New Mission Theater: There is a Viable Alternative to Demolition

On April 12, the Rules Committee of the Board of Supervisors met at City Hall to hear the issue of the New Mission Theater. There was substantial public support at the meeting in favor of incorporating the theater into the proposed Mission Campus for City College of San Francisco (CCSF).

The meeting contributed greatly to understanding the importance of preserving historic architecture and to clarifying some misconceptions about the effort of the grassroots group, Save New Mission, to preserve the theater. In a sensitively and carefully conducted hearing, Supervisors Ammiano, Gonzalez and Hall helped to dispell the notion that preservation of the theater would kill the chances for a new campus in the Mission District.

As reported in the March/April issue of Heritage News, Save New Mission received a $2,500 grant from the National Trust to engage a preservation architect, Carey & Co. Carey’s task was to devise a conceptual design that would save the theater and integrate it into a new campus building to accommodate the college’s programmatic needs.

CCSF, which initially intended to demolish the theater entirely, offered three separate design schemes for the new campus, two of which retained only portions of the historic theater structure. One of the proposals saved fragments of the original auditorium, designed by the Reid Brothers, and one turned the theater into an atrium.

The preservation professionals within Save New Mission who volunteered their time to review these proposals found them to be unsatisfactory solutions.

Carey & Co. has developed an alternate scheme that guides you directly into the 30-foot-long Timothy Pflueger-designed theater lobby, which would serve as an entrance to the college. It would become the main gathering place and focal point for the new campus, while accommodating CCSF’s program need for a cafe and a student services function. Under this plan, the historic lobby also acts as a circulation spine from Mission to Bartlett Street, where a second entrance would provide access to the theater, library or art gallery when the Mission Street entrance is closed.

In studying CCSF’s scheme for a combined theater and multi-purpose room, Carey discovered that the square footage requirement for this use matched the square footage of the existing main theater space—a perfect fit. Carey’s preservation alternative proposed constructing classrooms and a multi-purpose room both in the space beneath the balcony and in the front portion of the balcony itself. The back of the balcony contains a domed area ideally suited for a library.

The most threatened area of the theater is the charming salon. CCSF’s schemes called for demolishing the salon and historic restrooms and installing a parking ramp in their place. The Save New Mission preservation alternative proposes locating the campus art gallery in the salon area, with its grand stairway and classical balustrades intact.

—continued on page 8
On April 30, 2001, the United States Supreme Court removed the use of local landmark designations as a historic preservation tool for some very worthy resources. The high court refused without comment to hear the case of East Asian Development Corporation (EADC) v. California over the validity of Assembly Bill 133, which allowed religious organizations to reject local landmark status for buildings they wish to demolish.

For those who have not followed this case, it began in the wake of Loma Prieta and the threat of San Francisco Bay Area church closures and demolitions. Concerned church members sought to prevent demolition and preserve their threatened churches through local landmark designation. Church hierarchy sought to remove seismically deficient and economically distressed churches from the rolls.

The San Francisco Interfaith Council and the Roman Catholic Archdiocese, seeking to prevent religious property designations, urged the California Assembly to exempt churches statewide by approving AB133.

In December 1999, the California Supreme Court upheld the religious organization exemption. The majority ruling stated landmark designation may deny a religious organization “the economic benefit and appropriate use of the property necessary to fulfill the owner’s religious mission.”

The original petitioners, EADC, along with the City and County of San Francisco, Heritage, Los Angeles Conservancy, California Planning and Conservation League, California Preservation Foundation, the National Alliance of Preservation Commissions and the National Trust for Historic Preservation sought an appeal before the US Supreme Court. The high court was silent on the matter, in effect sustaining the state court’s earlier decision.

Exemption of religious organizations from landmark regulations is a dangerous precedent. Religious properties regardless of their use will not be held to the same standards required of all other property owners. Landmark designation is overlay zoning in many California cities and towns. Does this indicate future exemptions from other forms of zoning? That remains to be seen. We who advocate for historic preservation should not be alone in the concern these decisions cause.

