut, Form, Shape: Discussing Revelatory Landscapes*
SFMOMA. Call 415-357-4027

MAY 9, 8:00 PM

Lecture: *The Virginia Carroll Crawford Collection of American Decorative Art, 1825-1917*. American Decorative Arts Forum. Call 415-431-6930

MAY 14, 7:30 PM

BAHA Lecture: *West By Northwest: Great Lodges in the Arts & Crafts Tradition*. 2286 Cedar St., Berkeley
Call 510-841-2242 or 510-652-0975

MAY 14 - 20

National Preservation Week

MAY 17, 12:30 PM

SPUR Forum: Gerald Green and Jeffrey Heller on the Downtown Plan
312 Sutter St., # 500. Call 415-781-8726

THURSDAYS 7:30 PM

MAY 18 - JUNE 8

Spring Lectures: *Bungalow Kitchens, Arts & Crafts Gardens, Arts & Crafts Style & Spirit, Arts & Crafts Textiles*
Oakland Heritage. Call 510-763-9218

MAY 21, 7:00 PM

Preservation Awards 2000. Alameda Preservation. Call 510-986-9232

MAY 24, 7:00 PM

Lecture: *Bungalow Kitchens*. Builders Booksource, Berkeley. Call 510-845-6874

MAY 25, 7:00 PM

Lecture: *1894 Midwinter Fair*
S.F. History Assoc. Call 415-750-9986

JUNE

JUNE 3, 9:30 AM - 12 NOON

Heritage Annual Meeting (see page 9)

JUNE 13, 8:00 PM

Lecture: *Decorative Arts from the Albany Institute of History & Art*
American Decorative Arts Forum
Call 415-431-6930

JUNE 22, 7:00 PM

Lecture: *Women in the Gold Rush*
S.F. History Assoc. Call 415-750-9986

Waterfront

continued from page 8

Designation of a National Register district will not require preservation of every contributory structure, if it is not economically feasible. Yet it will give substantial incentive to retention and rehabilitation of the Port's historic properties.

Agreement to pursue this nomination does not lay to rest all the issues among the interested parties. For instance, BCDC and Save the Bay are committed to removal of piers, including 17 and 23, to open up views from the Embarcadero and increase public access to the water. Heritage, the Planning Department, San Francisco Beautiful and the Telegraph Hill Dwellers have all expressed their opposition to demolition of contributory piers, pier bulkheads and sheds, or pier connector buildings for the sake of views of the bay.

We believe the goal of increased public access is attainable by such means as opening the aprons around the perimeter of the pier sheds to the general public or through removal of non-historic structures along the water's edge. On March 17, a joint Port/BCDC design charrette coordinated by SPUR, the Northeast Waterfront Advisory Committee and a group of interested citizens, including Heritage, proposed alternatives to meet public access goals, specifically at Piers 27 through 31. The result of that effort has been to increase awareness that removal of historic resources does not make sense, because they are a major reason the public—locals and tourists—as well as developers, are drawn to the waterfront.



Historic research will determine if buildings like Red's Java House and Boondocks (both pre-1936) and Pier 23 Cafe contribute to district. Photo: Drew Letendre



Photo: davidduncanlivingston.com

The 23rd annual **San Francisco Decorator Showcase** opens April 29 and will run through May 28. The location this year is an 1897 classical revival house at 2601 Broadway, designed by architect Julius Krafft, and it will feature more than 25 spaces furnished and decorated by leading interior designers. General admission is \$20, seniors \$18. Tickets are available at the door only. Proceeds benefit the San Francisco University High School student financial aid program and enrichment fund. For hours and other information call 415-674-7718.

Widely recognized for her work in the conservation of historic wallcoverings, **Karen Bonadio** informs us that the Smithsonian Institution has just placed her name on file for restoration work referrals. Although based in Los Angeles, Karen often travels to do her work. In 1998, she completed conservation of the wallcovering in the vestibule of the Haas-Lilienthal House. Visit her web site, www.wallpaperguru.com, or call 310-281-6298, to learn more.

In March, as part of Women's History Month, the Board of Supervisors, along with the Commission on the Status of Women, bestowed the Women Making History Award on the late **Anne Bloomfield**. Supervisor Alicia Becerril initiated the honor, recognizing Anne's many accomplishments as an architectural historian and her contributions to the City of San Francisco.

This year marks the 50th anniversary of the formation, in San Francisco, of the **National Maritime Museum Association**. Conceived by Karl Kortum and formed in 1950, as the San Francisco Maritime Museum Association, to promote maritime preservation and education, the association opened a museum in the streamline moderne casino at Aquatic Park, in 1951. Today it operates the historic submarine USS Pampanito and supports the San Francisco Maritime National Historical Park, which is home to what is reputed to be the largest fleet of historic ships in the world.

August 2-5, 2000, the **League of Historic American Theatres** will hold its annual conference in San Francisco, under the theme "Bridging the Centuries." A preconference "theatre ramble," on August 1, will tour several theaters in the Bay Area. The league, formed in 1976, is dedicated to helping people rescue, restore, reuse and successfully operate historic theaters in the United States and Canada. For information on the organization visit the website: www.lhat.org; the conference website is www.lhat.org/chicago/index.html.

Of the 22 winning projects statewide in California Preservation Foundation's **2000 Preservation Design Awards**, six were in San Francisco. City Hall received honors in the restoration category. California College of Arts and Crafts won recognition for rehabilitation and adaptive reuse of a former bus maintenance facility. The award for additions to historic structures and contextual in-fill projects went to the Presidio Fire Station. The Golden Gate Park Master Plan won in the category of cultural landscape projects, and among cultural resource studies, the Historic American Engineering Record for the San Francisco-Oakland Bay Bridge and the Seacoast Fortifications Preservation Manual shared honors. Other Bay Area winners were Stanford University for rehabilitation and adaptive reuse of the Bing Wing of the Green Library and the preservation and stabilization of Hanna House; and rehabilitation of Fort Barry Building 960, in Marin, for artists' studios.

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Haas-Lilienthal House, Double Parlor

Photo: Doug Keister

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

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Now Available!**

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A few copies of the index for the years 1973-1986 remain. For a copy send an additional \$5.00.

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