



PRESERVATION ADVOCATES MEET MAYORAL CANDIDATES

A reception for mayoral candidates occurred on May 21, at the offices of Carey & Co., Inc. Sponsored by the San Francisco Preservation Consortium, this opportunity to raise preservation awareness among those running for the City's chief executive office in this fall's election drew a crowd of more than 150 people to the landmark Old Engine Company No. 2 firehouse, at 460 Bush Street.

Five candidates appeared, and each had about 5 or 10 minutes to make a statement. They were Tony Ribera, who served as chief of police until his retirement in 1996; current members of the Board of Supervisors Gavin Newsom and Tom Ammiano; former supervisor and currently City Treasurer Susan Leal; and former supervisor Angela Alioto, now a practicing attorney.

In the informal atmosphere, the candidates' comments tended to be fairly generalized. In introducing the speakers, consortium member Bruce Bonacker said that, if plans firm up as they should, the consortium would like to hold a forum in the coming months, during which candidates will field questions from the audience and have the opportunity to engage one another in discussion of preservation issues.

The value of the May 21 reception is that it let people get an early look at the candidates, and, most importantly, it put the candidates on notice that there is a vocal and active—and voting—constituency for preservation in San Francisco. We should expect that when they return for the forum, they will understand what the issues are and be prepared to address them cogently.

Among specific issues the consortium will raise with the candidates are the need to strengthen the City's Landmarks Ordinance (Article 10 of the Planning Code), including augmenting the powers of the Landmarks Preservation Advisory Board, and to renew the commitment to upholding the provisions, procedures and protections for historic downtown resources required by Article 11. In addition, the group seeks assurances from the would-be mayors that, if elected, they would appoint appropriately qualified persons to the planning, appeals and landmarks panels.

The consortium also advocates increased funding for neighborhood surveys and the incorporation of survey findings into planning and permit application decisions. In the realm of new legislation, the group would like to see measures that would prevent deliberate "demolition by neglect" of historic resources by private property owners and guarantee basic maintenance of all designated resources owned by the City of San Francisco and the Redevelopment Agency.

To facilitate rehabilitation and adaptive reuse of historic resources, the consortium is urging the removal of administrative barriers to the application of the State Historical Building Code to all eligible structures in the city, as required by California law. Furthermore, all are in agreement that the City must develop additional financial incentives to encourage retention, reuse and maintenance of privately owned historic sites.

The San Francisco Preservation Consortium is a one-year-old grassroots group interested in action. If you are interested in volunteering to work with the group, contact sfpreservationconsortium@yahoo.com, or call 415-553-8033.



Photo: Drew Letendre

COMMENTS FROM THE EXECUTIVE DIRECTOR

There may be a downturn in the national economy and even more so in San Francisco, but you would not be able to discern it by the number of project proposals that continue to appear, challenging our neighborhoods' historic resources. Here are two examples of the recent and continuing pressures and examples of what can be done.

Within days of the Dogpatch Historic District legislation being forwarded to the Board of Supervisors, a request was submitted to demolish a cottage in the neighborhood designed by architect John C. Pelton. It is one of the



few 19th century cottages by this noted architect remaining, and the impetus for former Heritage architectural historian Christopher VerPlanck's interest and investigation into Dogpatch.

Fortunately, our investment in a coordinated inventory and district designation process with the Planning Department, the Dogpatch Neighborhood Association and Heritage paid off. Because the importance of the district and the resource in question were known to all three entities, the objective to preserve this resource against demolition was clear.—so much so, that the project sponsors withdrew the request.

A recent article on the efforts of Jason Bley to encourage preservation in Chinatown's Commercial Street prompted letters to the editor in the May 27, 2003, edition of the *Chronicle* supporting preservation. The article and the responses it prompted point out the continuing work Heritage and the entire community has ahead to encourage historic preservation among our diverse ethnic communities. Chinatown, a prime example, is a unique commercial and residential neighborhood worthy of preservation, not for tourists but for its residents and other San Franciscans who shop, eat and purchase goods in this historic community.

Our challenge is to influence property owners through positive reinforcement that preservation of our built environment is good for the bottom line. As consumers we need to let shopkeepers and building owners know when preservation is important. Individual property owners, businesses and the entire city benefit when buildings and neighborhoods retain their best qualities and unique characteristics.

The success of the National Trust's Main Street Program, focusing on economic development in association with sound preservation practices has proven preservation is profitable. It is a given that neighborhoods and their residents prosper when their built environment is respected through sound maintenance practices, rehabilitation that maintains the character and uniqueness of place, and, when needed, new construction that respects its surroundings.

