



STATE HIGH COURT AFFIRMS CHURCH LANDMARK EXEMPTION

Just before year's end, the California Supreme Court ruled that Sections 25373 and 37361 of the Government Code do not violate the state or the federal constitution. The laws, enacted in 1994 as Assembly Bill 133, allowed religious entities to self-exempt their noncommercial property from local landmark regulations. Heritage joined a group of plaintiffs, including the City and County of San Francisco and the National Trust, in filing suit against the legislation.

In a summary judgment, a Sacramento Superior Court judge found AB133 to be unconstitutional. The State of California appealed the ruling, and, early in 1999, the Court of Appeal overturned the decision. On plaintiffs' appeal, the matter went to the state Supreme Court, which affirmed the judgment of the Court of Appeal by a narrow 4-3 vote, on December 21.

The decision turned on the application of the "Lemon Test," three principles established in the 1971 US Supreme Court case of *Lemon v. Kurtzman*. A law passes constitutional muster under the Establishment Clause if 1) it serves a secular purpose, 2) its principal effect neither advances nor inhibits religion, and 3) it does not foster an excessive government entanglement with religion.

The court found the secular purpose to be to relieve religious entities of a potential burden on the free exercise of religion that may result from the application of local landmark regulation. Furthermore, in enacting AB133 the state did not advance religion nor entangle church and state; it merely got the state "out of the way," freeing religious entities "to use the property as they would have done had the property not been designated an historic landmark."

Finally, the court denied plaintiffs' claim that the laws violate the Equal Protection Clause by granting exemption exclusively to religious groups and not to other nonprofit organizations. The court wrote, "That other nonprofit organizations do not benefit is not relevant in assessing neutrality since landmark status for properties they own does not threaten any free exercise rights of those organizations."

The majority called attention to the potential impact of this legislation when it noted that it applies not only to buildings that accommodate religious worship or services, but to any church property not used for profit-making purposes. These may include residential buildings that religious groups own for housing teachers, nurses or students; warehouses used to store food or clothing for charitable distribution; or schools, hospitals and homes for the elderly.

The dissenting opinion in the case described granting religious organizations the power to exempt themselves from landmark regulation, while providing no comparable relief to nonprofit secular institutions, as going "well beyond accommodation into the prohibited realm of preferential support and endorsement" of religion. Recognizing that landmark regulations may limit the economic return on property, granting exemption from those regulations only to religious groups may give them a decided economic advantage over other property owners.

Citing the 1990 case of *St. Bartholomew's Church v. City of New York*, the minority opinion stated that "religion-neutral governmental regulations that incidentally burden religious individuals or groups by making their practices more costly or inconvenient do not thereby infringe adherents' freedom of religion." In the



Among the San Francisco churches that are not designated landmarks whose future remains uncertain is historic Sacred Heart.

Photo: Sanford Schaffell

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COMMENTS FROM THE EXECUTIVE DIRECTOR

At Heritage, fund raising is a very necessary and continuing challenge. Throughout the year, the board and staff seek to supplement membership dues, annual fund, house tours, Grants for the Arts, and Haas-Lilienthal House rentals to enhance our ability to meet the financial goals of the organization.

Last summer we were offered a rare opportunity to see our efforts reap greater rewards through a fundraising challenge. The Goal: raise \$30,000. The Reward: receive an additional \$10,000. With the challenge on the table the board and staff went to work. We asked you, our membership, to help reach our goal by January 15, 2001. What an exciting and thrilling experience it was to see your generous reaction.

Your response to our challenge resulted in exceeding the goal. Congratulations and thank you! Your effort over and above what many give to our annual fund means additional support of the Haas-Lilienthal House, preservation education and preservation advocacy throughout San Francisco. On behalf of the board and staff, thank you for your generosity and this expression of confidence in the work Heritage does on your behalf.

With renewed energy we have a great deal to look forward to in the coming months. Planning for Heritage Soirée 2001 is well underway. Save April 27 on your calendar and make plans to join in celebrating Heritage's 30th Anniversary at the newly rehabilitated Fairmont Hotel.

For those who are web-savvy and Internet-connected, we will unveil our new website in February. Watch your postal and Internet mail for the announcement to sign on to our new website. Over the past year we have heard your concerns and comments and have put into motion changes to provide better two-way communication. It will be an important tool to share news and information, hear from you and link to local, state and national preservation issues and organizations.

