The Revealing Return of The Pied Piper

At a champagne celebration befitting a local icon, Maxfield Parrish’s famed painting *The Pied Piper of Hamelin* was unveiled to a laudatory crowd on Thursday, August 22 — a true victory for San Francisco after months of uncertainty over the artwork’s future. **STORY ON PAGE 6**
Remaining relevant and vibrant in a constantly changing community is the most critical factor to the long-term success of any nonprofit organization. We see this imperative demonstrated by the innovation of our city’s most successful cultural and performing arts organizations, such as the San Francisco Symphony Film Series. Who would have thought Davies Hall would be a popular venue for viewing the cyberpunk action film *The Matrix* (with, of course, composer Don Davis conducting his famous score)?

In league with our city’s finest nonprofits is San Francisco Heritage. If we look back over the last few years, it is clear that our talented staff, led by executive director Mike Buhler, have initiated many efforts designed to include a greater number of San Franciscans while still remaining firmly grounded in our core values of advocacy and education. We see strength in our successful and exciting new efforts, such as the “Legacy Bars and Restaurants” initiative and *Discover SF! Summer Camp in Heritage Conservation*, as well as our continued influence and presence as advocates for the preservation of historic resources. As I write, I am reminded of tonight’s celebration commemorating the return of *The Pied Piper* to the Palace Hotel – a direct product of effective, well-orchestrated advocacy.

It is within this context of relevancy that I am pleased to call attention to our new graphic identity, including this debut of the fully redesigned *Heritage News*. The update conveys both a sense of history and character that is unique to San Francisco and expresses an intersection of eras and cultures that affirms the range of our mission. It has been in the works for some time, and I would like to recognize the Board’s Graphic Design Committee, led by Alicia Esterkamp Allbin, for their dedicated work on this project.

In addition, the new streamlined design and timeless aesthetics of *Heritage News* attest to the relevancy of our work. The publication redesign will bring our citywide advocacy and education initiatives to life through further compelling visuals and storytelling. More space has been allotted to photography, made all the more powerful with the switch to a full color layout. While this latest issue devotes extra space to highlight two groundbreaking educational programs, *Discover SF!* and *Calle 24*, future editions of *Heritage News* will maintain our traditional focus on preservation projects and advocacy issues.

Join me in embracing our move forward in design, brand, and publication as we continue our efforts to preserve and enhance San Francisco’s unique architectural and cultural identity.
Discover SF! Summer Camp in Heritage Conservation

Middle School Students Uncover Local History

This summer, Heritage introduced a group of 25 middle school students from the Galing Bata After-School Program to over a dozen historic architectural and cultural sites through a new pilot program, Discover SF! Summer Camp in Heritage Conservation. This energetic group of young explorers traversed the city to learn about concepts in heritage conservation, meet professionals in the field, and gain a better understanding of Filipino American history in San Francisco.

The 2013 program began with a trip to the Ferry Building, where architect and Heritage board member Carolyn Kiernat led students on a tour of the building and guided them through an architectural drawing activity. Week Two started with a walking tour of Japantown, including a stop for mochi at Benkyodo, the city’s oldest Japanese American bakery and a recent inductee to the “Legacy Bars and Restaurants” initiative. Later that afternoon, architectural historian Caitlin Harvey gave students a crash course on how to perform an architectural survey of homes in Alamo Square. Week Three took the students to the new International Hotel in old Manilatown, where they learned about the historic battle over urban renewal in the neighborhood and the important role that the Kearny Street Workshop played in the struggle. Discover SF! wrapped up with a walking tour of the South of Market area, culminating at Bindlestiff Studios, the only Filipino American performing arts venue in the United States.

The field trips helped students gain a greater awareness of the various building styles, active cultural spaces, and experiences of earlier generations of Filipinos in San Francisco. By exposing young people to local architectural and cultural heritage, we hope to strengthen their appreciation for the city’s historic places and to inspire them to help sustain our cultural legacy. Discover SF! 2013 was made possible with funding from the National Trust Preservation Fund and matching funds from individual donors.