When everyone feels the effects of a sour economy, we are more apt to seek out new alternatives to maintain existing business or attract new. Let's make good preservation practices a part of that equation by promoting historic preservation in our neighborhoods and by talking about the value it adds and the economic sense that it makes for us all.

A handwritten signature in black ink that reads "Charles Edwin Chase". The signature is fluid and cursive.

Charles Edwin Chase, AIA
Executive Director

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ARCHITECTURAL HERITAGE**
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ASIAN ART MUSEUM OPENS IN OLD MAIN LIBRARY

The Asian Art Museum reopened in its new location, the transformed Old Main Library, on March 20, with great civic fanfare. The preservation battle over the planned treatment of the historic Civic Center resource is in the past, and it is time to consider the resulting facility on its own architectural terms, as much as possible.

The most evident exterior alterations include the addition of a mansard-like roof that has changed the building's profile. While it takes some getting used to for those familiar with the old structure, this feature does appear elsewhere in Civic Center, at the Opera House and Veterans' Building, as well as the adjacent Federal Building. The enclosure of space on the south side to provide outdoor seating for the museum's café seems a reasonable accommodation in refitting the building for its new use.

Cleaning and repair of the plaster ornamentation and other historic finishes inside the main entrance have paid off in a lighter and more welcoming experience. The grand stair on axis with the entrance draws the eye beyond the foyer, but an admissions desk presents a visual—and physical—barrier that somewhat undercuts the effect.



V-shaped skylight: "signature architectural feature" of new Asian Art Museum.

Photo: Katherine Petrin



The original concept of the architect, Gaetana Aulenti, was to place the ticketing function well inside the main floor, just before the entrance to the exhibit area. The idea was to create an indoor public piazza, where visitors could patronize the store and the café without having to pay to enter the museum exhibition areas. That plan may not have worked, out for a variety of reasons.

Once past the reception area, the visitor is emphatically in a contemporary space, whose "signature architectural feature," as an exhibit on the building alterations explains, is V-shaped skylights. The viewer is never in doubt about what is old and what is new in the building (and appropriately so). It is only on reflection, and knowing the original structure, that you become aware of the fact that what remains of the historic building is three exterior walls, the decorative ceiling beams of the former reading rooms, and the Beaux-Arts entrance parti—consisting of vestibule, grand stairway, loggia and the lofty former catalogue room.

The loggia was the setting for the Piazzoni murals, whose removal was "a contentious issue," as the museum's own exhibit admits. The wall spaces once occupied by the murals (actually, paintings on canvas affixed to the walls) are now open to the light courts on either side of the loggia that house the main floor lobby area. The light in

the loggia, a combination of natural illumination that filters in from the V-shaped skylights beyond and artificial light, creates a delightful rich and warm effect.

The old catalogue room, now Samsung Hall, remains at the head of the stairs, just beyond the loggia radiating its Beaux-Arts splendor. It will serve well as an event space and for public gatherings. When not in such intensive use, it has a somewhat forlorn look. On a recent visit, a demonstration of block printing was in progress, with a small audience sitting on folding chairs in the middle of the floor. The result of the juxtaposition in scale was a diminishment of both the space and the worthwhile activity taking place there.

The heavy plastered beams with floral and geometric patterns that span the former reading rooms remain in place. However, where once they had been viewed from a floor 31 feet below, they now seem a bit over-scaled from the vantage point of the newly inserted floors that reduce the height by half. Overall, the historic finishes, wherever they remain, have benefited from cleaning and repair.

A final observation: the glass-encased escalator that carries visitors from the lobby 115 feet to the start of the collection on the third floor has been the cause of much puzzlement. It travels outside the north wall of the building's south wing and ends at a

landing that extends beyond the building toward Hyde Street. A viewing of models on display on the main floor indicates that this element will be integrated into a future addition on the Hyde-McAllister corner.