While there may be dismay about past legislative actions there is good news to celebrate. Two types of preservation incentives are on the horizon. California’s Heritage Fund Grant program will be unveiled this summer providing $8.5 million statewide for historic preservation projects. Cities, counties, and other governmental agencies, as well as not-for-profit organizations, are eligible for fifty per cent matching funds up to $1 million per project. The California Office of Historic Preservation will publish guidelines and requirements this summer. Applications are due in August, and awards are likely by November 2001. Those of you who know of preservation and restoration plans that have been on the shelf for lack of funding, now is the time to dust them off and make your inquiries to the California Office of Historic Preservation.

In addition, Los Angeles State Assembly member Gill Cedillo has introduced legislation to provide for a 25 percent credit for rehabilitation of certified historic structures within a redevelopment area. This certainly is a boost to areas undergoing redevelopment and likely to hold historic resources. This bill would also provide state tax incentives on the pattern of the current 20 percent federal tax credit program. The two combined provide a powerful tool for preservation.

Charles Edwin Chase, AIA
Executive Director
Celebrating Birthday of the Geneva Office Building

It had the feel of a San Francisco summer’s day: there was a cold wind, and fog loomed overhead. That did not, however, deter a couple of hundred people from turning out on April 27th to observe the Geneva Office Building’s centenary and to celebrate its proposed preservation.

Completed and opened in April 1901, to serve the privately owned San Francisco and San Mateo Railroad Company, the historic structure (San Francisco Landmark #180) at Geneva and San Jose Avenues passed into the Municipal Railway’s ownership in 1944. Muni’s announcement, in 1996, of plans to demolish the building, which suffered from long-deferred maintenance and earthquake damage, galvanized neighborhood activists.

Representatives from the Excelsior, Mission Terrace and Ocean View-Merced-Ingleside formed the Committee to Restore the Geneva Office Building. Supported by San Francisco Beautiful and Heritage, the group launched a major campaign to educate the public and the City’s decision-makers to the importance of retaining this historic resource. The effort paid off, three years later, when the mayor and the Board of Supervisors threw their support to the preservation side.

Speaking at the celebration, Heritage’s executive director, Charles Edwin Chase, paid tribute to the effectiveness of community-based preservation. He acknowledged the contribution of Tony Sacco, Dan Weaver, Steve Currier, and others who successfully led the movement to save the Geneva Office Building.

State Assemblyman Kevin Shelley presented a symbolic check for $540,000, representing the State of California’s contribution toward stabilizing the Geneva building and beginning the design phase for its reuse. Supervisor Gerardo Sandoval, who represents the district that includes the historic site, presented an additional $75,000 from The City and County of San Francisco.

The Planning Department is currently conducting a neighborhood-based study that is considering possible development of the area as a “transit village,” with high-density residential, commercial and retail uses to capitalize on available public transit. The Geneva Office Building, adjacent to the Balboa Park BART station, Highway 280, and the terminal for Muni’s J, K and M lightrail lines, and served by at least half a dozen Muni bus lines, would be a vital part of such a village. Neighborhood boosters are promoting the landmark’s development as a community center.

Plans to Develop Piers 27-31 Entail Preservation Issues

The San Francisco Port Commission gave the nod to one of two competing development plans for Piers 27-31, at its April 18th meeting. Previously, Heritage had the opportunity to review both projects. Because we found the level of detail at this stage of plan development insufficient to evaluate the preservation components, we took no position. However, we did inform the Port of our concern for several preservation issues with respect to the project site.

Heritage cited a historical resources report prepared by Architectural Resources Group for the Port, in 1999, that identifies the specific character-defining historic and architectural features of Piers 29 and 31 and the Belt Line Office Building, also on the property (Pier 27 is a non-contributing 1960s addition). Preservation of those features is of greatest importance to us. We urged both developers to make a commitment to use the Secretary of the Interior’s Standards for Rehabilitation and to seek to qualify their project for the 20 percent federal rehabilitation tax credit as the best incentive to adhere to those standards. Recently completed work on Pier One offers compelling proof of the value of the Standards.

Among the most distinctive features of the historic pier sheds on the waterfront are the truss work, the experience of vertical space and the view through the structures. The preservation of those features is important to understanding how Piers 29 and 31 functioned. Heritage would, therefore, resist any design that obliterates those qualities through the insertion of additional full floor plates, floor-to-ceiling partitions or similar alterations.