Welcome Lindsay Muzikar

Heritage is thrilled to announce that Lindsay Muzikar has joined our staff in the new part-time Administrative Coordinator position. A graduate of U.C. Davis, Lindsay received her Bachelor’s Degree in Interior Architecture with a Minor in Art History. Upon completing her degree, she spent a year volunteering for AmeriCorps as a mentor to disadvantaged youth in rural Northern California. Lindsay has previous experience as an independent design consultant, implementing interior design and space planning projects for her clients. She first began working with Heritage as a volunteer earlier this summer. Along with her administrative functions, she provides support to membership and development programs.
Calle 24: Cuentos del Barrio
Youth-led Tours Bring Cultural Corridor to Life

In partnership with the San Francisco Latino Historical Society, Heritage launched the Calle 24: Cuentos del Barrio (“Stories from the Neighborhood”) walking tour on Sunday, July 28 in conjunction with “Sunday Streets” in the Mission District. Funded by grants from the Richard and Julia Moe Fund of the National Trust for Historic Preservation and the Bland Family Foundation, Calle 24: Cuentos del Barrio is an effort to document and bring visibility to the Latino heritage of 24th Street and to support its continued vitality.

Throughout the month of July, a group of 13 young people convened at the offices of Acción Latina for workshops in urban history and oral history methodology. Program faculty included Dr. Carlos Cordova of the Latina/Latino Studies Department at San Francisco State University and Oscar Grande from People Organizing to Demand Environmental & Economic Rights (PODER). After the training concluded, the young scholars conducted interviews with community leaders from 24th Street, ranging from Alejandro Murguia, San Francisco’s current poet laureate, to Valerie Tulier, the founder of the “Latin Queens,” San Francisco’s first all-girl low-rider club. The information gathered during the interviews inspired content for a bilingual (English/Spanish) self-guided walking tour booklet and a series of tours led by “Barrio Tour Guides” during Sunday Streets.

Calle 24: Cuentos del Barrio was a tremendous success, with over 60 people attending three guided walking tours on July 28. The tour illuminated the neighborhood’s architecture and rich history of arts and culture, commercial development, community activism, and Latino immigration and migration patterns in San Francisco.

Stops along the route included the northeast plaza of the 24th Street BART Station (also known as “Plaza Sandino”), which served as the setting for numerous demonstrations during the Central American Solidarity Movements of the 1970s and 1980s. Local activists organized rallies and marches to express solidarity with the Sandinista Revolution in Nicaragua and the Farabundo Marti Movement of National Liberation (FMLN) in El Salvador. Other stops along the route included local businesses such as La Victoria and Dominguez panaderías, or Mexican bakeries. Erick Arguello, president of the Calle 24 Merchants and Neighborhood Association, made a special appearance during the tour to talk about the long history of family-owned businesses along the 24th Street corridor and new efforts to recognize 24th Street as a cultural district.

This fall, Heritage and the San Francisco Latino Historical Society will release the self-guided walking tour booklet and plan to offer youth-led walking tours again in the future. The final version of the booklet will feature over 20 sites, ranging from Mission Cultural Center for Latino Arts (located near the intersection of 24th and Mission Streets) to La Raza Park (located on 25th Street between Potrero and Cesar Chavez Streets).
SPUR-Heritage Policy Paper:

**Historic Preservation in San Francisco**

Making the Preservation Process Work for Everyone

After two years of combined efforts, Heritage and SPUR released a joint policy paper in late July that examines three aspects of historic preservation in San Francisco: historic resource surveys, historic districts, and the California Environmental Quality Act. In each of these areas, the report describes how the process works now, including what is working well and what is not working well, and then makes recommendations for improvements. The paper provides a valuable primer on the city’s historic preservation program, including protections for historical resources and financial incentives available to assist property owners.

Heritage and SPUR make a series of 19 policy recommendations aimed at providing greater clarity, consistency, and transparency in local preservation planning and decision-making. Notably, the report endorses the completion of “a citywide survey so that historical resources are identified systematically and prospectively, rather than on an ad hoc basis during CEQA review.” It also provides recommendations for expanded public outreach in survey areas and proposed historic districts, developing context-specific design guidelines in existing and potential historic districts, and streamlining the project review process.

The unprecedented collaboration between Heritage and SPUR was guided by a task force that included staff and board members from both organizations and representatives of the design, development, and historic preservation communities. In addition, Planning Department staff attended several task force meetings and provided comments that informed the paper’s description of the current process and its policy recommendations.