Over the weeks and months ahead our new site will continue to evolve and improve. Please visit often and share with us your comments. Our aim is to make <www.sfheritage.org> the source for preservation information in San Francisco. Again, we cannot accomplish our goals without the generosity of our supporters. Our new site is the result of a generous gift of time, talent, and resources of Heidi Butenschoen.

The year ahead also offers a host of challenges, including the recent decision by the California Supreme Court to uphold AB133, a law that exempts churches from local landmark designation. The National Trust for Historic Preservation has determined this decision has national consequences and seeks to have the case heard before the United States Supreme Court. As a co-petitioner, Heritage continues to support this effort to strike down this exemption.

Locally, recent elections have changed the composition of the Board of Supervisors. This affords the preservation community an opportunity to formulate and offer positive ways to increase recognition and improve protection of San Francisco's rich architectural heritage. We will make every effort to facilitate increasing awareness of the importance of conserving that heritage and of how much preservation contributes to the quality of life in our neighborhoods and to our city's economy.



Charles Edwin Chase, AIA
Executive Director

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***Heritage News is published
six times a year by
San Francisco
Architectural Heritage
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San Francisco, CA 94109
415-441-3000
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***Heritage welcomes unsolicited articles
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PROGRESS ON RESTORATION OF THE CONSERVATORY OF FLOWERS

The Conservatory of Flowers is undergoing seismic strengthening and rehabilitation. The first phase of the project is a testing phase, which is now about 75 percent complete. Tennebaum Manheim Engineers, in association with Architectural Resources Group (TME-ARG), has proposed to disassemble the structure, remove deteriorated wood, mill replacement wood, and reassemble the structure.

The project to date has been very successful. The disassembly of the structure proved easy, and a survey of each piece of wood determined its species and level of deterioration. The original purlins were milled from Douglas fir and the mullions from sugar pine. The arches, gutters, ridge beam and ornamentation are redwood.

Cut iron nails dating from the time of original construction held the arch components together and secured the mullions and purlins. This nailing, which was extensive, has caused a great deal of electro-chemical deterioration, which is different from the surface deterioration due to dry rot that we anticipated.

Approximately 50% of the wood in the testing area is deteriorated beyond repair, and much of the remaining



wood has multiple penetrations from the nails that may limit its ability to carry the building's structural loads. In addition, tests have shown that the original redwood has a reduced level of strength because of its long service life in the building. TME-ARG are currently considering alternatives to address the reduced strength of the wood.

Phase Two, rehabilitation of the

West Wing, is scheduled to begin construction this spring. The project is a collaboration of the San Francisco Recreation and Park Department, the Department of Public Works and the Friends of Recreation and Parks.

—Thanks to Debbie Cooper of ARG for providing the photo and this update on the Conservatory project

1901 JACKSON ST.

In November, Heritage received notice of a demolition permit application for a residence in the neighborhood of the Haas-Lilienthal House. Knowing that in recent months alteration work on the familiar buff brick building at the southwest corner of Jackson and Gough had been in progress, including construction of a garage in the basement, the prospect of demolition came as a surprise.

We immediately contacted the applicant to express our concern—a concern shared, by that time, with many neighbors who had called our office. Heritage received a quick response and assurances that the building, undergoing conversion to a two-unit residential use, was not scheduled for demolition.

On inquiry, we learned from the



Photo: Drew Letendre

Department of Building Inspection that the Planning Department, hoping to restrict further interior demolition, asked for the permit with the stated conditions that there be no further demolition than had already occurred. The Building Department subsequently determined it was unnecessary, because limits on demolition were covered in the building permit, and has withdrawn

the demolition permit application.

Frank Van Trees designed 1901 Jackson, in 1903, as a private residence for Edward S. Rothschild (or Rothchild in some City Directory listings), a wholesale manufacturer and importer of clothing. Later uses included a private school, residential hotel, and most recently, the Robert Frost Home, a retirement community.

Similar to another Van Trees residential design, at Page and Masonic, the Jackson Street house is a Classical Revival expression, with a giant order of paired Corinthian columns framing the portico. According to *Here Today*, interior detailing included carved moldings, damasked walls and crystal chandeliers. On a site visit, Heritage staff learned that stained glass, the elliptical entry foyer, the grand staircase and the dining room's coffered ceiling are interior features that would remain.