Demolition or retention, all or in part, of Pier 27 does not concern Heritage. What does concern us is the treatment of Pier 29, which now terminates in an intersection with 27. As it happens, the selected project proposes demolition of 27, and we urge careful consideration be given to at least partial reconstruction of the historic termination of Pier 29, lost in the construction of Pier 27.

Probable relocation on the project site of the Belt Line building presents no problem, because it lost its site integrity when it was moved to its present location in 1918. Retention and careful treatment of its historic character, however, are important.
Proposal for Reuse of One Powell

Photo: Drew Letendre

In March the Heritage Issues Committee reviewed a project for One Powell Street. The plans for rehabilitation and adaptive use of this Heritage A-rated, Category I Downtown Plan building prompted extended discussion.

Central to the discussion was the building’s ornate banking hall. As a major banking center in the 20th century, San Francisco saw many of its financial institutions make substantial architectural statements of this type.

One Powell Street was the work of architects Bliss & Faville, who submitted the winning entry in an invitational competition among eleven architects, in 1919. Completed in 1921, the building served as headquarters for the Bank of Italy (later Bank of America) for twenty years. It has continued to serve the bank and its customers as a branch office.

In recent years, banking practice has changed to the point that these grand palatial spaces created to serve the customers are increasingly superfluous. Recognizing the need to accommodate changing needs, the problem, as always, is how to do that sensitively and in a way that respects the historic integrity of these spaces. As a matter of policy, Heritage is committed to the principle that the Secretary of the Interior’s Standards should govern treatment of such important resources.

The developer’s proposal to insert a new partial second floor in the banking hall did not meet with the committee’s approval, as presented. The reason was that the new floor plate would extend too far into the space, blocking visual exposure of the expansive hall and its ornate ceiling.

A true mezzanine, which by definition of the building code would be equal to no more than one-third of the existing floor area, might solve the problem. Design for such an addition should allow the greatest possible visual experience of the hall, with its decorative ceiling, and have minimal impact on the tall windows.

Another part of the project that raised concern was the proposal to lengthen the tall arched ground floor windows by lowering the sills to pavement level. The project sponsor reasoned that this change would make the property more attractive to a retail use by making the windows more adaptable for merchandise display.

Unlike many mixed use buildings with ground floor retail spaces that were designed for change, One Powell, which was built for a single use, does not lend itself easily to this kind of alteration. Heritage suggested a compromise solution: lower the sills just half way, thus retaining a sense of the base upon which the building rests visually.

In any case, Heritage urged the project sponsor to refrain from making this change unless a tenant prepared to enter a binding lease agreement required the alteration. Lowering the window sills merely on the speculation that this change—so difficult to reverse—would make the space more desirable would not, in our view, be appropriate.

To avoid disrupting the pattern of fenestration, Heritage also urged reconsideration of the plan for a new entrance door to replace one of the existing windows on the plaza elevation. We suggested exploring relocation of the entrance around the corner to Cyril Magnin Street, where the ground floor elevation has been significantly altered over time. A design for a new entrance there that reduces the present utilitarian appearance of that side of the building would be beneficial.

Heritage raised no objection to insertion of a new entrance in a present window opening at the north end of the Powell Street elevation.

Issues Update

The perils of trying to provide timely coverage in a newsletter that appears only every two months became apparent last issue. At that time, “Preservation Notes” carried an item on the neglect of some designated landmarks. Two of those were the Belli Buildings in the Jackson Square Historic District and the firehouse at 1152 Oak Street. Soon after that issue of Heritage News came off the press, we learned of new developments in both these cases.

The 1893 firehouse, designated a San Francisco Landmark in 1977, has drawn the attention of the daily press, interested neighbors and a member of the Landmarks Board. There seems to be some hope, with our concern for the state of the building shared by a larger community, that the fire department may finally take steps to repair, restore and repaint the badly worn exterior.