In conjunction with the release of the report, Heritage and SPUR collaborated on the exhibition “Adapt/Transform/Reuse,” which ended on August 29. The exhibition highlighted 19 projects that trace the evolution of preservation practices in San Francisco over the past six decades, from the conversion of Jackson Square into a design district in the 1950s (pictured above right) to the Exploratorium’s reinvention of Pier 15 earlier this year. In his August 8 review of the exhibition, *San Francisco Chronicle* urban design critic John King wrote, “Preservation is essential to the character of 21st century San Francisco. It needs to be encouraged at all costs.”

To download a copy of the report and view a slideshow of the exhibition, please visit sfheritage.org.
Legendary Painting Returns to San Francisco

At a champagne celebration befitting a local icon, Maxfield Parrish’s famed painting The Pied Piper of Hamelin was unveiled to a laudatory crowd on Thursday, August 22—a true victory for San Francisco after months of uncertainty over the artwork’s future. The magnificently restored painting has been remounted in its original location above the bar at the Pied Piper Bar & Grill, where it is once again accessible to adoring patrons.

The Pied Piper was commissioned for $6,000 in the aftermath of the 1906 Great Earthquake and Fire and made its debut with the grand reopening of the Palace Hotel in 1909. The 16-foot-long painting is one of only two Maxfield Parrish barroom artworks in the country and the only one to remain in its original location. Its counterpart, Old King Cole, is displayed above the bar at the St. Regis Hotel in Manhattan. Dating from the “Golden Age of American Illustration,” Parrish and contemporaries Dean Cornwell and Norman Rockwell together produced numerous examples of fine art intended to enliven drinking establishments throughout the country. Longtime San
Francisco Chronicle columnist Herb Caen, whose signature martini is still served at the bar, revered the Pied Piper and its “beloved” painting.

The Palace Hotel’s revelation last spring that The Pied Piper had been removed for sale at a fine arts auction in New York mobilized Heritage and a coalition of individuals, nonprofits, city officials, and members of the media in protest. In response to the public outcry, including a social media campaign and online petition that garnered 1,200 signatures in less than two days, the hotel quickly reversed its decision to sell the painting, but did not immediately disclose where it would be displayed at the hotel. Having featured the Pied Piper Bar & Grill in the first round of “Legacy Bars & Restaurants” in early 2013, Heritage continued to appeal to the hotel’s management to reinstall the painting in its original location. On August 7, the Palace announced that the painting would indeed return to its namesake bar, ending speculation that it would be relocated within the hotel.

The Pied Piper returned to San Francisco just hours before the unveiling, having undergone a painstaking restoration in New York by Rustin Levenson Art Conservation Associates. The firm benefited from previous experience with Parrish’s work, performing the 2007 restoration of Old King Cole. After conducting solubility testing and UV examination of The Pied Piper’s condition, conservators removed “a thick accumulation of superficial grime” from exposure to smoke, liquids, and other environmental elements for over a century. Unlike Old King Cole, which had seen myriad conservation treatments, The Pied Piper had likely received only surface cleaning since its creation. Conservators marveled at its remarkably original condition and reveled in the “privilege” to study Parrish’s techniques in a largely unaltered setting.

Rustin Levenson made several fascinating discoveries while performing the restoration. Tests revealed that Parrish applied refined white shellac between layers of paint, the first documented usage of this material in his work. According to Harriet Irgang Alden, Director and Senior Paintings Conservator, Parrish’s application of shellac and other resins between layers of paint enabled him to achieve unparalleled saturation of color due to the materials’ transparency.

The removal of grime revealed a layer of aging resin, which had diluted the painting’s vivid colors over time. Irgang Alden estimates that the resin, an oil-modified alkyd, was applied in the mid-20th century by non-conservators in a well-intentioned effort to protect the painting. Conventionally employed to treat boats and decks, the resin came into popular use after the painting’s completion and has never been in common use for fine arts conservation. The amber patina acquired over several decades from the resin has given The Pied Piper its golden hue. After further testing, conservators elected not to remove the patina in order to preserve the original varnish, opting instead to apply a new protective varnish to unify the surface texture and saturate the “jewel-like” colors. Though fully reversible, this varnish was selected for its excellent aging properties, vibrantly illuminating Parrish’s signature colors and intricate brushwork. Details long-obscured by grime are now evident, such as buildings on the mountains and the expressions on children’s faces.