ST. MARK'S LUTHERAN PLANNING REHAB AND SEISMIC UPGRADE

St. Mark's Lutheran Church is in the planning stage for a major rehabilitation. One of the city's pioneer congregations, founded in 1849, its home since 1894 is a red brick church in the Western Addition whose design, by Henry Geilfuss, combines Romanesque Revival with Gothic Revival elements. Until redevelopment cleared the neighborhood in the 1950s-60s, St. Mark's sat snugly in the middle of a block of multi-family residences. Today the church is freestanding in a landscape marked with residential towers.

Faced with the requirements of the City's Unreinforced Masonry Building Ordinance, the congregation has made a seismic retrofit the centerpiece of its project for the historic church (San Francisco Landmark #41), which suffered some damage in the 1989 earthquake. To date, the community has raised \$1 million toward the cost of what is estimated to be a multi-million dollar undertaking that will include much needed repairs and rehabilitation, general upgrade of utilities and improved access, as well as some alterations so that the church will conform to current liturgical practices.

The congregation is not a wealthy one, but it has found a creative solution to funding the costly work. Initially, the church considered selling Martin Luther Tower, at Ellis and Franklin, to raise money, but rejected that idea in fear of



Photo: David Bricker

jeopardizing affordable housing for more than 100 seniors who live in the tower. Instead, St. Mark's decided to enter a long-term lease agreement with a developer who will build 240 units of assisted living and independent living residences in a twenty-story tower sited along Franklin Street, just east of the church. Prepayment of the lease will provide most of the balance of the money the rehab and seismic upgrade will require.

The seismic program will combine

several typical solutions. Application of shotcrete to the perimeter walls in the basement and to "back areas" of the church will provide added strength and have no visible impact on the nave of the church. Within the nave, core drilling of the brick and insertion of steel rods will strengthen the walls between the large windows. Addition of a plywood diaphragm under the floor of the church will increase the building's resistance to horizontal movement during an earthquake. This will be achieved without disturbing the decorative tile flooring in the narthex, or vestibule.

A new horizontal support system concealed beneath the narthex floor will connect the two towers, strengthening them against seismic movement. Finally, the construction of new steel trusswork interwoven among the existing wood roof trusses and tied into a bond beam or tie beam around the perimeter of the nave where the roof and walls meet, will take the lateral load. The historic wood trusses will continue to bear the weight of the roof.

The church is considering ways to improve access, including installation of an elevator within the existing space of the west tower. Heritage has advised exploring the State Historical Building Code for a solution that may not require removal of the historic stairway in the tower.

TENDERLOIN FAÇADE IMPROVEMENT

A reception at Original Joe's Restaurant, on January 25, celebrated completion of the two-year pilot phase of the Tenderloin Façade Improvement Program (see January/February 2000 *Heritage News*). A presentation of certificates honored the property owners and tenants who have participated in this inaugural phase, which is a project of the Lower Eddy/Leavenworth Task Force.

Committee chair David Baker praised the participants for setting an example in the neighborhood. "We hoped for a snowball effect, and we are seeing it happen," Baker said, noting that other

property owners and businesses are signing up or undertaking upgrades on their own. Mayor Willie Brown spoke of the significance of an entire neighborhood getting together to seek improvements. The Façade Improvement Program, which received support from the City and from the Richard and Rhoda Goldman Fund, "allows us to strengthen our ties with landmarks," the mayor observed.

Most improvements entail subtle changes, explained program manager Ilaria Salvadori, who joined long-time Tenderloin advocate Brad Paul in leading a tour of sites after the reception. Repainting trim in architecturally appropriate colors, cleaning brick, restoring storefront tilework and

making other repairs—all according to historical guidelines—have a cumulative effect, enhancing a building's appearance and its neighborhood.

Neon restoration is a major part of the Façade Improvement Program. The colorful, brightly lighted signs that once characterized the Tenderloin and helped create a safe and friendly feeling in the neighborhood, Paul observed, will shine again, as historic signs, long neglected, are repaired and repainted.

The honorees were Original Joe's Restaurant, the Cadillac Market, 155 Hyde Apartments, Phon Lan Restaurant, Youth With a Mission, and the following hotels: the Midori, the Jefferson, the San Cristina, the Riviera, the Kinney, the Adrian and the Page.

THE FAIRMONT: A SYMBOL OF THE CITY'S ENDURANCE AND REBIRTH

It was not an auspicious beginning. The Fairmont Hotel, looming over the city from a commanding perch on Nob Hill, was nearing completion and just months from its grand opening, when the great earthquake struck on April 18, 1906. Damage appeared to be limited to some exterior cracks on the terra cotta north and west fronts of the building.