In the case of the Belli Buildings, since publication of our piece, the City Attorney has filed suit against the owner for neglecting the property, which is contributory to the Jackson Square Historic District, and to compel action to repair the buildings.
Pier One Rehab Sets High Standard on the Waterfront

The first major rehabilitation project completed under the Port’s Waterfront Land Use Plan has set a high standard. Pier One becomes a particularly significant example of adaptive use, because the Port of San Francisco now calls it home, and Port staff will be receiving prospective developers for other historic waterfront properties within its walls.

This historic pier, immediately north of the Ferry Building on the Embarcadero, was one of the last structures built under the Port’s 1915 plan for waterfront development inspired by the early 20th century’s City Beautiful movement. Completed in 1931, Pier One continued the Classical Revival motifs that characterize the pier bulkheads of the north waterfront.

For most of its working life, the pier served as a trans-shipment point for sugar from the C&H Crockett refinery. For a time it also handled overflow passenger traffic from the Ferry Building. Most recently, it provided off-street parking.

The developer of Pier One, AMB Property Corporation, carried out the project under the Secretary of the Interior’s Standards, as required to receive certification for federal rehabilitation tax credits. The architect was SMWM, of San Francisco.

AMB entered into a long-term lease agreement with the Port for the development, subleasing and property management of the entire site. Its offices occupy about 38,000 square feet in the east end of the pier shed. The Port’s offices are in the bulkhead and the front portion of the shed, and two additional tenants will occupy space in the shed’s mid-section.

Seen in section, the pier shed is best compared to a church of the basilican type: a tall nave flanked by lower aisles defined by two rows of columns. (Unlike the typical church, however, the nave is narrower than either aisle.) The project met the challenge of converting these wide open spaces to office use by constructing a partial second floor along the north and the south walls, extending to the edges of the nave. Use of modular office systems on that level, rather than constructing partition walls, ensures the openness of the shed.

The new floor plates, supported by steel framing that echoes the shed’s truss work, are set back from the poured-in-place concrete perimeter walls, which retain their original unpainted condition. Bridges, whose design also reflects the original structural system, span the nave area to connect the north and south sides of the new second floor level.

The large arched opening in the bulkhead, now glazed, serves as the entrance to the Port’s offices. Inside, the volume of the arch has been interestingly carried through, with a nicely finished wall that gives the attractive approach to the reception desk a kind of curving tunnel effect. A simulation of the rail spur that served the pier enters the bulkhead from the Embarcadero, embedded in the concrete flooring, curves to the right and exits onto the south apron of the pier.

Continuing historic uses, the second floor of the Pier One bulkhead provides offices for senior Port staff. The original space configuration remains, and some historic features, such as wainscoting and a stairway in the south end that were intact, have been rehabilitated. A new bridge just inside the bulkhead’s tall entry arch, modeled on original bridges in other pier bulkheads, connects the second floor offices of the north and the south wing.

The project has preserved views from the ground level of the shed to the

—continued on page 8
The Bloomfield Legacy: Getting it On The National Register

In her 25-year career as an architectural history consultant, the late Anne Bloomfield contributed mightily to the recognition of San Francisco's historical resources. She researched and prepared the nominations for six of the ten historic districts designated by the City and for eight National Register districts, as well as for numerous individual National Register listings and individual San Francisco landmarks.

In the last year of her life (1999), Anne saw three of her submissions entered in the National Register of Historic Places. These were individual buildings at 465 10th Street and One Beach Street, as well as a new district, the Second and Howard Street District.

The latter includes 18 contributing buildings that line Second Street between Mission and Howard, and the adjoining streets of Howard, Natoma and Minna (two front on New Montgomery). They all rose in the rapid period of reconstruction that followed the 1906 earthquake and fire, through 1909, and mostly housed support services and businesses auxiliary to downtown and the financial district north of Market.

Before 1906, according to Anne's research, the district was given to mixed use, including dwellings and lodging houses alongside businesses such as a glove factory, a patent medicine factory, a book bindery, plumbers, some restaurants, saloons and a large number of unidentified stores. These activities were contained in mostly smaller buildings, about a third of which were wood frame. None survived 1906.

