Maybeck’s drawing for the Palace of Fine Arts

Bernard Maybeck’s Palace of Fine Arts won the affection of the millions of visitors to the Panama-Pacific International Exposition from the start, and even before the fair closed near the end of 1915, there was a movement to save it. One of the most vocal proponents of preservation was Willis Polk, who said of the structure, “In all the ages was never a more beautiful building. . . .”

In recent months, the question of preserving this moody and evocative monument has arisen once more. In response, the City’s Department of Recreation and Parks has joined with the Maybeck Foundation, in a public/private partnership on the model of Golden Gate Park’s Conservatory of Flowers, to restore the Palace of Fine Arts and its setting to their former glory.

Willis Polk had originally received the commission for a building to house a collection of fine art at the exposition. In her book, Bernard Maybeck: Visionary Architect, Sally Woodbridge explains how Maybeck came actually to design the Palace of Fine Arts. She tells that Polk was not at all happy with the proposed site—“a water-filled bog”—that, he complained, was the worst one on the fair grounds.

Excited by what he saw as an opportunity rather than an impedance, Maybeck, working as a draftsman for Polk at the time, convinced his one-time pupil not to drain the site. Polk’s doubts continued, however, and he went off to the Bohemian Grove after telling his staff to hold an intraoffice design competition for the fair’s fine arts palace. Upon his return, Polk found that the office had selected Maybeck’s proposal.

When presentation of Maybeck’s sketch received a favorable response from the PPIE’s architectural board, Polk generously relinquished the commission for the Palace of Fine Arts to his mentor. Maybeck continued to draw a draftsman’s wages in Polk’s office while he carried out the work.

The Palace of Fine Arts is, in fact, four separate structures. The crescent-shaped exhibition hall or gallery forms the background for a pair of curved colonnades that embrace the rotunda, the group’s centerpiece. The gallery, meant to shelter priceless art from around the world, was built with a steel frame, while the rotunda and colonnade were of wood frame.

Willis Polk took up the cause of preservation in an address before the Board of Supervisors, December 6, 1915. He called for rebuilding in permanent materials, but if not that, because it may be considered too

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Comments from the Executive Director

Organizations and individuals with a mission work hard at moving forward and often forget to take a moment from time to time to reflect on a past achievement and take the opportunity to listen to others to inform and guide the way for the future. Heritage is no exception.

However, the spring meeting of the Society of Architectural Historians Northern California Chapter was just the right moment to do what we do not do as often as we should. On May 18, 2002, Heritage co-sponsored Revisiting Splendid Survivors, a panel discussion on the process, importance, effect and future of Heritage’s survey of Downtown San Francisco architecture and its publication 25 years ago.

Michael Corbett, author of Splendid Survivors, recalled the foresight of Charles Hall Page, FAIA, and others who, along with Heritage, saw the building boom of the 1970’s as a threat to the city’s unique architectural qualities. Unlike other written work on the city’s architecture, the content of Splendid Survivors offered, without a bias to style or type, a comprehensive view of the downtown’s rich building stock. It sought to inform a wide audience, including the development community, to build an appreciation and respect for San Francisco’s built urban environment and the important accomplishments its architecture represents.

Today, this significant accomplishment retains its relevance. Architects, developers, architectural historians and planners find this resource not only an important reference but also an indispensable tool. This publication influenced the City’s Downtown Area Plan and established a hierarchy of values which has had a far-reaching effect on the City’s treatment of its built resources.

Clearly, Splendid Survivors has served us well over the past twenty-five years. It has been the model for subsequent efforts, including the Inner Richmond Survey. But what of the next twenty-five or fifty years? Our perspective and values of what is important to us today is very different from two and half decades ago. Subsequent scholarship has added to our knowledge of the buildings surveyed, in 1977, and, regrettably, buildings have been lost.

Heritage has recognized the need to revisit Splendid Survivors for some time. A revised and updated survey publication is a goal for the organization. In 2006, the centennial of the Great Earthquake and Fire will occur. It is only fitting that Heritage publish a revised Splendid Survivors to commemorate the event.