Briefly that day, the hotel served as a command post for the mayor's Committee of Fifty, convened to consider how to respond to the disastrous fires spreading in the wake of the earthquake. Overnight, the fire crept up Nob Hill, and by 5:30 on the morning of the 19th, flames had invaded the Fairmont, fueled by building materials.

When it was over, the fire had gutted the building, and its intense heat had caused about 40 steel columns to buckle, a failure that led the U.S. Geological Survey to conclude that "the fireproofing was very poorly done." Nevertheless, the owners quickly decided to rebuild.

Bonanza King, James G. Fair, had acquired the block bounded by Mason, California, Powell and Sacramento Streets in order to build a magnificent mansion, just across the street from the great house of his partner James Flood. Fair died in 1894, however, without realizing his dream. His daughters,

Tessie and Virginia, decided to build a great hotel on the property as a monument to their father.

Tessie, wife of New York millionaire Hermann Oelrichs, engaged James and Merritt Reid, who produced what *Here Today* describes as "a 600-room Classicist Baroque and Mannerist monument."



Fairmont Hotel, gutted by fire, amid ruins on Nob Hill.

Photo: R.J. Waters & Co./The Society of California Pioneers

Construction began in 1902.

A shortage of labor slowed the project down, and by January 1906, the long process seemed to dispose Tessie favorably to an offer from Herbert and Hartland Law to acquire the unfinished hotel. The Laws had grown rich marketing a patent medicine for women's ailments under the brand name Viavi. On April 6, the deal closed, giving the sisters the Rialto Building and the Crossley Building, at New Montgomery and Mission, in exchange for the Fairmont. Two weeks later, all three buildings were in ruins.

Ambitious in their plans to rebuild the hotel, the Law brothers engaged the famed New York architect Stanford White. When White was shot and killed shortly after accepting the commission, the Laws contracted their vision somewhat, keeping close to home. However, their selection of a woman, Julia Morgan, was very daring for those days. She was the first of her gender to graduate from the Ecole des Beaux-Arts



Original Reid Brothers design for the Fairmont Hotel

The American Architect and Building News, April 29, 1905



Hotel undergoing reconstruction, February 7, 1907

Photo: Turritt & Miller/The Society of California Pioneers

and in private practice for just two years when she received the job of restoring the Fairmont.

Sara Boutelle, Morgan's recent biographer, speculated that what caught the Laws' attention was her training in engineering and her work with reinforced concrete construction on jobs at the UC Berkeley and Mills College campuses. Morgan supervised the construction from a shack on the slope of the hill behind the hotel, and one year after the earthquake and fire, the Fairmont was ready for its opening.

On the evening of April 16, 1907, Mrs. M.H. de Young presided over a charity event that featured an orchestra in each public room and a raffle for a new automobile. The following evening, the San Francisco Merchants' Association held a banquet to celebrate the city's re-birthday that drew nearly 1000 guests. Finally, the Fairmont opened to the public on April 20, drawing throngs of visitors well into the morning hours of the 21st.

San Franciscans greeted the hotel as an early sign the city would rise from destruction on a scale and of a splendour greater than before. A promotional publication celebrating the city's rebirth (*San Francisco: The Metropolis of the West*, 1910) noted that the hotel's opening "marked an epoch in the history of San Francisco," and said of the interior that it "is more splendid than an Oriental palace."

The Architect and Engineer (November 1910) wrote that the Fairmont was a "notable building. . . designed on lines commensurate with its magnificent site, ample in its interior public areas and spaces for the accommodation of large

assemblages of people, and complete in its arrangement and appointments. It has been called by men of artistic judgment the most beautiful hotel in the world."

By the time these words were written, the hotel's ownership had changed once again. The Law brothers got out of the hotel management business soon after the opening, signing a ten-year lease with the Palace Hotel Company (the opening of the new Palace was two years away). Then, in January 1908, Tessie Oelrichs persuaded them to sell her back the Fairmont.

In fact, the deal negotiated returned the Rialto Building, not yet rebuilt, to the Laws, in exchange for the hotel. Mrs. Oelrichs had previously sold the Crossley Building property to another party, and she threw into the deal with the Laws about 46 acres of tidelands that would become part of the 1915 fair site and the later Marina District.