“The opportunity to treat a painting in such pristine condition is both a relief and a great privilege,” said Irgang Alden. “Having previously conserved Old King Cole, I was honored to have such intimate contact with another of Parrish’s masterworks.”

In addition to commissioning the restoration, the Palace reinstalled the painting several inches higher on the wall to provide maximum separation from the liquor bottles below. The hotel is proudly celebrating the homecoming with a series of Pied Piper-themed offerings, including a “Spend the Night with The Pied Piper” guest package and a hand-blown glass Pied Piper Holiday ornament. The Palace is also producing a mini-documentary on the restoration and return of the painting that will run continuously on the hotel’s in-room television channel.

“As an iconic hotel, it is important that we capture the monumental events in the life of the Palace,” said Christophe Thomas, General Manager of the Palace. “The restoration of The Pied Piper of Hamelin is a very important part of our history. By creating this captivating short film, we document the moments of our legendary hotel and the renowned Pied Piper painting. We are now able to share the unforgettable experience with our guests for years to come.”

The return of The Pied Piper is a triumph for the city’s cultural legacy. Heritage applauds the Palace’s ownership for listening to the overwhelming public plea for its safe return, restoring an indelible piece of San Francisco’s cultural identity.
On Sunday, October 20 from 11:00 a.m. to 4:00 p.m., the doors of the 1886 Haas-Lilienthal House will open for the third annual “Free Community Day.” This popular event invites San Franciscans of all ages to discover our Queen Anne gem in Pacific Heights—a landmark many locals pass regularly, but few have toured.

Experience firsthand the authentic period décor and the history of three generations of the extended Haas and Lilienthal families, whose business and philanthropic contributions placed them at the center of San Francisco’s pioneering Jewish community. Knowledgeable docents will be available to answer questions and to share stories about the family’s immigration, Victorian customs, the House’s role in the 1906 Earthquake and Fire, and more.

As a special treat, the garden will be transformed into an autumnal wonderland, with bales of hay and a pumpkin patch just in time for Halloween! Kids of all ages are invited to wear their costumes and have their pictures taken beside the House. Don’t forget your cameras! Seasonal shopping will also be available in our expanded museum gift shop.

The Haas-Lilienthal House is located at 2007 Franklin Street in Pacific Heights. For additional information, please visit sfheritage.org or contact Dorothy Boylan at 415-441-3000 x24.

Nearly 600 people visited the Haas-Lilienthal House during last year’s event. Named a “National Treasure” by the National Trust for Historic Preservation in 2012, the House was designed by architect Peter Schmidt.
New Opportunities for Talented Volunteers

Looking to connect with San Francisco’s history and culture? Consider joining Heritage’s extraordinary community of volunteers! In addition to our annual docent training each spring, Heritage is pleased to offer unique opportunities for locals to play a meaningful role in our programs and events at the Haas-Lilienthal House and around the city.

There are many ways for you to get involved this fall! We are currently recruiting volunteers in the following areas:

» **Education:** Photography and event support. We are also seeking professionals in preservation, architecture, conservation, planning, and history to assist with program planning, including Discover SF! Summer Camp in Heritage Conservation.

» **Development:** Office support and mailings, Soirée and event support, silent auction and raffle solicitations, and holiday gift shop support behind the scenes and on the floor.

» **Haas-Lilienthal House:** Holiday Open House, gift shop cashiers (Wednesdays, Saturdays, and Sundays), and gardening.

If you would like to learn more about how you can share your talent and energy with Heritage, please contact Dorothy Boylan at 415-441-3000 x24 or dboylan@sfheritage.org.

Heritage Thanks

Ted Savetnick

After twenty-five years of dedicated service, Ted Savetnick will be retiring as a volunteer this fall. A member of the Heritage family since 1988, Ted previously worked on staff as Fiscal Manager. After graduating from UC Berkeley and a stint with one of the "Big 8" accounting firms, he spent 24 years doing financial reporting for three Fortune 500 companies in San Francisco. Since 1986, he has been involved in advising nonprofits, mostly in the arts, but also in social welfare and international philanthropy. In recent years, Ted donated his time to Heritage as a volunteer tax preparer. He and his wife Adrienne have been generous supporters of Heritage, reflecting their passion for historic preservation in addition to their love of the performing arts.
Alice Ross Carey
1949 – 2013

A

rchitect and advocate Alice Ross Carey, who oversaw the rehabilitation of many of San Francisco’s most noted historical buildings, died on July 27, 2013. She was 64.