While we accomplish this specific goal, the importance of expanding our horizons will not be lost. Areas South of Market and other neighborhoods of this city require attention. We will continue to be mindful that surveys must be a dynamic and ongoing process, informing successive generations of citizens and community leaders of the importance of our urban environment and to identify resources that are important to pass on to successive generations.

Charles Edwin Chase, AIA
Executive Director
Landmark Owner and City Enter into Settlement Agreement

The Belli Building and the Belli Annex, at 722-728 Montgomery Street, are among the earliest San Francisco landmarks, having been designated Landmarks Number 9 and 10, in 1969, and included in the City’s first historic district, in 1972. Since suffering damage in the Loma Prieta earthquake in 1989, the condition of the conjoined structures has deteriorated into near collapse.

On April 5, 2001, under significant pressure from Heritage, Supervisor Peskin and neighborhood interests, the City of San Francisco filed suit seeking to require that the owner, Nancy Ho Belli, make the building safe and comply with the landmark laws of the City. More than one year later, on April 15, 2002, Mrs. Ho Belli and the City entered into a settlement agreement.

Building, planning and other code violations never addressed in spite of successive orders of abatement as far back as 1987, are the primary cause of the present deplorable state of the Belli property. These violations include failure to secure parapet walls, failure to secure the property against trespassers and squatters, and failure to protect interior elements necessary for structural stability from exposure to the elements. This negligence has threatened the preservation of a designated landmark, in violation of Article 10 of the Planning Code.

Under the terms of the settlement, the owner has agreed to adhere to a specified schedule of work that will result in the complete repair and restoration of 722-728 Montgomery within 476 days of the issuance of the architectural permit, filing for which must occur by June 1, 2002 (within 45 days of the signing of the agreement). The settlement also requires retention of a preservation consultant experienced in the treatment of historical buildings to work with the project architect. Furthermore, during the course of construction the owner must secure the property and provide someone to patrol the site.

Failure of the owner to comply with the settlement agreement could result in the Department of Building Inspection (DBI) seizing the property and causing the work to be done under its own direction. The City may then apply to the court to seek a lien upon the property to recover the costs, causing the property to be sold and the proceeds applied to those costs, if necessary.

We may be forgiven our skepticism if we observe that this property owner has not shown the least bit of good faith in regard to the preservation of the Belli Building and Belli Annex. Compliance with the terms of this settlement will require diligent monitoring. While we look to DBI and to the City Attorney to enforce this agreement and to seek the penalties provided for, in the case of violation of its terms, we will monitor events as they unfold and seek the intervention of both agencies, should the owner fail to meet the specified schedule.

Trust Grant Aids Geneva Preservation

On March 27, San Francisco Architectural Heritage received a $4,500 grant from the National Trust for Historic Preservation, on behalf of the Committee to Restore the Geneva Office Building and Powerhouse. The seed grant, which Heritage will administer for the unincorporated committee, will provide funding for planning, engineering, architectural and real estate studies to determine potential reuse alternatives for the landmark structure.

The committee formed around the efforts of neighbors who, with the help of Heritage and San Francisco Beautiful, were able to win the mayor’s support for preservation of the building, which the Municipal Railway proposed to demolish. Constituted of representatives from government agencies, nonprofit organizations, neighborhood groups and educational institutions, the committee has helped raise funds for the building’s stabilization and worked with an architect on a preliminary conceptual design for its restoration.

The National Trust holds three competitive funding rounds annually under its program for dispensing grants for local projects. Grants, which the Trust awards to nonprofit groups and public agencies, range from $1,000 to $5,000 and require at least a dollar-for-dollar match with public or private funds.

For additional information, contact Anne Gailliot at the National Trust’s Western Office in San Francisco: 415-956-0610 or e-mail anne_gailliot@nthp.org.
Community Action Planning for the Next “Big One”

U.S. Geological Survey (USGS) scientists predict that there is a 70 percent probability of a large earthquake striking the Bay Area in the next 30 years. The devastating effects of the great 1906 earthquake are well known, but even the relatively less powerful Loma Prieta earthquake in 1989 had a major impact.

It displaced more than 12,000 people and caused an estimated $10 billion in damage and business interruption. Sixty people died and 3,700 were injured. The temblor destroyed nearly a thousand homes and damaged more than 18,000 in the Bay Area. Over 2,500 other buildings suffered damage and 147 were destroyed.