There have been changes in the Fairmont's 94-year history. The Reid Brothers designed a garage addition on Powell Street, built in 1916, with a tunnel to the main elevators. Alterations at that time also included a new entrance on California, a new café in the basement and a conservatory adjoining the ballroom.

The seventh floor and penthouse additions, visible only from the east, came in 1927, and the swimming pool in 1929 (converted to the Tonga Room

after the war). Art Deco master Timothy Pflueger added a touch of pizzazz to the Depression era Fairmont with his design for the Cirque Room (1934/restored in 1981).

In 1947, new owner, Benjamin H. Swig, commissioned a remake of the Fairmont's lobby by designer Dorothy Draper, and the hotel interior overall received a much needed refurbishing, as well. Some alterations occurred in the guest rooms and corridors, but their general configuration remained.

Swig opened the Venetian Room as a supper club, in 1947, and it quickly became a major entertainment venue, featuring such performers as Nat King Cole, Edith Piaf, Pearl Bailey, Martin and Lewis, Louis Armstrong, Sammy Davis, Jr., Ella Fitzgerald and Tony Bennett. The Fairmont has had its share of famous guests, but it has never been more in the spotlight than during the 1945 United Nations Conference.

The hotel housed delegations from Norway, Czechoslovakia, Yugoslavia, Belgium, South Africa, Saudi Arabia and the United States. In the eleven weeks it took to draw up the U.N. Charter, the Fairmont saw frequent meetings among the conference's Big Four: the United States, Britain, the Soviet Union and China. President Truman took a suite when he arrived for the signing of the charter, which took place in the Veterans' Building theater.

The most substantial change to the Fairmont has been the addition of a 29-



Vintage postcard from the hotel's collection shows Fairmont after addition of garage on Powell (1916) and penthouse (1927), with a wayward Bay Bridge north (!) of the hotel.

FAIRMONT REHAB RESTORES HOTEL'S HISTORIC FEATURES

The centerpieces of the recently completed \$72 million Fairmont rehabilitation project were the Lobby, Laurel Court, Venetian Room, and the guestrooms. The exterior of the building, as well as its infrastructure, also received major work, including cleaning, repointing and patching of terra cotta facing and rehabilitation of the windows. Important design elements, such as the canopy and entry portico, were brought closer to their original design while incorporating repairs and accessibility improvements.

The results of the rehabilitation are most evident in the Lobby, which has been returned close to its original design of elegant but restrained classical detail, light colors and copious daylight. Removal of the black and red carpet installed in the 1940s has revealed the original white and gray marble flooring, which has been reset and refinished. The dark color of the walls, also the result of the 1940s makeover, has given way to a lighter color close to the original. Recreation of windows from the Lobby to the central light court of the building has increased natural light.

Exploratory demolition allowed crews to document and evaluate the Laurel Court, subdivided in the mid-20th Century into a restaurant and a bar through a series of alteration projects. The space, at the center of the main building, with its three ornate domes and mosaic marble floor, dates to the original construction of the hotel. Its rehabilitation allows guests to experience most of the features of the original design. Because of the many earlier renovations, the area contained potentially significant fragments from a number of periods. New construction has enclosed those for later study or restoration.

The Venetian Room, originally the main dining room of the hotel and converted to a supper club in 1947, has undergone a renovation that empha-



Photo: Sherman Takata/Gensler

sizes its original Beaux Arts design. Removal of non-historic photo-murals and restoration and repainting have resulted in a color scheme compatible with the original design.

Complete renovation of the guest rooms and suites did not disturb the historic configuration of the rooms, bathrooms or public corridors. Nonhistoric bathrooms received new fixtures and finishes. A few bathrooms on the seventh floor, which appeared to be essentially unchanged since their original construction, were restored, with the original tile, trim and fixtures repaired.

The rehabilitation team for the Fairmont project are, *Architect*: Gensler Architecture Design & Planning; *Project Manager*: Conversion Management Associates; *Preservation Architect*: Page & Turnbull; *Architectural Technology*: Simpson Gumpertz & Heger; *General Contractor*: Plant Construction; *Interior Design*: V B Designs and Wilson & Associates; *Structural Engineer*: Forell/Elsesser.

—Thanks to Frederic Knapp of Page & Turnbull for providing project description



Recent rehabilitation of Laurel Court restored experience of many original features. Photo: Sherman Takata/Gensler

story tower and connecting wing at the site's northeast corner (1961). In 1984, a new glass fiber reinforced concrete parapet and cornice, designed to approximate the original, replaced historic terra cotta fabric. Withal, the hotel has retained its historic appearance remarkably well, and a recently completed rehabilitation has restored many original interior features.

