



# PRESERVATION AND RENEWAL: PLANNING FOR MID-MARKET

The Redevelopment Agency and the Planning Department have begun preparation of a draft environmental impact report for a Mid-Market Redevelopment Plan. This will not be the first planning study for this area in which the “beautification” effort that followed completion of the BART/Muni underground never quite took hold. Wedged between the thriving financial and retail portions of the city’s main stem, from the Ferry Building through 5th Street, and the City Beautiful monuments of Civic Center, mid-Market has remained the forgotten step-child.

Well, not entirely forgotten. Heritage files contain at least two earlier attempts to address the challenge of planning for this district. In 1982, a consultant for the Planning Department prepared the *Mid-Market Street Conservation & Development Study*, and fifteen years later, SPUR issued a report titled *Mid-Market Visions*. The subject areas for these two varied somewhat, one to the other, and both are somewhat larger than the present area. Yet all agree on a common core of the mid-Market corridor.

The pending Redevelopment plan includes a project area and a special use district. It would establish a new redevelopment area along the Market and Mission Streets corridor, between 5th and 10th Streets. Excepted from the proposal are the site for the new Federal Building, at 7th and Mission (soon to begin construction), and the Earthquake Recovery Redevelopment Area on 6th Street, south of Stevenson, established in the aftermath of the 1989 earthquake.

The project plan proposes new construction on vacant and underutilized sites, as well as the rehabilitation of existing structures, and providing various public facilities and improvements to enhance the pedestrian experience. The objective is “to create an active, mixed-use environment where residents and visitors can comfortably live, work, and visit.” Accordingly, the plan seeks to attract new residential, commercial, office and arts/entertainment/cultural uses to the area, particularly with a view to increasing nighttime activities in the neighborhood. The projection is for as many as 2400 new housing units for an economically diverse population by the year 2020.

The proposed Mid-Market Special Use District is an overlay zone that, while maintaining original controls such as height and bulk limits, would apply development and land use regulations specific to this district. These would limit the amount of non-retail ground floor uses; restrict new adult entertainment uses; provide incentives for non-profit office, arts, culture and community service uses; and promote residential development, including affordable housing.

The boundaries of the Redevelopment Project Area and the Special Use District coincide, with the exception of the two blocks on the north side of Market, between Jones and Hyde, which are outside the Project Area.

Related to preservation, the Mid-Market Plan would include rehabilitation of landmarks and theaters, facilitated by a theater rehabilitation loan program, and a façade improvement program. In a preliminary review of the district, Heritage determined that the project area includes several designated resources, including the Market Street Theatre & Loft National Register District, the southeast edge of the City’s Civic Center Historic District, and the southwest corner of the Kearny-Market-Mason-Sutter Conservation District,



South side of Market looking beyond 7th Street, included in Mid-Market Redevelopment Plan.

Photo: Drew Letendre

## COMMENTS FROM THE EXECUTIVE DIRECTOR

The summer has been an active time for Heritage's preservation advocacy. Following are several of the larger issues that have been at the forefront of our advocacy activities.

### ***Planning Department Receives Grant for Second Year in a Row***

Congratulations to the San Francisco Planning Department for their second successful Certified Local Government Grant. California's State Historic Preservation Office awarded a 2002 Survey Grant to assess a portion of the city's Mission District. This will be an important first step in documenting the rich architectural resources throughout the Mission.

### ***Bush Street Temple Treatment a Cause for Concern***

In June, the San Francisco Redevelopment Agency transferred the Bush Street Temple (City Landmark #81), located at 1881 Bush Street, to the Japanese American Religious Federation Assisted Living Facility, Inc. Work has begun on adjacent land for the development of 54 assisted living units for the elderly to be incorporated with the landmark building. Of concern to the preservation community is the appropriate treatment of this historic resource. Because the project entails federal housing and urban development funds, Heritage has asked the State Historic Preservation Office to review proposed development activities to assure compliance with federal historic resource protection under Section 106 of the National Historic Preservation Act.

### ***Planning Commission Ignores Conservation District Design Guidelines***

Recent testimony by Heritage in support of the Planning Department's objection to the design of a building in the Kearny-Market-Mason-Sutter Conservation District fell on deaf ears when the Planning Commission took up the appropriateness of proposed new construction at 185 Post Street. Architect Rem Koolhaas, commissioned to design the retail/office facility for the Italian fashion conglomerate, Prada, presented an extremely interesting and provocative solution. However, Planning staff found the project to be inconsistent with the design standards established to protect the quality and character of the conservation district and with San Francisco's General Plan objectives and policies. In spite of the department's arguments, the commission voted in favor of the project. Ironically, in a prior action during the same meeting, the commission certified the Environmental Impact Report, which specifically stated the project was not compatible with conservation district guidelines.

### ***National Register Listing for New Mission Theater***

On August 3, California's State Historic Resources Commission unanimously recommended to place the New Mission Theater on the National Register of Historic Places. The theater, designed by the Reid Brothers in 1916-17 and remodeled by Miller & Pflueger in 1932, had received little local recognition in the past over a misconception that the building retained little, if any, of its physical integrity. The register nomination, supported by testimony by Save the New Mission Theater, a group of interested artists, architects and preservation professionals, clearly established the value of a building that contributes to the Mission District's unique identity. Heritage and Save New Mission Theater are working to find an appropriate design that will include the theater in plans by City College for its Mission Campus on the site.