These facts emphasize the importance of preparing for earthquakes. In San Francisco, that is the mission of the Community Action Plan for Seismic Safety (CAPSS). This research and public outreach program, led by the City’s Department of Building Inspection, is studying how a major earthquake will affect the city’s natural, built, economic and social environment.

CAPSS will investigate the unique challenges San Francisco faces as it prepares for the next major earthquake. These include the large number of vulnerable woodframe corner and soft-story buildings, the concentration of low or moderate income and multi-family housing in buildings susceptible to damage and the significant areas of landfill that will be subject to liquefaction in severe earth movement.

San Francisco’s large number of historic and culturally significant structures, in some cases comprising entire neighborhoods, like North Beach and Chinatown, and the need for post-earthquake rebuilding standards, particularly for historic buildings, are other issues CAPSS will consider.

The Applied Technology Council (ATC) is working with the Department of Building Inspection on the CAPSS program. This professional non-profit corporation was founded to protect life and property through the application of science and engineering.

Involvement of additional consultants along with government agencies and various community representatives and interest groups will provide a broad perspective on the problems of seismic safety and earthquake response. Input by the general public will occur through public meetings, neighborhood presentations, community round tables, and other involvement activities.

As a result of its investigations, CAPSS will design programs to protect the community and speed recovery. It aims to complete its work by the end of 2003 with a series of recommendations to the City and to the public. For more information call Marcie Adams at CAPSS Public Information, 415-989-1446, ext. 13, or e-mail info@sfcapss.org.

Western Addition Landmarks Receiving Needed Care

Two San Francisco Landmarks that have been on our watch list for several years appear to be receiving the attention they require. As it happens, the buildings are within two blocks of one another, in the Western Addition, one in public hands, the other private.

Fire Station #21, at 1152 Oak Street (Landmark #89), received a Certificate of Appropriateness for much-needed repairs at the April 17th meeting of the Landmarks Board. Deterioration of the exterior of this 1893 Stick-Eastlake firehouse in recent years caused Heritage and others in the community to call for action. Earlier this year, the City’s Bureau of Architecture produced a commendable project plan that addresses the conditions.

Much of the building’s ornamental detail is damaged or missing, and the bureau’s plan has identified every location where either repair or replacement in kind of the historic materials will occur. These include brackets and moldings on the belt course, the cornice, and window and door surrounds.

The large wall exposed on the west side of the firehouse is in poor condition, with many gaps in the siding. Because the material is not original, the plan is to replace it, matching the existing siding in size and profile. Other work will involve the small entrance on the left side of the front of the building. Removal of plywood above the door will lead to restoration of the transom window, and a paneled wood door similar in character to the double doors on the fire engine entrance will replace the existing non-historic door.

A complete repainting in shades of gray for the siding and shingles with white and gray trim, will take place on completion of the repair work.

In April, the appearance of scaffolding at 500 Divisadero drew attention. On inquiry of the Planning Department, staff indicated the building is “an enforcement issue” under a lawsuit brought by the City against the owner for failure to maintain a landmark.

Architect Samuel Newsom designed the 1889 building for Theodore Green, who operated his apothecary on the groundfloor and lived in the residence.

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St. Peter’s Roman Catholic Church, in the heart of San Francisco’s historic Mission District, received dual recognition in this year’s Preservation Design Awards. Among just 21 winning projects statewide honored by California Preservation Foundation, it scored in the categories of restoration and craftsmanship. This was a remarkable achievement, for the church had suffered extensive damage in a three-alarm fire only five years ago.

Founded as a parish in 1865, the church has always served the Mission’s immigrant population, first Irish, then Italian and more recently Hispanic and Filipino. A figure in the city’s labor history, Father Peter Yorke, who championed the cause of the working-man in labor disputes in turn-of-the-century San Francisco, served as pastor at St. Peter’s from about 1914 until his death in 1925.

Dedication of the present redwood-framed building occurred on July 4th, 1886. Although the application of stucco concealed the original clapboard exterior some years ago, the church retained the character of its Victorian Gothic interior.