SOIRÉE 2001

The Fairmont Hotel is the venue for Heritage's Soirée 2001, Friday, April 27. The party starts at 6:30 with guests arriving in the restored lobby area and moving on to the Venetian Room for cocktails, hors d'oeuvres and the start of the silent auction.

After dinner in the Grand Ballroom, there will be a dessert buffet, casino gaming, the continuing silent auction, and dancing to the Richard Olsen Orchestra.

Underwriters may purchase tables of 10 for \$5,000 or tables of 8 for \$3,500. Individual tickets are \$200. Premium tickets for \$375 include listing in the evening's program, or \$500 gets you an invitation to a thank-you cocktail party later this year and a program listing.

Call or e-mail Barbara Roldan for underwriting information, or if you would like to receive an invitation: 415-441-3000; <info@sfheritage.org>.

DONATIONS EXCEED CHALLENGE

Our members really got into the holiday spirit and responded with great generosity to our year-end appeal for additional donations. We asked for their help to meet a challenge grant from an anonymous donor who agreed to give Heritage \$10,000 if we could raise \$30,000 in new contributions. We are delighted to announce that we met that goal, and then some, well before the January 15th deadline required by the challenge.

We extend our heart-felt thanks to all those who made this special appeal a ringing success. We also thank the many members and friends who contributed generously to the 2000 Annual Fund, part of our regular fund-raising effort. Their names appear here. Names of donors to the challenge grant will appear in the next issue of *Heritage News*.

ORAL HISTORY PROJECT

"Stories of the Bethlehem Yard" is an oral history project that will explore and document the history of San Francisco's Union Iron Works (more recently known as the Bethlehem Yard).

The shipyard at Pier 70, in the central waterfront, has played an important part in the city's industrial and labor history since the 19th century, and yet little of its history has been recorded. The final product may include a video and published recordings, as well as descriptive graphics and, possibly, interpretive signage for the historic Pier 70 area.

The project is seeking individuals who worked at the yard in recent decades to tell their stories of everyday life at the facility. If you or anyone you know would like to contribute time and energy to "Stories of the Bethlehem Yard," or you know someone who should be interviewed, contact Marshall Foster at 510-594-8527, or by e-mail at <foster_marshall@yahoo.com>.

San Francisco Architectural Heritage acknowledges the following with thanks for their generous contributions to the 2000 Annual Fund.

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TRUST & BOFA PARTNERSHIP

In December, the National Trust for Historic Preservation announced a partnership with Bank of America to create the Banc of America Historic Tax Credit Fund, LP. The fund, managed by a subsidiary of the National Trust, will

invest \$25 million in historic rehabilitation projects eligible for both federal and state historic tax credits in the 21 states where the bank does business. It will focus on projects that contribute to the revitalization of downtowns and neighborhood commercial and residential areas.

More information is available at 202-588-6054, or <www.nthp.org>.

FAMILIAR TWIN PEAKS LANDMARK PROPERTY SEEKING A NEW STEWARD

The cheery pink house perched up on the slope of Twin Peaks, at 3224 Market Street, is familiar to many who ride the #33 bus or drive up from the Castro, or swing around the curve on their descent into Eureka Valley. For the first time in over 50 years this San Francisco Landmark (#79), known as the Miller-Joost House, went up for sale, in January, and it has drawn the curious, eager to get a closer look at this bit of the past.

Here Today gives a construction date of 1875 for the house, but the more circumspect landmark case report says the date of construction cannot be established with precision. By a process of deduction, it arrives at a possible date as early as 1867, at the time of a major subdivision and sale of lots of the Rancho San Miguel, in which the property lay. Lacking documentation, the case report concludes from evidence of the 1868 City Directory, which lists one Adam Miller as a milk rancher on the south side of Corbett Road near 18th Street (upper Market Street was not cut through until the 1920s), that Miller had purchased the property and built the earliest portion of the house by that time.

German-born, Adam Miller immigrated to Wisconsin before settling finally in San Francisco. Some sources



Judith Spector-Claney



Viewed from across Market Street, the Miller-Joost House reveals its construction history.