MARKET STREET RAILWAY SUBSTATION



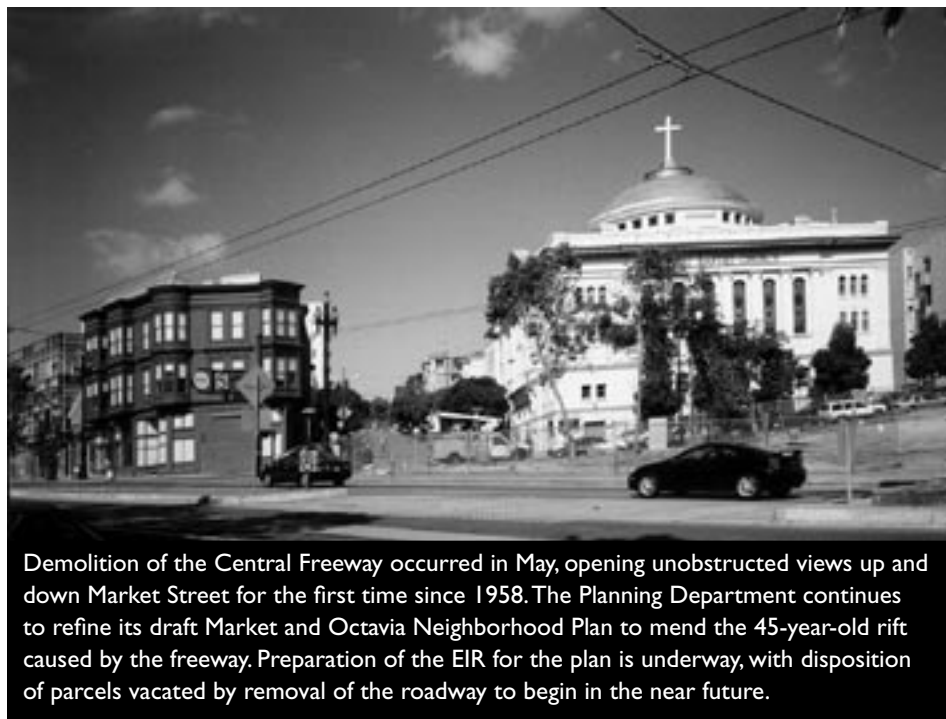
Photo: Drew Letendre

The San Francisco Board of Supervisors has approved the transfer of Landmark #105, the Market Street Railway Substation, at the southeast corner of Turk and Fillmore, from the Art Commission to the Redevelopment Agency. Heritage supported the transaction on the condition that the terms include the requirement that any development of the historic site adhere to Planning Code regulations and follow the Secretary of the Interior's Standards for Rehabilitation.

Furthermore, we asked that any development team include experienced architectural preservation consultants to ensure the appropriate rehabilitation of the historic resource, including seismic strengthening, and the compatible design of any new structures on the project site.

In our request, we pointed out that following the Secretary's Standards would also benefit a potential developer by making it possible to qualify for up to 20% in federal income tax credits. The resolution that passed the Board of Supervisors included these stipulations, and the Redevelopment Agency will now be seeking proposals for development of the property for affordable housing and arts and community uses.

Vacant now for 25 years, the sub-
—continued on page 11



Demolition of the Central Freeway occurred in May, opening unobstructed views up and down Market Street for the first time since 1958. The Planning Department continues to refine its draft Market and Octavia Neighborhood Plan to mend the 45-year-old rift caused by the freeway. Preparation of the EIR for the plan is underway, with disposition of parcels vacated by removal of the roadway to begin in the near future.

CITY DESIGNATES DOGPATCH DISTRICT

On April 18, the mayor signed an ordinance designating the Dogpatch Historic District. The first City designation of a district since the Civic Center district went into effect in 1994, it extends Article 10 protections to 104 historic resources within an approximately nine block area bounded by Mariposa Street to the north, Minnesota Street to the west, Tubbs Street to the south and 3rd Street to the east. The core of Dogpatch is an enclave of industrial workers' housing, most of which were constructed between 1870 and 1930.

Recognition of the Dogpatch Historic District caps a five-year effort initiated by Christopher VerPlanck, a member of the Heritage staff at the time, working with residents of the neighborhood who were committed to preserving the district's historic qualities in the face of increasing development pressure. Future new construction and alterations to contributory structures will have to follow design guidelines specified in the ordinance to ensure compatibility with the district's historic architectural character.

On another front, the Board of Supervisors voted 10-to-1 to designate

four cottages at 1338 Filbert Street (See January/February 2003 *Heritage News*) a San Francisco Landmark (#232). The threat of demolition by the present owner, in 2001, sparked action by a coalition of neighborhood groups and preservation advocates, supported by Heritage, to save the landscaped enclave of small dwellings.

Built in 1907, the cottages express the post-quake reconstruction of Russian Hill, and their use for several years as an art school links them to the neighborhood's tradition as a home to artists and writers.

When the Landmarks Board and the Planning Commission failed to act on the nomination of the cottages, Joe Butler of the Little House Committee took the issue to the supervisors. Under the Planning Code, the board can override the Planning Commission and the Landmarks Board to designate a landmark.