Born in Brooklyn, New York, and raised in Toledo, Ohio, Alice arrived in San Francisco after completing college at the University of Colorado, Boulder. In the early 1970s, she established the country’s first all-female construction company—Tabitha Babbitt Construction, named for the woman who invented the circular saw. Alice entered the Master of Architecture program at U.C. Berkeley in 1974 and, after working for local design firms, founded Carey & Company in 1983 — one of the nation’s first woman-owned architectural practices specializing in historic preservation.

At Carey & Co., Alice led numerous rehabilitation projects throughout California, many garnering national awards. But it is within San Francisco that Alice’s professional contributions are most evident, having helped extend the life of the city’s most treasured landmarks, including the Palace of Fine Arts, City Hall, War Memorial Opera House, the Metropolitan Club, Murphy Windmill, and Old Engine Co. No. 2, home of Carey & Co. Alice possessed an enlightened sense of the role of an historical architect, a personal ethic eloquently articulated in her own words on the facing page.

Apart from her work as an architect, Alice leaves a legacy as a stalwart, pro bono citizen advocate. In 1988, she was appointed to the Landmarks Preservation Advisory Board, where she was an activist voice for the re-use of the city’s historic buildings. Examples of her successful advocacy efforts include the New Mission Theater, Colombo Building, and, most recently, the Tonga Room in the Fairmont Hotel.

Alice was also a lifelong supporter of San Francisco Heritage, where she served on the board from 2001 to 2007. As she told Heritage News in 1989: “Fundamentally, the organization saves buildings, and that’s why I continue to be attracted to it.” Alice donated generously towards that mission, including an extraordinary gift to Heritage just prior to her death for citywide advocacy and education.

Her passion for preservation, good design, and history—especially women’s history—never waned. Just months ago, Heritage staff met with Alice to brainstorm ideas for a joint program dedicated to the women who shaped San Francisco. Alice showed up with an inspired list of possible subjects. Besides well-known figures, she sought to honor those left out of traditional history books, including the city’s early “entrepreneurial women of questionable repute.”

Few people have helped shape San Francisco more than Alice Ross Carey. Her influence on the built environment cannot be measured in terms of numbers of projects alone. In addition to an unwavering commitment to maintain the best of the city, Alice brought skill, style, spark, and wit to all she touched. She gave of herself to the city she loved through her professionalism and integrity, but ultimately by being a citizen advocate for including the past in the city’s future.

San Francisco Beautiful posthumously honored Alice with a Lifetime Achievement Award on August 21st, and the California Preservation Foundation recognized her for Lifetime Achievement on September 27th at the 30th Annual Preservation Design Awards. She has also been nominated for a Governor’s Historic Preservation Award, to be presented in November.

Alice died at home with her husband, architect Paul Fisher, by her side.

Contributors: Anthea Hartig, Cindy Heitzman, Katherine Petrin, and Hisashi Sugaya.
Design/Preservation Philosophy and Thoughts on Architecture

The professional transition from architect to historical architect is a humbling experience. As an architect one is trained as a creator of space, a definer of style, a trend setter, and a form maker. Very heady stuff. Requires a large ego!

A historical architect is the antithesis. One must bury one’s ego and let the existing historic resource become the center of attention. One also must view the profession of historical architect as a small part of a greater goal - that is to maintain and enhance the quality of life of the society we serve through the existing physical fabric.

At the same time, as architects, we often play match maker – responsible for a courtship. In predesign, we introduce the edifice to a new owner or user. In schematics, we lead them through the courtship. The client learns the strengths and constraints of the building. The building learns to adjust to the needs of the client. Construction documents ultimately lead to a successful union. Our goal is to facilitate a rich, healthy partnership through perpetuity.

I view myself, and Carey & Co., as a point on a continuum in the life of an historic building. We briefly intervene and become stewards during the design and construction process. We also prepare the client to assume stewardship.