Finally, all of us at San Francisco Architectural Heritage are shocked and saddened by the terrible events of September 11. We extend our deepest sympathies to those whose loved ones, friends and colleagues have been lost or injured, and we salute the courage and dedication of those working in the relief and recovery efforts.



Charles Edwin Chase, AIA  
Executive Director

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San Francisco  
Architectural Heritage  
2007 Franklin Street  
San Francisco, CA 94109  
415-441-3000  
www.sfheritage.org  
e-mail: info@sfheritage.org***

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# CHALLENGING DESIGN FOR CONSERVATION DISTRICT

At a hearing on September 6, the Planning Commission took a dramatic turn, against the recommendation of its staff, when it, in effect, approved a controversial building downtown that everyone now simply calls the Prada building. Architect for the project is Pritzker Prize winner Rem Koolhaas.

The structure currently occupying the project site, at the southeast corner of Post Street and Grant Avenue, is a six-story 1907 building that surrendered its historical integrity completely in a 1955 remodel. Consequently, Heritage rated the building “D” (minor or no importance), and although within the Kearny-Market-Mason-Sutter Conservation District, it is not a contributor to that district and has no protection under the Downtown Plan. No one has opposed its demolition.

The issue of concern is compatibility of the planned replacement structure with the conservation district, as characterized in Article 11 of the Planning Code. The building would consist of two stacked four-story cubes separated by an open-air terrace at the 6th floor that would serve as public space during business hours. This tower element would rest on a glass-enclosed base with storefront displays and pedestrian entrances.

Cladding the principal façades would be a one-inch thick matte-finished stainless steel structural skin perforated with some 20,000 circular openings calculated to give a “filigreed” appearance, while raised disks would express the floor slabs and steel grid behind the façade. These features would be 2.5 to 7.5 inches in diameter. Clear glass and travertine plugs would fill the holes.

Most observers agree, the proposed building represents a major statement by a significant contemporary architect. Heritage cited the architect’s ingenuity and called the design “extremely interesting and provocative.” Planning staff described the design as “an example of exciting, innovative architecture. . . elegant, intellectual, and even startling” in its effect. Architectural historian Mitchell Schwarzer said, “It has style and just the right amount of panache.”

Divergence of opinion came over the



question of compatibility, Heritage largely concurring with the Planning Department’s finding that “the current design as a whole does not respect the conservation district, is not sympathetic to surrounding development, and therefore is not in harmony with its context.” Schwarzer, on the other hand, found the design to offer “a magisterial interpretation of context. . . .”

The Kearny-Market-Mason-Sutter district is the largest and architecturally the richest of the downtown conservation districts. The intersection of Grant and Post is particularly sensitive. Four of the five buildings either next to or directly across the street from the project site are Category I buildings.

Planning staff found the Prada design was compatible with the conservation district with respect to massing and height, detailing and ornamentation (at least marginally). The department cited incompatibility in the choice of stainless steel for the principal façades in a district whose preferred materials are brick, stone and concrete in light colors.

Also at issue was the height and character of the building’s base element. The 130-foot high building would

meet the street with a glass enclosed ground floor just nine-and-one-half feet high. This element alone defines the base, while most buildings in the district have one-and-a-half to two-story bases. Furthermore, the glass-faced ground floor may read as a void, violating an urban design principle that a corner building should define and hold the corner physically.

## NEW MISSION

Meeting in Long Beach, on August 3, the State Historical Resources Commission voted unanimously to list the New Mission Theater on the National Register of Historic Places. Heritage submitted the nomination, prepared by former staff historian Chris VerPlanck. The action capped a three-year effort by the group, Save New Mission, and others to gain recognition of the theater’s significance.

The previous issue of *Heritage News* reported that, on July 18, the Landmarks Board had voted to endorse the National Register nomination for the New Mission Theater. However, City College, owner of the theater, chal-

lenged the 4-to-1 vote in favor of the listing on the grounds that, as an action item and not merely an advisory, the measure required at least five affirmative votes to pass. The City Attorney agreed. When the issue returned to the board at its next meeting, members voted 5-to-3 to continue the question for six months.

The state commission, not requiring the recommendation of the local body and evaluating the historic and architectural merits of the building, took conclusive action to list the resource.

The fight to save the New Mission Theater is by no means over. What has been achieved is the formal recognition that City College's plans for a new campus in the Mission District call for demolition of a significant building. Discussions continue among interested parties to achieve a design solution that incorporates a preservation and adaptive use plan for the theater into the plans for a new campus.

## NEIGHBORHOOD ARTIST DESIGNS GATE

The Sunnyside Conservatory has a new fence and security gate that were installed at the Joost Street entrance in late August. Meant to discourage nighttime vandalism at the historic site, the gate is also an attractive addition.

"My goal for this project," according to designer Mary Revelli, "was to design and construct something that was both functional as a security gate and beautiful to look at." She lives just down the street from the Conservatory and so had a keen interest in taking on the task.