The mayor allowed the designating ordinance to take effect without his signature. Under Article 10, any future effort to demolish the landmark structures can be delayed up to one year, and under CEQA their demolition would require environmental review.

FRANCES STEIN DONATES FAMILY ITEMS TO HAAS-LILIENTHAL HOUSE

Heritage board member Frances Lilienthal Stein, one of the family members who made the donation of the Haas-Lilienthal House to Heritage, recently gave some items dating from the period of the family's residency at 2007 Franklin Street. According to Frances, all the pieces in this donation were in the house when she lived there with her mother and father. At the time of Frances' marriage in the 1950s, her mother, Alice Lilienthal, gave her various things from the family possessions to set up her own household.

The items in the present donation are from that selection and have remained with Frances, through several moves, over nearly half a century. Her recent move to smaller quarters required her to cull many furnishings and other possessions. After giving family members the opportunity to pick what they wanted, Frances has given the balance to the House.

Major pieces include a lovely complete silver tea set (above). In the category of furniture are twin mahogany sleigh beds and a dresser that belonged to Frances' grandmother, Bertha Haas. There is also a Hepplewhite nightstand, not part of the set, that stood in her mother's bedroom and a fine bronze desk lamp that, according to Frances' recollection, probably originally served the second floor front sitting room. Other furniture includes three wicker pieces that were in the second floor playroom, currently the office of Heritage's executive director.

Among household items in the donation are kitchen utensils that we have now displayed in the house kitchen, some bronze vases, varied bric-a-brac

and two boxes of Christmas tree ornaments. More personal effects of the family include an extensive collection of dolls that belonged to several generations of children and three elegant purses once carried by the girls of the family. Representing the earliest generation in the house are five samplers Bertha Haas had collected. They are



now on view in the tour bedroom on the second floor.

Two boxes of old books reflect the interests of the three generations that have lived in the house. Other published materials are some old *Life* magazines

from the 1930s, as well as the Christmas editions of a large format French publication, *Illustration*, one from 1936, the other from 1946. These are interesting for the ads reflecting those years and the high quality color art reproductions.

The task now remains to accession some 150 items into the Haas-Lilienthal House inventory. House manager Chris Van Raalte has begun by photographing each piece and providing a written description that includes the provenance of every item. He will provide archival storage for such fragile objects as the dolls and textiles. Staff will be deciding on the eventual display of selected pieces in the museum areas of the House.



In accepting this donation, Heritage wishes to express its gratitude to Frances Lilienthal Stein, whose continuing generosity has made it possible for us to provide an authentic experience for visitors to the Haas-Lilienthal House.

As some of these items find their way into the museum spaces of the house, we will inform our readers. The recent acquisitions will offer a good

opportunity for those who have not been on a tour for some time to renew their acquaintance with the Haas-Lilienthal House.

PLAY DAYS IN THE PARKS

On Wednesdays, which was the help's day off, Mother took care of me [Frances]. Frequently Mother and Irma Triest would take Jane and me to Golden Gate Park. (Irma and Joe Triest [Mother's first cousin] had an only child, a daughter, Jane, my age. . . .) We'd be all dressed up. Mother would drive. Jane and I would be in the back seat. We'd take our dolls with us. We'd play at the bandstand; we'd play at the Ocean Beach. Surely we went to the Steinhart Aquarium. I can't really remember going to the DeYoung Museum until I was much older.

As a little girl, with my nurse Charlotte Beck, I went to Lafayette Park every morning, weather permitting. If it had been raining and was wet, we'd play on Washington Street in front of Senator Phelan's house where we could sit on the low wall there. We'd roller skate or ride tricycles there. Every now and then Senator Phelan would come out and talk to us, which was very nice. We thought he was great. He was crazy about children. He'd never married but he liked children and was very glad that we were using his wall. He wasn't the kind to chase us away.

As a little child I'd go home for a nap and then walk to Alta Plaza Park, which was a fair walk for little children. That was the afternoon park. There we'd meet some different friends. . . . We had a whole gang there. All the nurses were there and they'd sit and chat while the kids would all play.

—*Reminiscences of Life in the Haas-Lilienthal House*, Frances L. Stein, Elizabeth Gerstley and Madeleine H. Russell, edited from interviews conducted in the summer of 1993 by Randolph Delehanty, Ph.D.

SAN FRANCISCO ADOPTS PLANNING TOOL FOR THE 21ST CENTURY

Anyone who has researched architectural history and the development of neighborhoods in San Francisco is familiar with Sanborn Maps. Begun in the 19th century to provide relevant data to fire insurance companies, and updated regularly, Sanborn Maps show the footprint of buildings, block by block and lot by lot throughout the city, and provide basic information such as materials and type of construction, uses of structures and number of stories.