The first building to rise in 1906 was 580 Howard Street, built by the R.W. Kinney Company to house its own plumbing supply business. Anne conjectured that this use may have set the district on its course toward the specialization in construction services that characterized the rebuilt area. She further speculated that the Second and Howard district experienced a relatively rapid reconstruction to house so many construction-related businesses because of the convenience of its location to the booming reconstruction projects of the financial and downtown retail districts.

In any case, four buildings that began construction in 1906 followed the example of the Kinney Company: 579 Howard Street became home to the United Sheet Metal Works; 137-63 New Montgomery contained the Benjamin Electrical Manufacturing Company, Johns-Manville (asbestos), the Pacific States Electric Company, and a variety of other businesses; 133-137 Second Street was occupied by The Frederick Post Company (blueprints and drawing supplies); and 165-173 Second Street housed Westinghouse Electric.

By the time the area was all but entirely built up, the 1910 city directory, besides the enterprises cited above, listed seven additional electrical businesses, a terra cotta works, and several engineers, as well as metallurgists, chemists, and printers at various addresses in the district.

The Second and Howard Street District displays "a remarkable continuity of building type, scale and style," in Anne's words. All the contributing structures are masonry, half of which are clad in brick, two in terra cotta (now painted) and the rest in stucco.

The buildings stand in the range of three to seven stories, expressed in what is called "Commercial Style" with rather little Beaux-Arts ornament, usually at the cornice, or with patterned brick, rustication or pilasters in the otherwise plain shaft of the buildings. Most upper floors are loft spaces, with double hung wood frame windows. Ground floor retail spaces typically have undergone alteration over time to suit changing tenancies.

These overall rather modest buildings were the product of some of the city's most significant architects of the time. The Reid Brothers, architects of the Fairmont Hotel, the Call Building and the Music Pavilion in Golden Gate Park, designed 606-612 Howard, 111-
Barth, architect for a number of downtown office buildings, as well as the Bransten House on Franklin Street.

Finally, John Cotter Pelton, whose name is most associated with pattern book house designs published as *Cheap Dwellings*, was architect for 132-140, 141-145, and 165-173 Second Street, while Frank S. Van Trees, who designed the Koshland Mansion and has a reputation as something of a “society architect,” designed 589-91 Howard.

Most of the Second and Howard Street District is included in the Downtown Plan’s New Montgomery-Second Street Conservation District. This offers the buildings some protection, but National Register listing will help to encourage retention and rehabilitation of buildings in the district through possible eligibility for preservation tax credits, use of the State Historical Building Code and other incentives.

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**Otis Elevator Co.**

The Otis Elevator Company constructed the two-story brick-clad steel and concrete Commercial Style structure at One Beach Street, in 1923-24, to house its regional assembly plant. The design came out of the company’s architectural office in Yonkers, New York. Otis also manufactured elevator controls at this site, until the Depression brought an end to the 1920s building boom. Thereafter, the company conducted its service and maintenance business from this facility, and remained at One Beach Street until 1969. In 1970, rehabilitation and the insertion of a third floor, within the space of the high groundfloor that had once admitted rail freight cars, transformed the building to office use.

**465 10th Street**

In 1924, the Lurie Company employed the O’Brien Brothers to design the reinforced concrete structure at 465 10th Street for a tenant, Herber L. Rothchild Entertainment, Inc. Rothchild was a San Francisco attorney who was also “a pioneer in advancing the motion picture business from the cheap nickelodeons to the movie palaces of today,” according to his 1935 obituary.

Rothchild had the 10th Street facility built for the construction and painting of theater sets for his chain of movie houses, which in the silent era offered music and vaudeville with their film programs. The tower provided a clear space of about 60 feet in height, where scenery could be easily hung and painted.

With the longer feature films of the sound era, live stage revues became less common. Rothchild terminated his lease, and the building underwent alterations, in 1929, for new uses. In 1996, interior reconfiguration, new openings in the tower, a seismic upgrade and a setback rooftop addition to the two-story wing converted 465 10th Street to 18 residential units.
**Pier One**

continued from page 5

building’s full height, with the roof decking and trusses fully exposed. The upper portion of the partition wall that separates the Port’s offices from tenant spaces beyond is transparent, allowing a view through the truss work beyond, best seen from the bridge at the west end of the shed.