A graduate of the Academy of Art in San Francisco, with a BFA in Interior Design, Ms. Revelli does a wide variety of interior and exterior metalwork through her own company, One Off Furniture. Employing echoes of the Conservatory's soaring structural arches and flower and leaf motifs that mimic the gardens, she hopes to draw people down the steps and onto the site to



Gate design detail: Mary Revelli

experience this unusual San Francisco Landmark.

Meanwhile, renovation planning for the Conservatory and grounds is under way at the Department of Public Works and the Department of Recreation and Parks. A proposed design should be available in late October.

To learn about organized events and activities at the Conservatory and for other news, visit <http://sites.netscape.net/sunconservator/>

## NORTH MISSION DISTRICT SURVEY

In August, the Planning Department received a \$25,000 matching grant from the California Office of Historic Preservation (OHP). The award, administered under the federal Historic Preservation Fund Certified Local Government grant program, will finance a reconnaissance level survey of an area of the northern Mission District, in the new fiscal year.

The Planning Department will inventory approximately 420 buildings, structures and objects in an area roughly bounded by Dolores to the west, Mission, Natoma and Capp Streets to the east, Duboce Avenue to the north and 16th Street to the south. A wide variety of building types lies within these boundaries, from single family homes and apartment buildings to churches, union halls, factories, warehouses and commercial stores.

Staff will prepare Primary Records, also known as DPR 523 A forms, on all 420 historic resources. At the conclusion of the field survey, the Planning Department, working from the findings, will write a draft context statement for the survey area.

The Landmarks Preservation Advisory Board and the Planning Commis-



Row of flats on Ramona Street will be included in reconnaissance survey of the North Mission District.

sion will receive the primary records and context statement for review, comment and adoption. Once adopted the survey data will be sent to the OHP and made available to Planning staff and the general public via the Department's Historic Resources Inventory Database and Preservation Library.

The Planning Department anticipates commencing the survey in October 2001 and completing the project by September 2002. For more information on the North Mission survey, contact Moses Corrette, survey planner, at (415) 558-6295, or e-mail at [moses\\_corrette@ci.sf.ca.us](mailto:moses_corrette@ci.sf.ca.us).

## CHINESE AMERICAN NATIONAL MUSEUM

The Chinese Historical Society of America (CHSA) has announced the grand opening of the Chinese American National Museum and Learning Center in the historic Chinatown YWCA building at 965 Clay Street. The structure has undergone a seismic upgrade and alterations for ADA and other code compliance.

Opening festivities will take place from 11:00 am until 4:00 pm, Saturday, November 17 and Sunday, November 18. Beginning with a ribbon-cutting ceremony, the weekend's events will include puppet shows by Chinese American artists, storytelling by local Chinese American authors, arts and crafts, genealogy activities, and performances for all ages. The public is

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# LOUIS CHRISTIAN MULLGARDT: AN ARCHITECT WITH A CAPITAL ‘A’

**P**raising his bold and innovative work, architect Irving F. Morrow described Louis Christian Mullgardt as “an architect with a capital A.” In doing so, he reflected the widespread admiration lavished on one of San Francisco’s most gifted and original architects at the height of his career. Yet that career faded abruptly, and his remarkable life ended with unrelenting tragedy.

Mullgardt was born on January 18, 1866, in Washington, Missouri, to Prussian immigrant parents. Possibly due to his uncle’s occupation as a builder, he was inspired to study architecture at a young age. In 1881, at the age of fifteen, his parents sent him to St. Louis to apprentice with the firm of Wilhelmi & Janssen; he later transferred to the office of James Stewart & Company.

Following this stint, Mullgardt moved to Boston, where he worked in the office of George Shepley—also from St. Louis—of Shepley, Rutan & Coolidge, H. H. Richardson’s successor firm. In the fall of 1889, impressed by his protégé’s work, Shepley urged him to matriculate at Harvard. Unfortunately, illness interrupted the young man’s study at the university.

Upon his recovery Mullgardt moved to Chicago, in 1891, to take advantage of the opportunities offered by the 1893 Columbian Exposition. There, employed in the firm of Henry Ives Cobb as designer-in-chief, his work included the Newberry Library and the exposition’s Fisheries Building.

Mullgardt returned to St. Louis, in 1893, and became the principal designer and partner in the firm of Stewart, McClure & Mullgardt. While in St. Louis, he married Laura Steffens, with whom he eventually had three children.

In 1902, Mullgardt headed for England, where he served as the supervising architect for the James Stewart Construction Company. Initially he worked in Manchester, before moving on to London. Records from the



London Patent Office reveal that Mullgardt applied for a patent for a method of reinforced-concrete floor construction that he had developed while in England. This method apparently enjoyed some popularity in that country during the following decade.

Mullgardt left England with his family, in 1905, and came to San Francisco. For a brief period, he worked in the office of Willis Polk and George A. Wright, before the 1906 earthquake and fire destroyed most of the West Coast’s largest and most important city. Unlike many of his colleagues who took part in the reconstruction of San Francisco, Mullgardt instead worked for East Bay, Peninsula and Marin land developers hoping to take advantage of the exodus of refugees from the city.