The fire that struck St. Peter’s on the night of January 19, 1997, resulted in the complete destruction of about 25 percent of the roof and side walls and varying degrees of damage to much of the remaining building fabric. Most of the water-soluble decorative paint on plaster walls and ceilings dissolved during fire-fighting, and many stained-glass windows were smashed to ventilate the fire.

In the morning light, the possibility of saving the church seemed uncertain. Yet, as soon as a structural evaluation by Degenkolb Engineers determined that the foundation was sound and that rebuilding was financially feasible, the Archdiocese of San Francisco committed to preserving the building, and the three-and-a-half year restoration began.

A conservation team led by conservator Molly Lambert of Berkeley took immediate steps to protect and document the architectural features and artwork that survived the fire with the aim of salvaging building parts for reuse and accurately reproducing features where necessary. They determined that 85 percent of the plasterwork would have to be recreated.

By taking molds of intact vault ribs, column capitals and decorative ornament, artisans and plasterers were able to make accurate reproductions to replace original features destroyed in the fire. Patrick J. Ruane Inc. of San Francisco completed the plasterwork in a job that required 13 months and over 18 workers on site. Stained glass specialists from the Judson Studios of Los Angeles were able to restore the large stained glass windows behind the altar and in the front of the church, while Bovard Studio of Iowa designed modern glass replicating the original windows destroyed in the fire.

Areas of original decorative wall painting that survived the fire provided some documentation of patterns and colors for recreation of painting in damaged areas. Evergreen Painting Studios of New York directed the painting restoration, conducting microscopic analysis of paint chips to determine original colors. Close examination of wedding photographs provided by parishioners filled in some missing details, and where clues were lacking, 19th century books on Gothic patterns provided compatible solutions.

Remaining areas of original painting underwent professional cleaning and restoration.

The repair and restoration of fire-damaged portions of the church offered the opportunity to make several upgrades, including seismic strengthening of the foundation and improving security and fire protection systems, as well as providing disability access. Other changes brought the church up to date with current liturgical practice.

Architectural Resources Group led the architectural-engineering team, ensuring that improvements did not adversely affect the building’s historic integrity. Contractor Mayta & Jensen oversaw the phased construction and coordinated the detailed work of artisans and subcontractors.

Deserving of credit for this restoration, with the project team, are the Archdiocese and the spirited congregation of St. Peter’s, who held a ceremony of re-dedication on June 30, 2000.
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Palace of Fine Arts
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costly, then simply preserving it as is.
“To preserve means, I think to maintain intact or unimpaired, to keep in the same condition, to guard, keep whole, to secure, to uphold.” And that costs nothing, he stated. “Therefore, let us preserve our Palace of Fine Arts as long as possible, six months, six years, or any length of time—maybe, some day it can be made permanent...”

The Palace of Fine Arts did endure, continuing to work its magic over generations of San Franciscans, even as it fell into genteel decay. In Maybeck’s long lifetime, nature achieved what he had intended all along: the appearance of a ruin.

In 1958, the year after Maybeck’s death, San Francisco voters failed to approve a bond issue to rebuild the architect’s masterpiece. San Francisco philanthropist Walter Johnson came forward in 1959, to match a $2 million grant from the State of California, dollar-for-dollar, for rebuilding the Palace of Fine Arts according to original plans but in more permanent materials. That work was partially completed in 1967.

Present conditions on the landmark site caught the attention of the local press this spring. Observing a net beneath the rotunda’s ceiling to protect visitors from falling material, and an unsightly cyclone fence around the lagoon where the asphalt pathway has crumbled into the murky waters, the papers sounded the alarm. Saved from falling into complete ruin in the 1960s, the Palace of Fine Arts would require rescuing once again.

However, the City’s Department of Recreation and Parks was ahead of the press on this one. In March, 1999, it invited the Maybeck Foundation to submit a proposal for improving the Palace and securing funds to do so. A nonprofit organization incorporated in 1995, the foundation, under the leadership of its executive director, William Marquand, is seeking a complete realization of Maybeck’s vision for the Palace of Fine Arts and assurance of its long-term preservation.