A number of artifacts that are reminders of Pier One’s historic function remain on the rehabilitated site. All roll-up cargo doors have been retained, in their open position, with new glazing covering the openings. A passenger gallery, intact except for a portion removed in 1963, remains inside the north perimeter wall, where it led patrons to and from ferries that docked at Pier One. The stairway that links the gallery to a doorway onto the north apron has also been retained.

Wherever possible, original window sash remains; where replacement has been necessary it has been done in kind. In fact, the project team was able to trace the original manufacturer of the windows, in England, for replacements and to provide sash for the several new openings that have been made in the shed walls.

In the matter of infrastructure, Pier One has undergone a seismic upgrade, with reinforcement of the pile structure and new bracing in the shed and the bulkhead. Installation of an expansion joint where the bulkhead and the shed meet will allow the two structures to move separately in an earthquake.

There has been a complete upgrade of life safety, electrical, lighting and telecommunications systems. Exposure of newly installed utilities is consistent with the building’s industrial character.

Operable windows and ceiling fans ensure natural ventilation. Coils, embedded in the new concrete slab flooring over the existing pier deck, provide heat and cooling. When fully operational, the ventilating system will make use of bay water in place of a cooling tower, by rejecting and capturing heat through a series of bundled tubes filled with water submerged under the pier.

Remodeling of the Pier 1 Deli in the south end of the bulkhead is under way, and the public now enjoys full access to the pier apron completely around the shed building.

**New Mission Theater**

continued from page 1

CCSF’s architect proposed replacing the historic restrooms, which contain elegant marble partitions and tile patterns similar to those in the War Memorial Opera House, with new restrooms in the main theater space. On close examination, Save New Mission found that the new restrooms had the identical footprint as the historic restrooms and so has proposed retention and rehabilitation of the existing facilities.

Accommodating the planned childcare facility is a particular community concern. Because of a clear, compact circulation and an economical use of the existing theater rooms, the preservation scheme has freed up additional space, which can be used for a day care center that is even larger than CCSF’s program calls for. A new, more centrally located courtyard provides not only additional outdoor space in the childcare center, but outdoor space for theater events and light and air for the classrooms above.

Some members of the Save New Mission preservation group involved in the design project include U.B. Morgan, an artist; Will Shank, a paint conservator; historic architects Alice Carey and Charlie Duncan of Carey & Co. Inc.; Sylvia Alvarez-Lynch, President, Latino Democratic Club; Fernando Marti, an urban designer from Urban Ecology; Nancy Charrage, a Mission District small business owner and activist; Katherine Petrin, an architectural historian; and Sara Lardinois, an architect.

Noted architectural photographer Richard Barnes has also joined the cause and has volunteered his time to photograph the New Mission Theater.

Currently, CCSF’s architect and Save New Mission’s architects are meeting in the hope that they can find consensus and agree upon a scheme that will meet the College’s program and save the theater.

Save New Mission is still in need of funds for its matching $2,500 grant from the National Trust. If you would like to make a donation contact Save New Mission at 415-820-1472 or savenewmission@aol.com.

—Thanks to Darlene Keyer of Carey & Co., Inc. for providing this article.
Soirée Scores a Hit at the Fairmont

On April 27, the muted tones of the recently rehabilitated Fairmont Hotel lobby, reflecting the elegant but restrained classically inspired design of Julia Morgan, greeted guests to Soirée 2001. The evening began with cocktails in the renovated Venetian Room, where guests were served champagne generously supplied by Laurent-Perrier, and continued with a sit-down dinner in the Grand Ballroom, catered by the Fairmont. Rutz Cellars donated the wines. The Richard Olsen Orchestra, self-described as “a rock and roll big band,” provided music for dancing till midnight, as the celebrants moved from dessert buffet tables to casino gaming tables, checking in on the silent auction from time to time to track the bidding for their favorite items. Most agreed: it was another grand party!