During this five year period, Mullgardt developed countless renderings of idealized “California houses” for upper-middle-class tracts in Oakland, Piedmont, Berkeley, Palo Alto and

even San Jose. Most of these residences were in an Arts and Crafts idiom strongly influenced by the local Bay Region Tradition. Some of these residential commissions include: the Evans House, a large bungalow in Mill Valley (1907); the Jorgensen House in Piedmont (1907); the Watson House in San Carlos (1909); the Fore House in Piedmont, a large rustic bungalow; and the Sclater House, a battered wall bungalow in Berkeley (1910).

Mullgardt’s residential work earned him considerable attention, and he began to receive commissions for houses in San Francisco. His residences in the city include 226 Edgewood Avenue, as well as several model houses in the exclusive St. Francis Wood and Forest Hill tracts.

By 1912 Mullgardt’s fame as a designer of large rustic bungalows, in the manner of Bernard Maybeck, won him an appointment to the Architectural Board of the Panama Pacific International Exposition. As part of his PPIE commissions, he was responsible for providing plans for the entire eastern courtyard, the most famous element of which was the Court of Ages. This temporary exposition structure illustrated the growing fascination with polychromy, texture and original ornamentation that would characterize much of Mullgardt’s later



Mullgardt’s Court of Ages for the 1915 Exposition drew wide praise.

*Photo: The Architecture and Landscape Gardening of the Exposition (1915)*

output.

Mullgardt's work with the PPIE greatly enhanced his renown in San Francisco's architectural circles. Maud Wotring Raymond described the Court of Ages as "the most original and imaginative in conception" of all the exposition courts. She characterized its elusive style by writing, "The Gothic clearly predominates, with traces of English, Spanish, and Portuguese elements. With further hint of Romanesque, of Moorish and of French influence, these varying elements have been so fused in the imagination of the architect that the resultant creation is independent of all of them in its daring, yet restrained, originality." (*The Architecture and Landscape Gardening of the Exposition*, 1915)

As a result of this increasing recognition, locally and in the national architectural press, Mullgardt received several major private and public commissions during this period, including the Juvenile Court on Otis Street in San Francisco (1914) and the Memorial (later De Young) Museum in Golden Gate Park (completed 1919 and with additions 1921, 1925). For the museum he adapted the unique stylistic expression of the Court of Ages.

In 1918, Stanford University sought out the San Francisco architect to design "The Knoll", in Palo Alto, the official residence of the university president, since converted to academic offices. Around this same time, promoting what he called the "Hawaiian Renaissance," Mullgardt received a commission to design the Honolulu Commercial Center. Sadly, little of his plan was realized, partially because of the imposition of building restrictions after the entry of the United States into the First World War, in 1917.



Edgewood Avenue residence  
(Mullgardt, 1911)

Photo: Drew Letendre



San Francisco Infant Shelter (now San Francisco Conservatory of Music), 19th Avenue and Ortega Street. (Mullgardt, 1927)

Photo: Drew Letendre

Finding no further work, Louis Christian Mullgardt decided to journey around the world. He spent a good deal of time in Japan, and several sources report that he was present in Egypt at the opening of the tomb of King Tutankhamen. According to the architect's obituary in the *Chronicle*, years later (1942), he "made an intensive study of its contents and forms."

Upon returning to San Francisco, in 1923, Mullgardt was caught up in planning for a bridge across San Francisco Bay. His renderings show a massive masonry structure with offices and apartments located in the upper portion of the bridge towers. *Architectural Record* (September 1926) described this design "of a most remarkable bridge ten or twenty miles long, crowned with an amazing array of scintillating buildings of all kinds, a vast city of one street that soars loftily above the foam-tipped waters. . . ."

By the mid-1920s, Mullgardt's heavily polychromatic and decorative work had gone out of fashion, as modernism and Art Deco began to sweep the world. For the rest of the decade he saw very little work, aside from that as a draftsman working in other architects' offices. One of his few independent commissions during the late 1920s was the Stevens House in San Jose (1926), a rambling, half-timbered bungalow. His last verified independent commission

was for the San Francisco Infant Shelter at 1201 Ortega Street, which he designed in 1927.

Sadly, Mullgardt's professional and personal life would disintegrate soon after finishing the Infant Shelter. In October 1928, his son John was killed in an airplane accident near Carmel. As a result of this loss Mullgardt experienced rapid mental deterioration. The following year, his wife of thirty-two years divorced him. Mullgardt seems never to have worked again.

Although 1201 Ortega was the last building attributed to Louis Christian Mullgardt, it does not display any weakening of his bold aesthetic. The building reveals his unshaken interest in polychromy, texture, contrasting materials and the applied arts, particularly sculpture and metalworking. Although constrained by the shoestring budget of a social service organization, Mullgardt made the most of his trademark use of colors, materials and unique design motifs to give the substantial appearance of a more costly building.

Each elevation that faces a public street has at least one signature element that attracts the eye to it and away from the almost utilitarian wall surfaces. On the Ortega Street façade the centrally located entry pavilion is the main visual focal point. Its composition is characteristically Mullgardt, with its dramatic

profiles and contrasting colors and materials. The ornamental brick, terra cotta columns and sculptural frieze were probably the work of Mullgardt himself, an accomplished sculptor.