The joint effort really took off with the appointment two years ago of Elizabeth Goldstein as general manager of Rec and Park. Fresh from her tenure as head of the National Trust’s western office, she has brought great energy and the preservation experience required to focus the department’s efforts on the cause of the Palace. At present, Ms. Goldstein anticipates a $13-18 million project that would include repairing and retrofitting the structures to current seismic standards, restoration of the lagoon and landscape including recreating Maybeck’s original plantings, and repair of the walkways. A second phase of funding would set up a $4 million endowment for long-term maintenance and to provide for displays that would, for the first time, provide site interpretation for visitors.

Also in the plan is a completion of the 1967 reconstruction, which left 40 percent of Maybeck’s original plans unrealized. Because money ran short, the classical decorative elements that enriched the concave east wall of the gallery, including a grand entrance, were not recreated, leaving a largely undorned stucco surface facing the rotunda and colonnade. Restoring those elements will restore the experience of the peristyle, the broad promenade in the space between the gallery and the colonnade, that Maybeck intended.

In 2001, the State of California pledged $3 million to the project, but the State’s worsening budget crisis caused the governor to pull the funds later in the year. In this political town, there was some finger pointing, seeking to lay the blame for “losing” state funds. But the fact is, the State does not release such monies except in reimbursement for expenses actually incurred.

The State and the San Francisco
Board of Supervisors approved the $3 million grant in June 2001; the State retracted the funds in November. Even if the City could have anticipated the governor’s action, the window of time was simply too narrow to allow design work and the approval processes to move forward to the point where the City incurred expenses the State would cover under the $3 million allotment.

Meanwhile, expecting the State will release the money sometime in the future, Rec & Park has assembled a team, including preservation architect Carey & Co. and landscape architect Royston Hanamoto Alley & Abey that will make an assessment of the existing conditions of the buildings and site and then determine the project’s scope and phasing. Ms. Goldstein is looking for a start of construction in 2004.

For more information about the Maybeck Foundation, its work and fundraising plans, visit www.maybeck.org

Preservation Notes continued from page 4

above, until his death in 1898. His son carried on the business, and a drugstore operated at that location, under subsequent ownership, until at least 1982. In 1986, Heritage proposed the still largely intact structure for landmark status, and it was designated that year, San Francisco Landmark #182.

Soon after, the building underwent exterior restoration and repainting, but since then has suffered from lack of routine maintenance and other vicissitudes. It was undergoing interior alterations to transform an existing cafe into a Burger King, in 1997, when the —continued on page 11

Courthouses of California: An Illustrated History
Ray McDevitt

Heyday Books has joined with the California Historical Society to publish Courthouses of California: An Illustrated History, under the editorship of San Francisco attorney Ray McDevitt and with a foreword by the state’s chief justice, Ronald M. George. It is a substantial, richly illustrated, large format book whose thematic approach opens an interesting window onto the state’s historic architecture.

Introductory essays give a general account of the evolving role of California’s courthouses in the political, social and cultural life of their communities, and former Heritage historian Michael Corbett provides an exposition of their architectural history. The book then proceeds geographically, north to south, through the state’s 58 counties.

Under each county heading there appears a brief history of the courthouse (or, more often, succession of courthouses, for the book does not limit its view to extant buildings or current courthouses), followed by a selection of large, finely reproduced black and white photographs, both historic and contemporary. Buildings that house the six appellate courts of California, located around the state, receive treatment in a separate section.

Many courthouses represent substantial architectural statements that belie a county’s small population or remote geographical location but say a great deal about old time civic pride and the historic role of courthouses in community life.

The book’s vivid photographs document the loss of many fine and historic courthouses through fire, demolition or unsympathetic modernization. Yet others have benefited from restoration.

A short essay at the start of the book tells what the 1998 restoration of Riverside’s 1903 courthouse has meant to the community and the people who use the building, and concluding essays make a compelling case for preservation with accounts of the rehabilitation of two important court buildings in San Francisco: the U.S. Court and Appeals Building and the California State Building in Civic Center. “Building the New” discusses two newer courthouses (in Napa and in San Francisco’s Civic Center) which together “offer a case study of the challenges and opportunities encountered when designing a modern court building in a traditional setting.”