We are grateful to the following for their generous support of Soirée 2001

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- Sue Honig Weinstein, Dinner Chair • Linda Jo Fitz, Underwriting Chair • Barbara Roldan, Event Director • Bruce Bonacker • Julie Chase • Geoffrey Dohlmann • Craig B. Elin • Craig W. Hartman • John McMahan • Bruce A. Miller • Stewart Morton • Mark Pierce • Stephen Plath • Robert L. Speer Associates • J. Gordon Turnbull

Our thanks to the following for their generous support of Soirée 2001

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For their generous gift of premium champagne and wines: Champagne Laurent-Perrier • Rutz Cellars

Heritage wishes to acknowledge our Heritage Partners, individuals who support us generously throughout the year:

- Robert Dellas and Shila Clement • Geoffrey and Nya Dohlmann • Mr. & Mrs. Morley S. Farquar • Linda Jo Fitz • Peggy Haas • Craig W. Hartman and Jan O’Brien • Bruce and Jaleh Miller • Harry Miller • Mrs. Albert Moorman Arland L. Petersen and Tere Massa • Stephen and Suzan Plath • James and Connie Teevan J. Gordon and Anne Turnbull • Sue Honig Weinstein • Jackie and Robert Young

Soirée Partners, individuals and firms who supported this event at a premium ticket level:

- Pete and Lee Bewley • R.N. Field Construction, Inc. • Kenneth Paige • Port of San Francisco • John and Ellen Ramsey Sanger • Mr. & Mrs. Scott Seligman

For their contribution of services: San Francisco Business Times

Our thanks to the following for their generous donations to the silent auction

- Absinthe • Ace Architects • Jacqueline Annes • Arrec Ando Bodywork • BBC • Helen Bates Books Inc. • Kathryn A. Burns and Antonio Rossman • Brownie’s Hardware • Brutocao Cellars • Bob Dellas & Shila Clement • California Parking • Chef To Go • David Oliver Hair Studio • Farallon • Mr. & Mrs. Morley S. Farquar • Jim & Ellen Finnegan • Fino Fino • GAP, Inc. • Natasha Glushkoff • Amanda Hamilton • Images of the North • Suzanne Ingalsbe • Bruce D. Judd • Klutz Press • John & Katherine Koelsch Kriken • Kathy & Leroy Looper • Mark Hopkins Hotel • National Trust • Now We’re Cooking • Page & Turnbull • Philharmonia Baroque Orchestra • Postrio • Barbara Roldan • Mr. & Mrs. Gregory J. Ryken • San Francisco Business Times • San Francisco Choral Society • San Francisco Opera • John & Ellen Ramsey Sanger • Savage Dance • Rebecca Lillenthal Schnier • Stanford Football • The Ferry Building • Sue Honig Weinstein • Weiss Peck & Greer • Windgate Press

Our thanks to the following volunteers who assisted at Soirée 2001

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San Francisco, 415-557-4266

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510-615-5555

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**LATHROPE HOUSE**  
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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

**STRYBINING ARBORETUM**  
Golden Gate Park, San Francisco  
415-661-1316, ext. 312

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**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.*

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**August**

**AUGUST 14, 8:00 PM**  
S. F. Historical Society. 415-775-1111; www.sfhistory.org

**AUGUST 14, 8:00 PM**  
Slide lecture: *Case Furniture in the DAR Collection.*  
American Decorative Arts Forum. 415-249-9234

**AUGUST 19, 2:00 - 4:00 PM**  
Lecture: *City of Souls: The Necropolis of Colma.*  
Cypress Lawn Memorial Park  
Reservations: 650-550-8811  
www.cypresslawn.com

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**September**

**SEPTEMBER 11, 8:00 PM**  
American Decorative Arts Forum. 415-249-9234

**SEPTEMBER 11, 8:00 PM**  
S. F. Historical Society. 415-775-1111; www.sfhistory.org

**SEPTEMBER 16, 11:00 - 5:00**  
Alameda Legacy Home Tour. Alameda Architectural Preservation Society & the Alameda Museum. 510-523-5907  
www.alameda-home-tour.org
Vikki Marie Powers 1945-2001

News of the unexpected death of Vikki Marie Powers, on February 26, shocked and saddened San Francisco’s historic preservation community. Vikki had only just begun her second term as president of the Victorian Alliance, an office she previously held with distinction, for eight years.