The bold sculpted gables of the corner pavilions betray the influence of the Mission Revival style. Although Mission motifs were somewhat unfashionable by 1927, Mullgardt's unique handling of them was enough to keep the design from appearing hopelessly out-of-date. Although not elaborated to anywhere near the same degree as the north façade, the east and west elevations feature signature Mullgardt detailing, especially the door openings with their gabled copper door hoods and polychrome terra cotta surrounds.

In 1935 Mullgardt was found wandering the streets of San Francisco with a carpetbag containing unfinished plays being dictated to him by William Shakespeare. In 1941 he was found again, this time incapacitated, in a dreary residential hotel. He was taken to a pauper's ward at the State Hospital in Stockton, where he died the following year.

Louis Christian Mullgardt was



One of several hypothetical remodels, by Mullgardt, of typical San Francisco Victorian residences that appeared in *Architect & Engineer* (December, 1917)

unquestionably one of the most innovative and imaginative architects to work in San Francisco during the first quarter of the 20th century. He was, in addition, an accomplished sculptor, etcher, watercolorist and writer. Unlike many of his contemporaries, who trained at the Ecole des Beaux Arts or at stateside schools modeled after it, he departed from a strict adherence to Classical or

Renaissance prototypes.

Herbert D. Croly, the editor of *American Architect and Building News*, sang the San Francisco architect's praises in a 1914 article that appeared in *The Architect and Engineer of California*. He evaluated Mullgardt's work as embodying the romance of California's dramatic landscape and its

—continued on next page

## MULLGARDT'S HIGHRISE BUNGALOW

Remarkable when completed in 1916, the Juvenile Court and Detention Home remains a unique architectural expression among the many buildings built by the City and County of San Francisco. The building continued in its historic use until 1950; the Department of Social Services has occupied 150 Otis ever since.

Site constraints appear to have influenced architect Louis Christian Mullgardt's design. The 140 x 140 foot parcel had to accommodate a new building as well as outdoor play areas for children. The tall, narrow structure ensured maximum light and ventilation within and left the balance of the site for four walled-in open-air playgrounds. Taking advantage of modern elevators, the architect substituted vertical for horizontal circulation, with a different, self-contained function on each floor.

When opened, according to the press, the facility placed San Francisco at "the front rank of juvenile reform," by providing "the most modern adaptation to suit the requirements of immediate sociological conditions."

The six-story narrow slab sits on a three-story projecting base, whose third floor contains a sun porch with continuous windows on three sides. Two-story pilasters supporting a gabled pediment mark the arched entry, which is flanked by large bronze lantern fixtures. The structure is steel-reinforced concrete with a travertine-like roughly textured buff-colored stucco coating.

Continuous pilasters and window mullions that become brackets at the eaves extend from the 4th through 9th floors, giving the building a strong vertical emphasis. A wide-overhanging gabled roof clad in Spanish tile tops the structure. Such features have prompted



Juvenile Court and Detention Home, 150 Otis Street (Mullgardt, 1914)

the appellation, "Mullgardt's highrise bungalow." The style defies easy classification, but appears to be an eclectic blend of the architect's own devising that combines Mediterranean and Asian influences.

Rated "A" in Heritage's survey and "5" in the Planning Department's 1976 Architectural Quality Survey, 150 Otis merits preservation and designation as a City Landmark. The State Office of Historic Preservation has declared its eligibility for the National Register, as well, citing it as the work of a master architect and the only major nonresidential building from the height of Mullgardt's career to survive largely intact. It is also historically significant as an expression of the City Beautiful movement in city planning and of the Progressive Era's social reform program.

Hispanic heritage, without copying the latter. Croly summed up the most important characteristics of Mullgardt's work, including his use of ornament, color and materials. He cited his ability to integrate a building into its site by using terracing and planting, as well as his use of fenestration and the architect's own unique ornament to break up the massing of his designs.

Emphasizing Mullgardt's originality, Croly wrote: "The freshness of his vision and the novelty of many of his technical expedients will be manifest to the most superficial observer, while at the same time it is equally obvious that his innovations have not been conceived in any perversity of spirit. He is a man who goes his own way, because he has to go his own way; but there is no implicit assertion that his road is the only right road, and the road itself can be traced back to a familiar country and opens up a vista towards an architecturally more habitable region."

As another writer put it, "He busted tradition wide open in the early [18]90s and has been playing with the pieces ever since."

—Our thanks to Chris VerPlanck, of Page & Turnbull, for providing the article on Louis Christian Mullgardt.



Ortega Street entry to the San Francisco Infant Shelter (Mullgardt: 1927)

Photo: Chris VerPlanck

## WORKIN' ON THE RAILROAD



Peter de Vries offered his skill and many hours of time to get a portion of the Haas-Lilienthal House train exhibit into operating order.

Photo: Drew Letendre

Like many people with a passion for trains, Peter de Vries' interest began at an early age. The difference is that his father was in the diplomatic service for the Netherlands, and so his upbringing took place in a different city every few years. The one constant in that itinerant life was his trains. His first was a wind-up set he had at age four or five, when the family lived in Australia. When Peter was 7 and en route to a new diplomatic station, his dad bought him a German-made Märklin set, with which he has rail-roaded in such places as Singapore and Khartoum.