Just this year, the Planning Department has begun to use a technology that goes far beyond the Sanborn Maps and greatly increases staff efficiency and productivity in carrying out routine planning tasks. In ten minutes, according to N. Moses Corrette of the department, planners can view any property in the city from at least four different directions at oblique angles as well as from directly above without leaving their desks.

What makes this possible is a patented information system that combines aerial imaging with state-of-the-art software. Called Pictometry, it is available from a Rochester, New York, company that bears the name of its product. According to Dante Pennacchia, senior vice president of marketing for the company, the idea came out of the Rochester Institute of Technology and has been around for six to eight years. Steve Schultz, co-founder of Pictometry and its chief technology officer, actually turned it into a product just about 2 1/2 years ago.

In a telephone conversation with Mr. Pennacchia, we learned that a client, such as the City of San Francisco, enters into a contact with Pictometry to receive a library of full color JPEG digital images in the range of three to eight megabytes each and a license for use of its Electronic Field Study software for two years. The company then sends up a single-engine Cessna plane to photograph every square foot of the contracting jurisdiction, generally at two levels. At an altitude of 5,000 feet,



Oblique angle views of the Haas-Lilienthal House, front (above) and rear (next page), illustrate new technology at the disposal of San Francisco's Planning Department

Photos: Pictometry, courtesy of Planning Department

the camera provides both orthogonal and oblique views (taken at an angle of 40 degrees) of a one square mile area; at 2,000 feet the camera takes in an area 750 feet square. In this way, it is possible to provide up to 12 different views of every square foot in the city.

According to Pictometry's web site, "a user can literally view and analyze any house, building, intersection, fire hydrant, tree or any feature" from their workstation within seconds. Pennacchia lays privacy issues to rest by assuring us that, although the resolution of images is high, you cannot read license plates, make out faces or look through your neighbor's window. The software also allows measurement of distances and height and width of subjects on the photographs to within a foot.

It took two weeks to complete the thousands of images of San Francisco, working typically five or six hours a day. Los Angeles County required some 450,000 images. Generally, Pictometry takes a new set of photos every two

years, although a fast-growing city, like Las Vegas, may contract for reshooting as frequently as every six months. Soon the company expects to be able to offer a service that will analyze the evidence of change extracted from a comparison of images over time.

The Pictometry web site contains an archive of press coverage emphasizing the public safety benefits of the technology. Fire departments can determine how best to fight a fire in an area difficult to approach, and police may scope out the likely hiding places of a suspect on the lam.

San Francisco's planning department has used the program to inventory buildings in its on-going neighborhood survey activity, but its planning applications are many. It is particularly useful in a densely built city like this one, where it can be difficult to evaluate the impact a project may have on a property, the adjacent buildings or an entire streetscape.

Moses Corrette notes that evaluating a site condition that would usually



This shot offers the opportunity to appreciate the many planes and angles of the roof at the Haas-Lilienthal House.

require a visit to the property can now be done from the office. Planners can also easily answer such questions as “How many four-story buildings are in the surrounding blocks?” or “Would a proposed addition create a negative impact on a neighboring property.” Pictometry can help to determine whether an alteration would be visible from the street. In the near future, the department will be able to use the program to assist the public at the planning information counter.

The value of the technology hit home when Heritage staff tried to evaluate a building tucked into the back of a property and only partially visible from the street. A casual mention of the problem of getting a good look at what may be part of the neighborhood’s early development produced an e-mail from Moses Corrette with a JPEG attachment that gave a bird’s-eye view of the buildings.

If Pictometry ever becomes affordable for a small nonprofit, some lucky future Heritage staff person will be able to complete our periodic review of demolition permit applications from the comfort of the Haas-Lilienthal House.

—Thanks to N. Moses Corrette of the San Francisco Planning Department and to Dante Pennacchia and Will Smith of Pictometry for their assistance in preparing this article.

SUMMER LECTURE ON GOLDEN GATE PARK

Heritage will offer its members a ballroom lecture at the Haas-Lilienthal House, Thursday, July 24, at 7:00 pm. The speaker will be Christopher Pollock. His subject is “A Stroll through Golden Gate Park,” an account of how San Francisco’s crown jewel of a park came to be, despite the opinion of some that such an achievement was impossible in the foggy and wind-blown sandy waste of the “outside lands”.