Photo provided by Carolyn Colson

describe him as an architect or an engineer. However, city directories, except for the one listing him as operating a dairy ranch, consistently describe his occupation as “carpenter.” Miller’s daughter, Anna, married Behrend Joost in 1874. Joost may have acquired his father-in-law’s property as early as 1876, but the first evidence of the Joosts living at the house is the 1883-4 City Directory.

Joost was also a German immigrant, who arrived in San Francisco about 1857. In a sixty-year career here, he formed varied and far-flung business interests, including construction of the city’s first electric street railway that brought service virtually to his front door, and formation of a water company that tapped Twin Peaks sources to serve customers in the neighborhood of the Miller-Joost House. With considerable real estate interests, Joost played a role in the development of areas of the city including Noe Valley, Bay View, Clarendon Heights and Sunnyside, where a street bears his name today.

He was among the organizers of a dredging company that entered a contract with Ferdinand de Lesseps in

the first attempt to build the Panama Canal. Joost got out of the project with a substantial profit before the venture collapsed. Yet on his death in 1917, a suicide apparently despondent because of ill health and financial troubles, he left a modest estate of \$20,000.

The property remained in the Joost family until 1944. The purchaser at that time, in turn, sold to David Clayborn and Polly Mosby in 1946. Ms. Mosby died last year at age 99, and the house went on the market just after the first of the new year.

The Miller-Joost House was a “country place” when Adam Miller built the earliest, gabled portion, about 1867. Even the 1900 Sanborn Map shows only a scattering of buildings in the area. Today, development on three sides and a retaining wall on Market Street contain the property, and yet the house, freestanding on a lot just under half an acre, and in the midst of mature landscaping, retains something of its rural character.

Although stylistically the house is a vernacular expression, window treatment reflects the Italianate influences of

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FEBRUARY

THROUGH MARCH 4

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415-357-4000; www.sfmoma.org

THROUGH MARCH 4

Photo Exhibition: *Hiroshi Sugimoto:
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THROUGH JULY 8

Exhibition online & in the galleries:
01.01.01: Art in Technological Times
SFMOMA. 415-357-4000 www.sfmoma.org

THROUGH DECEMBER 2001

Exhibition: *The Kiss of Oceans:
Commerce & Culture at the 1915
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Pioneers. 415-957-1849

MARCH

MARCH 1 - JUNE 10

Exhibition: *Splendide Californie:
French Artists' Impressions of the
Golden State, 1786-1900*. California
Historical Society. 415-357-1848
www.calhist.org

MARCH 3, 10 & 17, 10:00 AM
Neighborhood historical/architectural
walks. SF Historical Society.
415-775-1111; www.sfhistory.org

MARCH 9, 10 & 11, 1:00 PM
Walks: *Splendide Californie Tour and
Tea*. Complements current CHS exhibit.
415-357-1848; www.calhist.org

MARCH 10 - MAY 27

Exhibition: *Toulouse-Lautrec & the
Spirit of Montmartre*
Legion of Honor. 415-863-3330
www.thinker.org

MARCH 13, 8:00 PM

Lecture on California women's political
history, 1868-1915. SF Historical Soc.
415-775-1111; www.sfhistory.org

MARCH 13, 8:00 PM

Slide lecture: *The Art Nouveau
Movement and the United States*.
American Decorative Arts Forum
415-249-9234

MARCH 22, 7:30 PM

Lecture on China Camp. San Francisco
History Association. 415-750-9986

MARCH 29, 7:00 PM

Lecture: *Mortar Madness: the Masonry
Heritage of Alameda*. Alameda Museum
510-748-0796; www.alamedamuseum.org

MARCH 30 - JUNE 24

Exhibition: *Allan Wexler: Custom Built*
SFMOMA. 415-357-4000
www.sfmoma.org

APRIL

APRIL 10, 8:00 PM

Slide lecture: *Baltimore Painted
Furniture*. American Decorative Arts
Forum. 415-249-9234

APRIL 26, 7:00 PM

Lecture: *1900 Meets 2000: Turn of
20th Century Wallpapers*
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Lecture by Jerry Flamm, author of
Good Life in Hard Times
S. F. History Association. 415-750-9986

APRIL 27, 6:30 PM

Heritage Soirée 2001 (See page 7)

Landmark Exemption

continued from page 1

St. Bartholomew instance, denial of demolition of a landmark for construction of an office tower represented a considerable loss of economic opportunity, the dissenters noted, but did not prevent the continued use of the property for religious programs.