A third generation San Franciscan and a Lincoln High alumna, she was devoted to the city and its architecture. Heritage staff often had the pleasure of working closely with Vikki, inviting her counsel and enlisting her firm and committed voice on the side of preservation issues.

The Victorian Alliance has voted to make a memorial donation toward the restoration of the Conservatory of Flowers in Golden Gate Park, a favorite project of Vikki’s. She served on the Committee to Save the Conservatory.

Anyone wishing to join in this tribute may send contributions to the Victorian Alliance, 824 Grove Street, San Francisco, CA 94117.

AB133

On April 30, the U.S. Supreme Court, without comment, denied plaintiffs’ request to review the appeal on AB133, the California law that allows religious entities to declare their noncommercial property exempt from local landmark ordinances. The denial was not necessarily on the merits of the suit. It is not unusual for the court to refuse to review a case from a state supreme court that has not been a cause of controversy among the lower courts.

The AB133 suit, which asserted the law violated the Constitution’s separation clause, was a facial challenge to the law itself rather than a suit calling into question the application of the law in a specific instance. Theoretically, a party could still bring suit against a religious organization that claims exemption from local landmark ordinances, not on the constitutional issue, but for failure to meet the conditions to qualify for such exemption under AB133.

The only other recourse would be to ask the legislature to revisit the whole question.

The State of California expects to have grant programs for historic preservation, under the 2000 Park Bond Act, up and running this year. The Office of Historic Preservation (OHP) will offer $8.5 million in grant funds on a competitive basis to cities, counties, local agencies formed for park purposes, and nonprofit organizations, for the acquisition, development, rehabilitation, restoration and interpretation of historical and archaeological resources. OHP will post grants program information on its website: <http://ohp.parks.ca.gov>. The Department of Parks and Recreation will administer grants for historic preservation projects with a recreational component: <http://parks.ca.gov/grants>.

The Landmark Trees Project is a joint effort by Friends of the Urban Forest and the San Francisco Tree Advisory Board to identify and designate street trees as landmarks. A public hearing and a vote by the Board of Supervisors would be required to remove any designated street tree. Among the criteria for designation are extraordinary age or size, documented historical significance or growing adjacent to a historical location, and significant contribution to the city’s character. For more information e-mail <landmarktrees@yahoo.com>.

Asilomar State Beach and Conference Grounds will be the site for the 2001 conference of the Association for Preservation Technology International (APT). After convening on October 3, the meeting will turn to papers and discussion groups that address the conference theme, The Test of Time: Reflecting on the Past, Planning for the Future. Two days of tours of historic sites and preservation projects in the Carmel and Monterey area will follow. Post-conference technical workshops will cover adobe conservation, seismic retrofitting, and scaffolding and rigging for historic buildings. For information call 630-968-6400, or e-mail <apt2001@apti.org>.

Hoping to raise local awareness of significant Modern works, DOCOMOMO US/Northern California anticipates publication this summer of the first installment of its San Francisco Modern Register. Containing a selection of about 30 Modern buildings and districts in the city, it will be distributed to local agencies and sold in bookstores. The local chapter of the international group that is devoted to the documentation and conservation of the Modern Movement plans to follow up with lectures, tours and other programs based on the book’s content. Visit the recently launched website, <www.docomomo-us.org>, and watch this site for expansion into a full online information resource.

The March/April issue of the publication Traditional Building features an informative profile of Page & Turnbull, Inc. It highlights some of the recent work of this San Francisco firm of preservation architects, including the Geary Theater, the Garden Court of the Palace Hotel and the PG&E/Matson Buildings, as well as the just begun Ferry Building rehab. Coincidentally, the summer 2001 issue of Social Register Observer has a piece on Charles Hall Page, co-principal of the firm, with J. Gordon Turnbull, and a co-founder of San Francisco Architectural Heritage.
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.

San Francisco Architectural Heritage proudly announces our redesigned web site

Please visit us at www.sfheritage.org

The site offers preservation news, volunteer opportunities, events, tour information and more, including an archive of recent issues of Heritage News

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