Using slides of both historic and current images, Chris will discuss various examples of monuments, buildings, and water and landscape features—both well known and out of the way—that sit (or in some cases sat) within this sylvan paradise. He will illustrate architectural styles in the park ranging from rustic to exotic and Romanesque to Egyptian.

Chris will base his presentation, in part, on his book, *San Francisco’s Golden Gate Park—A Thousand and Seventeen Acres of Stories* (Westwinds Press, 2001), which offers a guided tour and history of every park element. The publication will be available for purchase and personalized signing, at the end of the lecture. Heritage members may use their 20 percent discount.

Drawing from his personal collection of some 650 postcards of Golden Gate Park, Chris will also provide a display of 75 selected cards keyed to the site map in his book. Most of the cards are in color and range from the “golden age” of postcarding, around 1900, to 1940.

Christopher Pollock is a designer residing in San Francisco with a 26-year professional background in interior architecture and product design. Several of his award-winning projects have appeared in such publications as *Sunset* magazine, the *San Francisco Chronicle* and *Metropolitan Home* magazine, as well as several professional publications and books.

As a guest lecturer at the California College of Arts and Crafts and instructor at the University of California Berkeley Extension, he has taught on a



From the collection of Christopher Pollock

variety of interior architecture topics. A native of Connecticut, Chris owes his interest in gardening to a distant maternal ancestor, landscape architect Frederick Law Olmsted.

Space in the Haas-Lilienthal House ballroom is limited, so be sure to reserve your seat for this lecture as soon as possible. Call 415-441-3000 or contact us at info@sfheritage.org.

CITY GUIDES’ 25TH ANNIVERSARY

Congratulations to San Francisco City Guides, which is celebrating its 25th anniversary this year. Judith Lynch began recruiting volunteers in 1977, and the organization was officially born with the first class of guides, in 1978. Today, more than 200 trained volunteers offer up to 40 different walks throughout the city and throughout the year free of charge. City Guides is a project of the Tides Center under the sponsorship of the San Francisco Public Library. Schedules are available at www.sfcityguides.org.

SUPERVISORS HONOR HERITAGE

In April, Heritage received a Certificate of Honor from the San Francisco Board of Supervisors, "in appreciative public recognition of distinction and merit for outstanding service" to the public. Initiated by Supervisor Gavin Newsom and signed by all the board members, the certificate commends San Francisco Architectural Heritage "for advocating historical preservation" and notes the exceptional "dedication and willingness to educate the community of the importance of restoration and maintenance of buildings and residential neighborhoods..."

TED SAVETNICK CPF VOLUNTEER OF THE YEAR

At its annual statewide conference, in Santa Barbara, California Preservation Foundation bestowed a singular honor upon Ted Savetnick. In a resolution adopted on April 26th, the CPF board of trustees cited Ted's contribution to the preservation of the state's historic resources by donating to the foundation his time and expertise in accounting and tax reporting services, as well as his advice and support, for more than ten years.

Noting that he has earned respect, admiration and appreciation from CPF's board, its officers and staff over those many years of service, the resolution named Ted Savetnick the foundation's first Volunteer of the Year. Ted recently left San Francisco Architectural Heritage, where he served with equal distinction as fiscal manager for a total of ten years.

FARQUAR FUND BENEFITS HERITAGE

Thanks to a generous grant from the Patricia A. Farquar Memorial Fund, Heritage has purchased new computer hardware and software dedicated to newsletter production. The fund honors Pat for her long and distinguished volunteer service as a walks guide.

SOIRÉE PHOTO GALLERY



Photos: Laurie Gordon

Top: Revelers gather for cocktails in the grand concourse of the Ferry Building. Clockwise from upper left: Heritage board president Bruce Bonacker welcomes Marie Zeller. Heritage's executive director Charles E. Chase with Russell Monroe. San Francisco Supervisor Aaron Peskin and Heritage board member Nancy Shanahan join the party. Ferry Building developer and newest Heritage board member Chris Meany and Michelle Meany. Board vice president Jay Turnbull is joined by Gabriella Isaacson and Melissa Gaudreau. Ellen Borgersen, Jackie Moore, Mary Murphy and Heritage board member Linda Jo Fitz enjoy a good laugh.