Two years ago, we set up a static display in the Haas-Lilienthal House basement that recalled some of William Haas' original train layout in the attic play area. The dream of an operating system seemed out of reach. That is, until Peter de Vries came our way, through a chance contact with a Heritage board member. With one look, Peter was convinced it could be done.

He enlisted the aid of Don Grant, of Franciscan Hobby—on Ocean Avenue—who, according to Peter, did "the serious brain work" on our trains. Grant was very interested in the project. Peter brought him three

locomotives, and he began the task of rebuilding and restoring, drawing from his own store of spare parts and bits and pieces of old engines, haunting the model railroad meets to seek out those parts he did not have. Don bore the expense for parts on his own, and has generously donated all his labor, as well.

The wheels required replacement, the old ones beyond restoring because of a previous misguided attempt to repair them, but the motors are original. Saying that they are better than any new motors you could get today, Grant reconditioned them, cleaning away years of grease and grime and replacing parts where needed.

One engine is now hauling a single passenger car around an oval that Peter designed to fit right into our static display with minimal alteration. Herman Getz, whom Peter met at our Holiday Open House last year, donated the new track. Peter is responsible for the refurbished cars, which he cleaned and lubricated. He repaired damaged wheel sets and did some rewiring to bring the lights back on inside the cars.

Don Grant also repaired and reconditioned the transformer that powers the train. It has circuits to operate four

different layouts. Three of those have been tapped to run the present setup, each fixed at different levels of power so that the locomotive will maintain nearly constant speed. The transformer feeds more power to the section of track needed to get the train up a slight grade, very little power on the down-grade section, and middling power for the flat portion. It is all preset and on a wall switch so that docents, who demonstrate the operation to visitors, have only to flick the switch, without any worry about regulating the speed or watching for a possible train wreck.

The second locomotive is nearly ready to roll, while the third—much larger than the other two—is lacking only a rather intricate gear for Grant to complete the job. The availability of an unused circuit of the transformer has Peter thinking, long term, of putting one of these engines to work and expanding the operations on the H-LHRR. With that in mind, he plans to refurbish other rolling stock in the set, both passenger and freight cars. For now, though, Peter will tap that available power for streetlights and for relighting the train station.

“I consider this an on-going project,” de Vries said, “that I plan to continue because it brings me so much fun and enjoyment.” Meanwhile, Peter has plans to take his own trains out of the boxes they have been in for years and, with the Lionel set his wife Shelley played with as a child, enlist their daughter Sophia in building a couple of railroads in their new Petaluma home .

—*Heritage extends its gratitude to Peter de Vries, Don Grant and Herman Getz for their generous contributions to the Haas-Lilienthal House train project.*

## CORRECTION

The June/July issue of *Heritage News* incorrectly identified the theater on Haight Street recently converted to residential use. The movie house at 560 Haight was not the Haight Theater, but operated under various names, including the Midtown, and in later years served a church.

# SANTA'S COMING TO TOWN

**S**anta is coming to town, and the old elf will make his usual visit to Heritage's annual Holiday Open House. On Sunday, December 2nd, from noon until 3:00 pm, the Haas-Lilienthal House, fully decked out in holiday finery, will welcome the public. As ever, the centerpiece will be a wonderfully decorated real 13-foot Christmas tree in the front parlor.

Visitors will also enjoy live holiday music and light refreshments, including wine and hot cider that will instill the spirit of the season, putting you in the mood, we hope, to shop for some holiday bargains in the bookstore. By special arrangement, author Paul Duchscherer will be on hand to autograph copies of his new book, *Victorian Glory in San Francisco and the Bay Area*, with 241 lavish color photographs by Douglas Keister.

We have word that Santa Claus plans to make his appearance at 2:00 pm. So if you are bringing little ones, be sure to time your visit accordingly. Speaking of children, children of every age will



Photo: Liz Edlund

want to marvel at the antique train exhibit that reopened at our Holiday Open House two years ago. At that time, the layout was a static display; it now includes an operating portion (see story on page 8). You will not want to miss the action.

Heritage members will receive an invitation to the Holiday Open House in the mail, but be sure to put December 2 on your calendar now. The event is free to members and their guests. Non-members are welcome, too. The charge for them is \$10, \$5 for seniors and for children 12 years and under.

## HOLIDAYS AT OCTAGON AND ROUND THE BAY

Our friends at Octagon House also plan to mark the holiday season. The historic San Francisco Landmark at Gough and Union, which houses a museum of Early American decorative arts and historic documents, will be decorated for the holidays. It will be open noon to 4:00 pm on Sunday, December 2; Sunday, December 9; and Thursday the 13th. Cookies and hot cider will be available. There is no charge, but contributions are appreciated.

Bay Area Historic House Museums is an affiliation of 32 historic sites in the San Francisco area. Many of these will have holiday observances. For a full list of festivities, celebrations and holiday activities at these venues, send \$1.00 and a stamped, self-addressed business-size envelope to B.A.H.H.M., 1650 Vining Drive, San Leandro, CA 94579.

## Chinese Historical *continued from page 4*

invited to join in the celebration.

Founded in 1963, CHSA is the oldest and largest not-for-profit organization dedicated to fostering an understanding of the Chinese experience in the United States through research, documentation, interpretation and education. The museum and learning center, the result of 36 years of planning and the first of its kind in the United States, will celebrate the contributions made by Chinese Americans through artifacts, photographs and immigration documents tracing the history of Chinese in America.