Thirteen buildings that currently house courts in California appear on the National Register of Historic Places. An additional twelve court buildings that have been adapted to new uses are also on the register, and at least a dozen others appear to be eligible. Courthouses of California will tempt readers to include these historic sites on their trips around the state.

—DA
Heritage maintains an e-mail tree of “preservation advocates” comprised of members who have supplied their addresses, usually with their annual renewal. Now numbering well over 400, the advocates receive occasional advisories from us—on an “as needed” basis rather than a regular schedule—informing them of such matters as important public hearings on preservation issues and soliciting their support in the form of letters, phone calls or attendance.

Not all advisories are action items, however. Sometimes we use the e-mail tree to remind members of scheduled Heritage programs and events or to inform them of lectures, tours or activities offered by other organizations or institutions we have learned about that we think may interest our membership. We make every effort to avoid unnecessary communication, and, in order to protect your privacy, recipients’ addresses do not appear on the message.

Each mailing invariably produces a certain number of returned messages, undeliverable for reasons that include “user unknown” and “account inactive.” Most likely this indicates a change of e-mail address of which we have not been informed. If you once supplied your address but have not received any communications from us recently (advisories went out April 8, 17 and 25), please make sure we have your current address. You may update your regular and e-mail address, or add your name to our e-mail tree at our web site: http://www.sfheritage.org/join.html.

Desert Shame

On April 27, Zahid Sardar, design editor for the Chronicle, reported on the demolition of the Maslon House, in Rancho Mirage, which he called “a seminal document for desert modernism.” Designed by Vienna-born Modernist Richard Neutra, the 1962 house sold at auction for $2.45 million on February 28 and was a pile of rubble 30 days later, the result of an over-the-counter demolition permit.

Architecture Archive Receives NEH Grant

In April, the National Endowment for the Humanities (NEH) awarded a two-year $279,000 grant to the Environmental Design Archives (EDA) at the University of California, Berkeley, to fund the project, “The Moderns: Arrangement and Description of Bay Region Architectural Archives.”

Aiming to preserve and make accessible significant source material documenting the Modernist tradition of architecture in the San Francisco Bay area, “The Moderns” will focus on four large collections at the EDA: those of architects William Wurster (1895-1973) and William Turnbull (1935-1997), and of landscape architects Garrett Eckbo (1910-2000) and Robert Royston (1918- ).

Spanning the years between 1930 and 1980, the four collections are comprised of architectural plans, drawings, sketches, photographs, correspondence, project files, and office records, as well as student projects, writings, and presentations. As individual collections, and more importantly as a group, the records of Wurster, Turnbull, Eckbo, and Royston document the development, growth, and influence of Bay Area and Northern California architecture and landscape architecture.

Wurster served as Dean of the College of Environmental Design at the University of California, Berkeley, and was honored with the AIA Gold Medal Award for lifetime achievement in 1969. Turnbull is best known for his designs at Sea Ranch in Sonoma County, and Kresge College at UC Santa Cruz, projects on which he collaborated with Charles Moore, Donlyn Lyndon and Richard Whitaker.

Eckbo’s designs, highly appreciated by both clients and design critics, have influenced the work of many landscape architects world-wide. In 1975, he received the Medal of Honor of the American Society of Landscape Architects (ASLA). Royston began his career in the office of Thomas Church and then partnered with Eckbo before forming Royston Hanamoto Alley & Abey. He received an ASLA president’s medal in 1989.

The work of these four reflects a combination of the Second and Third Bay Area traditions; the Second incorporating design ideas from the European International Style through the filter of earlier Bay Region philosophies, expanding to include post-war social changes, and the Third reflecting newer cultural values and technologies. Wurster, Turnbull, Eckbo, and Royston were also influential beyond Northern California and engaged in activities that disseminated their ideas and philosophies internationally.

The value of the documentary heritage of California’s built environment increases proportionally as the number of historic buildings, gardens, and landscapes diminishes, and those that remain are rehabilitated or adapted for reuse. These four collections are actively used for scholarly research, monographs, exhibitions, and restoration. The NEH grant will enable the Environmental Design Archives to protect these significant materials while increasing their accessibility.