Finally, the dissenting opinion held that AB133, in its delegation of a governmental power to religious entities and only to them, results in entangling church and state. That delegated power is the power to determine their own eligibility for an exemption from landmark laws, without the requirement of review by a neutral governmental arbiter and without having to show need or give an assurance the exempted property is or will remain in religious use.

There will be an appeal to the United States Supreme Court.

Twin Peaks Landmark

continued from page 9

the late 1860s and '70s. There were two additions, one on the north side and another on the south, probably made within a few years of each other, if the similarity of the windows in the two additions is any clue. A square bay window projects to the north and a smaller bay frames the entrance to the house above Market. The southerly addition projects about three feet forward from the original house. A large picture window has replaced two original windows in the center portion.

Interior conditions confirm the stages of construction. The woodwork in the center section differs from the additions, while the woodwork in the additions shows minor differences, one from the other. Three smaller buildings, a guest cottage, a wash house and a potting shed, complete the property.

Fundamentally sound, but needing some loving care and open to sensitive improvements, the Miller-Joost House invites the attention of someone willing to take up the stewardship of a significant San Francisco landmark.

ARCHITECTURAL FRAGMENTS



Photo: Don Aron

In a partnership with the San Francisco Redevelopment Agency, the **Chinatown Community Development Center** has acquired the Notre Dame Apartments, at Broadway and Van Ness Avenue. The action preserves 204 affordable units, which, under the terms of a HUD loan, were now eligible for conversion to market-rate housing. George Applegarth designed the original 1909 structure for Adler Sanatorium. It appears in the 1923 City Directory as Dante Sanatorium, which greatly enlarged the facility in 1928. After World War II it became Notre Dame Hospital and remained so until its conversion to housing in the 1970s.

Splendide Californie: French Artists' Impressions of the Golden State, 1786-1900, is the title of an exhibition at the **California Historical Society**, in San Francisco, from March 1 until June 10, 2001. Some 80 works in various media depicting California's commerce, topography and people will illustrate the contributions that French artists have made to the state's visual heritage. The exhibition travels to Sacramento's Crocker Art Museum, where it will run from June 23 until August 12.

In San Francisco, June 21 and 22, 2001, **Friends of 1800 Market** will present an international conference entitled "Looking Forward and Back: Significant Places of the Lesbian-Gay-Bisexual and Transgender Community." Two days of sessions during the city's gay pride week will examine such subjects as the

interpretation and documentation of historical sites of the LGBT community, understanding the history of fringe cultures, and grassroots organizing and landmarking strategies. Conference chair is **Gerald Takano, AIA**, who was honored at the National Preservation Conference's Gays, Lesbians and Friends Reception in Los Angeles last fall, for advancing issues of diversity in the preservation community.

Two preservation-related recipients were among nine community groups that shared over \$30,000 in **Friedel Klussmann Grants** in the last half of 2000. Tenderloin Neighborhood Development Corporation received \$6000 for its Façade Improvement Program, and \$5000 went to the Dogpatch Neighborhood Association to help fund the architectural survey of Dogpatch. San Francisco Beautiful administers the grant program to assist organizations in their efforts to promote civic beauty.

Newly organized nonprofit **Cypress Lawn Heritage Foundation** will present educational programs on the history of the cemetery and its notable "interees," and promote preservation and restoration of the art, architecture and arboretum of Cypress Lawn Memorial Park, in Colma, as one of California's most significant cultural landscapes. The third Sunday every month during 2001 will feature a lecture in the cemetery's Noble Chapel. Call 650-550-8811 for program information and reservations, or visit their website <www.cypresslawn.com>.

Lectures that remain in the spring series at UC Berkeley's **College of Environmental Design** include three that feature architects with projects completed or on the boards for San Francisco. They are Fumihiko Maki (March 15), Frank Williams (April 5) and Ricardo Lagorreta (April 26). For times and location, and for information on other lecture subjects in the series during March and April, call 510-643-0831 or go to <www.ced.berkeley.edu>.

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Haas-Lilienthal House, Double Parlor

Photo: Doug Keister

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Notice of Annual Meeting

**San Francisco Architectural Heritage will
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Saturday, June 2, 2001.**

The meeting features a lecture and the annual business meeting, including election of officers and new board members. Any member of Heritage may, by petition of at least two percent of the total Heritage membership, nominate candidates for the Board of Directors.

Petitions must be received by

March 2, 2001.

Candidates nominated by petition shall be voted on by the members present at the annual meeting.



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