Famed architect Julia Morgan designed the Chinatown YWCA, completed in 1932. Noting the building's significance, CHSA executive director Melissa M. Szeto observed, “We look forward to continuing the tradition of serving the Chinatown community through this historic building and are pleased to open the doors once again.”

## BAY AREA TOURS

ALLIED ARTS GUILD  
Menlo Park, 650-322-2405

CAMRON-STANFORD HOUSE  
Oakland, 510-836-1976

CITY GUIDES WALKS  
San Francisco, 415-557-4266

COHEN-BRAY HOUSE  
Oakland, 510-532-0704

CYPRESS LAWN CEMETERY  
Colma, 650-550-8810

DUNSMUIR HOUSE & GARDENS  
Oakland (April - September)  
510-615-5555

FALKIRK VICTORIAN ESTATE  
San Rafael, 415-485-3328

LATHROP HOUSE  
Redwood City, 650-365-5564

LUTHER BURBANK  
HOME & GARDENS  
Santa Rosa, 707-524-5445

MCCONAGHY HOUSE  
Hayward, 510-276-3010

MEYERS HOUSE & GARDEN  
Alameda, 510-521-1247

OAKLAND TOURS PROGRAM  
510-238-3234

OCTAGON HOUSE  
San Francisco, 415-441-7512

PALO ALTO-STANFORD  
HERITAGE  
650-299-8878 or 324-3121

PARDEE HOME MUSEUM  
Oakland, 510-444-2187

SAN FRANCISCO CITY HALL  
415-554-5780

STRYBING ARBORETUM  
Golden Gate Park, San Francisco  
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 Natasha Glushkoff, 415-441-3000

FOR INFORMATION ABOUT  
CURRENT HERITAGE EVENTS  
Call 415-441-3004

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

## NOVEMBER

NOVEMBER 1, 5, 8 & 26, 7 PM  
Lectures: 11/1 Julie Eizenberg, *Next  
Week*. 11/5 Mabel Wilson, *Scenic Views:  
Cultural Memory & Museums*  
11/8 Elizabeth Ranieri, *Recent Work*  
11/26 Bonnie Fisher, *Principles of  
Public Space Design*. CED/UC Berkeley.  
510-642-0831; www.ced.berkeley.edu

NOVEMBER 2 & 28, 7:30 PM  
11/2 Dan Snow: *In the Company of  
Stone*. 11/28 Jane Powell: *Bungalow  
Bathrooms*. Builders Booksource  
Berkeley. 510-845-6874  
www.buildersbooksite.com

NOVEMBER 3, 10:00 AM  
Walk: *Old Tombstone Tales: A Cemetery  
History Walk*. S. F. Historical Society  
415-775-1111; www.sfhistory.org

NOVEMBER 3 & 4, 10 AM  
Art Deco Walking Tours of San  
Francisco. 415-982-DECO

NOVEMBER 6 & 20, 5:30 PM  
Lectures: 11/6 Glen Koch, *San  
Francisco Golden Age Postcards*  
11/20 Edward Castillo, *We Hold the  
Rock*. CHS. 415-357-1848  
www.californiahistoricalsociety.org

NOVEMBER 9 - FEBRUARY 5  
Exhibition: *SFMOMA Experimental  
Design Award*. SFMOMA  
415-357-4000; www.sfmoma.org

NOVEMBER 10, 10:00 AM  
Walking Tour: *Noe Valley Walk*  
S. F. Historical Society. 415-775-1111  
www.sfhistory.org

NOVEMBER 13, 8:00 PM  
Slide lecture: *Pacific Light: California  
Stained Glass*. American Decorative  
Arts Forum. 415-249-9234

NOVEMBER 15, 26 & 29, 7 PM  
Lectures: 11/15 Mathias Klotz, *Projects*  
11/26 Bonnie Fisher, *Principles of  
Public Space Design*. 11/29 William  
Massie, *Technological Landscape*  
CED/UC Berkeley. 510-642-0831  
www.ced.berkeley.edu

NOVEMBER 15, 7:30 PM  
Lecture: Rand Richards on his new  
book on San Francisco history  
S. F. History Association. 415-750-9986

NOVEMBER 17 & 18  
Opening: Chinese American National  
Museum. www.chsa.org (See page 4)

NOVEMBER 26, 7:00 PM  
Lecture: Teddy Cruz, Architect  
CCAC/SE 415-703-9562

## DECEMBER

DECEMBER 2, NOON - 3:00 PM  
Heritage Holiday Open House  
(See page 9)

DECEMBER 5, 7:30 PM  
Alan Jacobs & Elizabeth MacDonald:  
*The Boulevard Book*  
Builders Booksource Berkeley  
510-845-6874; www.buildersbooksite.com

DECEMBER 7 - 9  
Walks: Gary Holloway, *Silver Rails  
Tour & Tea*. CHS. 415-357-1848  
www.californiahistoricalsociety.org

DECEMBER 11, 8:00 PM  
Slide lecture: *Gorham Silver*. American  
Decorative Arts Forum. 415-249-9234

DECEMBER 11, 8:00 PM  
*Christmas with Lotta Crabtree in the  
Gold Camps of California*. SFHS.  
415-775-1111; www.sfhistory.org



1019-21 Market St. (George Applegarth, 1909), part of the Theatre & Loft District

Photo: Drew Letendre

under Article 11 of the Planning Code. The Orpheum Theater is the lone designated San Francisco Landmark involved; it lies within the Special Use District but outside the Project Area.