FERRY BUILDING SHINES FOR SOIRÉE

The day began amid portents—the hail, thunder and lightning of a rare spring storm—but the auspices all turned out to be positive. By mid-afternoon the weather cleared and a beautiful evening greeted guests to Heritage's Soirée 2003. The newly rehabilitated and restored Ferry Building drew 675 party-goers—a record number in nearly 30 years of Heritage soirées. The event began with cocktails in the grand concourse level and the opportunity to size up the more than 100 silent auction offerings. At 8:00 pm, McCall Associates served a seated three-course dinner on the lower level of the building. A huge dessert buffet, along with casino gaming and dancing to the music of the Richard Olsen Orchestra lured people back to the concourse, where they partied up to the stroke of midnight. Wilson Equity Office, developer of the Ferry Building, generously allowed us the use of the space—bathed in a wash of golden light and definitely the star of the evening—and made thoughtful arrangements to ensure that the party went smoothly.

San Francisco Architectural Heritage gratefully acknowledges Equity Office Properties for generously donating the use of the Ferry Building for Soirée 2003.

Our thanks to the following for their generous support of Soirée 2003

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Our thanks to the following for their generous donations to the Silent Auction

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Our thanks to the following volunteers whose indispensable assistance kept the party on an even keel

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BAY AREA TOURS

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San Francisco, 415-557-4266

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DUNSMUIR HISTORIC ESTATE
Oakland (April-September)
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OAKLAND TOURS PROGRAM
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STRYBING ARBORETUM
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CONTINUING HERITAGE
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Saturdays 12 noon to 3:00 pm
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PACIFIC HEIGHTS
WALKING TOUR
Sundays 12:30 pm. \$5

*All regular Heritage tours are free to
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GROUP TOURS BY
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Call Natasha Glushkoff, 415-441-3000

FOR INFORMATION ABOUT
CURRENT HERITAGE EVENTS
Call 415-441-3004 or go to:
www.sfheritage.org/events+tours.html

*Heritage programs supported in part by
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JULY

THROUGH JULY 28
Exhibition: *Awakening from the
California Dream: An Environmental
History*. Main Library San Francisco

THROUGH AUGUST 24
Exhibition: *ROY/design series 1*
SFMOMA. 415-367-4000
www.sfmoma.org

THROUGH AUGUST
SFSPCA Exhibition: *Protecting Life,
Providing Love...For 135 Years*
City Hall South Light Court

THROUGH AUGUST
Exhibition: *Italian Manuscript Paint-
ing of the Middle Ages & Renaissance*
Legion of Honor
415-863-3330; www.thinker.org

ONGOING
Exhibition: *Architecture and Design
Permanent Collection*. SFMOMA
415-357-4000; www.sfmoma.org

JULY 8, 7:30 PM
Lecture: *Tadich Grill History*. SFM&HS
415-775-1111; www.sfhistory.org

JULY 8, 8:00 PM
Lecture: *The Value of History: Ameri-
cana in the Marketplace*. ADAF
Legion of Honor. 415-249-9234

JULY 18 & 19
Walking Tour: *Literary North Beach*
CHS. 415-357-1848
www.californiahistoricalsociety.org

JULY 18 - 20
Symposium: *Spark: 03*. (See page 11)

JULY 20, 2:00 PM
Lecture: *Removal of San Francisco's
Cemeteries*. Cypress Lawn
650-755-0580; www.cypresslawn.com

JULY 24, 7:00 PM
Heritage Lecture (See page 7)

JULY 24, 6:00 - 9:00 PM
Exhibition benefit opening: *Photo San
Francisco 2003* (See page 11)

JULY 24, 7:30 PM
Lecture: *San Francisco Then and Now*
SFHA. 415-750-9986

JULY 31, 7:00 PM
Lecture: *Victorian Classics*
Alameda Museum. 510-748-0796

AUGUST

AUGUST 6, 6:00 PM
Lecture: *John Galen Howard and the
University of California*. CHS
415-357-1848
www.californiahistoricalsociety.org

AUGUST 8, 7:30 PM
Lecture: *Fool Me Once*. SF Museum
& Historical Society. 415-775-1111
www.sfhistory.org

AUGUST 12, 8:00 PM
Lecture: *Quest for Comfort: Lighting
1675-1840*. ADAF Legion of Honor.
415-249-9234

AUGUST 17, 2:00 PM
Lecture: *Wells Fargo: From Stagecoach
to Computer Banking*. Cypress Lawn
650-755-0580; www.cypresslawn.com

AUGUST 28, 7:00 PM
Lecture: *Queen Victoria Down Under*
Alameda Museum. 510-748-0796

Substation

continued from page 4

station has suffered the deterioration typical of unutilized and minimally maintained structures. We look forward with great hope that, at last, this historic resource will undergo a proper rehabilitation for new uses that will benefit the people of San Francisco.