Most importantly we must always remember that each resource’s raison d’être is for the people it serves. A perfect restoration is worthless if the building cannot be used. Our vision is not only to meet, but exceed the expectations of the owner, the users, the viewer of our projects and the building. The compliments from them are a great reward, but the continued life of the architecture is why I am a preservation architect.

Alice Ross Carey, March 2003

Annual Appeal

Take Advantage of Tax Laws to Help Heritage

Heritage’s timely and effective advocacy, preservation successes, and exceptional educational programming would not be possible without the generous support of our extended community each year through the Annual Appeal. These contributions go above and beyond membership dues and enable Heritage to respond quickly to preservation emergencies and to continue to develop new educational initiatives. You can donate to Heritage’s 2013 Annual Appeal by returning the enclosed remit envelope with your check or credit card information.

This year, you might also want to consider one of the following options for giving to maximize tax benefits:

**IRA Charitable Rollover** The American Taxpayer Relief Act of 2012 (enacted in 2013) allows individuals aged 70 ½ or older who are taking required minimum distributions (RMD) from their Individual Retirement Accounts (IRAs)—which is taxable income—to transfer up to $100,000 from an IRA directly to a nonprofit tax-free. Because the qualified charitable distribution (QCD) is not considered taxable income, the transfer can result in significant tax savings. The taxpayer may also be able to avoid a higher tax bracket and the commensurate reduction of itemized deductions. This unique opportunity expires at the end of 2013 and is available only for direct transfers from IRAs to qualified charities such as San Francisco Heritage (and not charitable trusts, donor advised funds, charitable gift annuities or supporting organizations). Now is the time to take advantage of this tax-effective way to fulfill your personal financial goals while helping Heritage.

**Gifts of Stock** With the stock market’s record performance this year and recent increases in capital gains tax rates, using appreciated assets to make charitable gifts can help the donor while supporting Heritage. Donors are entitled to charitable deductions for the stock’s full market value at the time of the transfer. Neither the donor nor the charity will pay any capital gains tax. To realize full tax benefits, make sure you have owned the appreciated securities for more than one year.

**Memorial and Honorary Gifts** Making a fully tax-deductible memorial or honorary gift to Heritage is a wonderful way to show appreciation for someone’s dedication to San Francisco’s architectural and cultural heritage and their vision for the future. You can also honor a friend or family member on a special occasion by making a gift to Heritage in honor of that person. Heritage will acknowledge all memorial and honorary gifts in Heritage News and notify the dedicatee or their survivors.

Annual gifts to Heritage are essential to our success. We are tremendously grateful to those who affirm Heritage’s work each year through the Annual Appeal. Those steadfast supporters helped Heritage achieve dramatic and tangible results this year—from the return of The Pied Piper to the launching of new youth programs. Every gift helps. With your support, Heritage will continue to achieve new milestones. To request stock transfer information or learn more about supporting Heritage, contact Carolyn Squeri at 415-441-3000 x14 or csqueri@sflowerage.org.
Thursday, November 21, 6 PM
Electrify the Sky: A History of Neon Signs
Chinatown YMCA
855 Sacramento Street

October 2013

THURSDAY, OCT 17, 6 PM
Sunset for the Masses: Henry Doelger
St. Anne of the Sunset
850 Judah Street

SUNDAY, OCT 20, 11 AM
Free Community Day
Haas-Lilienthal House
2007 Franklin Street

OCT 25, 26 & 31
Mayhem Manor: Twisted Tours of Terror
Haas-Lilienthal House

December 2013

THURSDAY, DEC 5, 6 PM
Landscapes for a Modern City: Church and Halprin
Location to be determined

SUNDAY, DEC 8, 12 PM
Holiday Open House
Haas-Lilienthal House

MONDAY, DEC 9, 10 AM
Holiday Shop
Haas-Lilienthal House

DEC 16 & 19, 2 PM
Holiday Tea and Shop
Haas-Lilienthal House

January 2014

WEDNESDAY, JAN 15, 6 PM
Semi-Annual Meeting
British Motor Cars Showroom
901 Van Ness Avenue

FOR MORE INFORMATION ABOUT UPCOMING HERITAGE EVENTS, PLEASE VISIT SFHERITAGE.ORG OR CALL 415.441.3000