In addition, there are three individual National Register properties: the old U.S. Mint, the U.S. Court of Appeal and 901 Market Street. The south side of Mission Street, between 7th and 8th, falls within a Planning Department designated "South of Market Extended Preservation District." Finally, Heritage's surveys have encompassed the entire proposed redevelopment project area, identifying at least 20 structures rated "A" or "B".

As early as 1982, the planning study at that time noted the concentration of nonprofit agencies in this area of the city and recognized the economic pressure these would be under from rising rents. That projection came true recently when mid-Market landlords, in some cases, sought to vacate entire buildings to take advantage of the dot-com boom. That boom has gone bust, and the pressure appears to be off—for the present. That makes this a good time to plan the future of mid-Market, before the next up-turn in the economy makes it difficult to achieve reasoned planning decisions.

## ARCHITECTURAL FRAGMENTS

The San Francisco Unified School District announced the appointment of **Tony Irons** as chief operating officer. As an architect with the Department of Public Works, Irons oversaw the massive rehabilitation, restoration and seismic upgrade of City Hall. The mayor subsequently appointed him city architect. In his new position he will be responsible for maintenance, rehabilitation and new construction of school facilities. He also will undertake the reorganization of the school district's facilities planning and management division.

The **Western Neighborhoods Project** is a non-profit organization that seeks to preserve and document the history of the western portion of San Francisco. The group is interested in hearing from people who have personal memories or photographs that help to tell the story of the schools, churches, businesses and families of the community west of Twin Peaks. To preview the project, go to [www.outsidelands.org](http://www.outsidelands.org).

The **National Trust for Historic Preservation** has begun to solicit proposals for educational sessions at its 2002 conference, scheduled for Cleveland, October 8-12, next year. The conference theme is "Cities, Suburbs, and Countryside." Submission deadline is January 15, 2002. For more information contact Renee Harrison: [renee\\_harrison@nthp.org](mailto:renee_harrison@nthp.org); 202-588-6095.

Winners of the inaugural SFMOMA Experimental Design Award, honoring Bay Area designers, are **Thom Faulders**, **Donald Fortescue** and **Post Tool Design**, chosen from more than 250 nominees. The award includes a cash prize and an exhibition, which will be on view at SFMOMA, November 9, 2001-February 5, 2002. The honorees will appear at the final session of the 23rd Annual AIA SF/SFMOMA A + D Forum Architecture Lecture Series, November 26. For information on this and other lectures in the series, call 415-362-7397, or 415-357-4027.

**Berkeley Architectural Heritage Association** announces publication of a revised and enlarged edition of *Berkeley Landmarks*, by Susan Dinkelspiel Cerny, who has written and lectured on the subject for many years. Containing over 300 photographs, many of them historic, the book is at once an encyclopedia and a guide to Berkeley's architecture and history. For more information, call 510-841-2242.

**Jim Tanner** has joined with **David Hecht** to form TANNERHECHT Architecture. Their offices are located in San Francisco. Tanner was founding partner of Tanner & Vadine and of Tanner Leddy Maytum Stacy. Hecht was founder of HECHTWERKE Architecture.

*Pacific Light: California Stained Glass*, is the title of a lecture offered by the **American Decorative Arts Forum**, on November 13. Art historian and author of many articles on stained glass, **Linda Morey Papanicolaou**, will survey the windows she has found in researching California work in the medium, including unique forms created by local artisans. For details, call 415-249-9234.

Arcadia Publishing has just released *Images of America: Los Angeles California*, by **Jeffrey Samudio** and **Portia Lee**. This volume of photographic images depicts the life and history of the south state metropolis, documenting its rise from a small pueblo. The book highlights architectural landmarks of the Los Angeles area from the turn of the century to the post-World War II boom. Samudio, who recently concluded a term on the State Historical Resources Commission, is a partner in Design Aid Architects, of Hollywood, which specializes in restoring historic buildings. Lee is a local historian and independent consultant. The book is available via the internet: [www.arcadiapublishing.com](http://www.arcadiapublishing.com). Some of the proceeds from each sale will benefit the photo collection at the University of Southern California.

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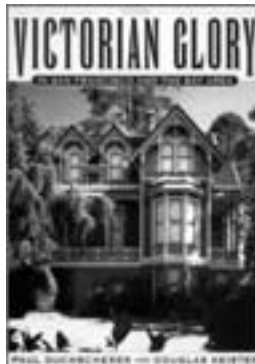
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**Haas-Lilienthal House, Double Parlor**  
Photo: Doug Keister

*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.*

## Just published and on sale at the Haas-Lilienthal House Bookstore



The author will be available at the Holiday Open House to sign copies. This is a great opportunity to acquire some holiday gifts. Heritage members can take advantage of their 20% discount.

**Holiday Open House**  
Sunday, December 2, Noon - 3:00pm  
See page 9 for more holiday news.

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