NEW MISSION

Recent developments with regard to City College of San Francisco's plans for a Mission Campus will have implications for the New Mission Theater, a National Register-listed property. CCSF has reached agreement with the San Francisco Unified School District to allow the college to take over the site of the Samuel Gompers School at 106 Bartlett Street, which it currently shares with the school district's Downtown High School.

If all goes according to CCSF's current plan, the college will rehabilitate the existing structure and add new construction on the schoolyard site, facing Valencia Street. The 1939 building, by Masten & Hurd, is on the Landmarks Board's current working list of prospective landmarks as "an important modern building."

Some in the CCSF community, and the grassroots advocacy group Save New Mission, urged college officials to retain the theater and use the site in combination with the Gompers School building to create a true urban campus. Given the short, half-block distance between the theater and the Gompers site, re-use of the historic movie house as part of an expanded Mission campus seems like an ideal and obvious solution. However, the college now plans to sell the theater.

Meanwhile, the retail furniture business that occupied the New Mission Theater lost its lease, resulting in the shuttering of the building since January. With the building vacant and a change of ownership pending, many remain concerned about the preservation and reuse of the historic theater and will be awaiting further developments.

ARCHITECTURAL FRAGMENTS

Proceeds from the opening night reception, July 24, for *Photo San Francisco 2003* will benefit **Fort Mason Center's Historic Preservation Fund**. Gallery owners and private dealers from around the world will present the finest in photography from both the masters and emerging artists for viewing and for purchase. Among those whose works are featured are Diane Arbus, Henri Cartier-Bresson, Imogen Cunningham, Robert Mapplethorpe and Man Ray. Limited editions of photographs by Michael Kenna taken specifically for and donated to the Fort Mason Foundation will be available for purchase. Tickets to the reception are \$50, available at the door or by calling 415-345-7575. For information on the exhibit, which opens to the public July 25, call 323-937-5525 or visit www.photosanfrancisco.net

Design Within Reach, the California College of Arts and Crafts, and Dwell Magazine join in presenting a symposium, **Spark: 03—Getting Modern Design to Market: Pitfalls, Mystery, Strategy, Luck and Success**. July 18-20, international design practitioners will offer an array of knowledge, ideas, opinions and visions related to bringing a designer's creations successfully to market. The symposium promises to be "interactive, anecdotal, possibly controversial, definitely entertaining and completely founded in case study." The cost is \$95 for students and \$250 for professionals. For more information or to register, visit www.dwr.com/spark.

October 9 through 11, 2003, the **Preservation Trades Network** will hold its 7th annual International Preservation Trades Workshop at the Blandair Farm historic site near Ellicott City, Maryland. The workshop offers seminars and exhibits and affords the opportunity to learn about preservation firsthand from demonstrations by highly-skilled preservation craftspersons. You may obtain more information at www.ptn.org, by e-mail at info@ptn.org, or by writing to Preservation Trades Network, Inc., P.O. Box 10236, Rockville, MD 20849-0236.

Preparations are under way for the annual **Victorian Alliance House Tour**. There will be seven houses on the route that will take in a portion of the Haight roughly centered on the Golden Gate Park Panhandle. This group includes a rare Ernest Coxhead house at the corner of Oak and Clayton, and the Clunie House (Landmark #128) at 301 Lyon Street. Tour date is October 19.

A non-profit volunteer-operated educational organization, the **American Decorative Arts Forum of Northern California** (ADAF) offers monthly lectures throughout the year, as well as other events. Listings appear regularly in the calendar section of *Heritage News*. Membership, which is open to all, is \$50 for a single and \$80 for a dual membership. The cost per lecture for non-members is \$10.

Two Heritage members and long-time friends of preservation have just received recognition from **San Francisco Tomorrow**. This year's recipient of the Jack Morrison Award for Lifetime Achievement is **Alec Bash**. A city planner, Alec served for many years with the Planning Department and more recently with the Port, where he worked closely with community interests to ensure that identification and preservation of historic resources would be a high priority in long-range plans for the waterfront. **Laurence Kornfield** received an Unsung Heroes award. As chief building inspector, Laurence fields building code inquiries promptly and clearly and presides over brown bag lunch meetings that demystify the code.

September 21, the **Alameda Architectural Preservation Society** and the **Alameda Museum** will host a tour featuring Victorian houses in and around Alameda's Gold Coast neighborhood. Tickets are \$20 in advance or \$25 on the day of the tour, and include a keepsake Legacy Guidebook and light refreshments. For more information e-mail alamedahometour@netscape.net or call 510-523-5907.

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