Online access to the collections will be available through EDA’s web site http://www.ced.berkeley.edu/cedarchives/
Soirée: Regal Evening at the Palace

Glasses of champagne greeted guests as they arrived at the Palace Hotel on April 13 and set the tone for the festive evening that followed. After cocktails in the Ralston Room, where partygoers had their first opportunity to view silent auction prizes, guests moved to the historic Garden Court and took their places at tables under the warm glow of the jewel-like glass canopy for a fine dinner catered by the Palace. The party really took off when the Richard Olsen Orchestra struck up its “bright and sassy big band sound,” to provide music for dancing till midnight. Celebrants sampled delectables from the dessert buffet and tried their luck at casino gaming tables, and of course, there were those last-minute bids to enter in the silent auction before the 11 pm deadline. By the time Soirée 2002 wrapped up at the stroke of twelve, Heritage had shown that it still throws one of San Francisco’s best parties.

Joan and Ed Schriger try their luck at gaming tables; Heritage Board Member Linda Jo Fitz and Kacy Gott; Keith Rutz and Karen Mancuso; Heritage Executive Director Charles Chase and Board President Mark Pierce; Heritage volunteers Julia Tunis and Ada Mau selling chips for charitable casino gaming.

Our thanks to the following for their generous support of Soirée 2002

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**Our thanks to the following volunteers who helped keep Soirée 2002 running smoothly**
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Allied Arts Guild
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Oakland, 510-836-1976

City Guides Walks
San Francisco, 415-557-4266

Cohen-Bray House
Oakland, 510-532-0704

Cypress Lawn Cemetery
Colma, 650-550-8810

Dunsmuir House & Gardens
Oakland (April - September)
510-615-5555

Falkirk Victorian Estate
San Rafael, 415-485-3328

Lathrop House
Redwood City, 650-365-5564

Luther Burbank Home & Gardens
Santa Rosa, 707-524-5445

McConaghy House
Hayward, 510-276-3010

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Oakland Tours Program
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Octagon House
San Francisco, 415-441-7512

Palo Alto-Stanford Heritage
650-299-8878 or 324-3121

Pardee Home Museum
Oakland, 510-444-2187

San Francisco City Hall
415-554-5780

Strybing Arboretum
Golden Gate Park, San Francisco
415-661-1316, ext. 312

Continuing Heritage Events

Haas-Lilienthal House Tours
Saturdays 12 noon to 3:00 pm
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

Group Tours by Arrangement
Call Natasha Glushkoff, 415-441-3000

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

July

July 9, 7:30 pm
Lecture: Ian Ruskin and the Harry Bridges Chautauqua. S.F.H.S.
415-775-1111; www.sfhistory.org

July 20 - October 20
Exhibition: Taken by Design: Photographs from the Institute of Design, 1937-1971. SFMOMA
415-357-4000; www.sfmoma.org

August

August 3 - November 5
Exhibition: Symbolic Logic: The Photographs of Lewis Carroll. SFMOMA
415-357-4000; www.sfmoma.org

August 10 - November 3
Exhibition: Eternal Egypt: Masterworks of Ancient Art from The British Museum Legion of Honor. 415-863-3330
www.thinker.org

August 13, 7:30 pm
Lecture: Tribute to Bernard Maybeck. S.F. Historical Society. 415-775-1111
www.sfhistory.org

August 18, 2:00 pm
Lecture: Outdoor Sculpture at Cypress Lawn. Reservations: 650-550-8811
www.cypresslawn.com

August 22, 7:30 pm
History of Wells Fargo Bank
S.F. History Association. 415-750-9986

September

September
California History Month: Words of Gold: Celebrate California Literature

September 10, 7:30 pm
Lecture: Golden Gate Park: Awash in Monuments. S.F. Historical Society
415-775-1111; www.sfhistory.org

September 15, 11:00 am - 5:00 pm
Alameda Legacy Home Tour
(See page 11)

September 26, 7:30 pm
Lecture: TBA. S.F.H.A. 415-750-9986
project ran afoul of neighborhood opposition to the intensified use. The changes had not gone to the Landmarks Board for review, and some historic fabric succumbed to the alteration.

When the board did review the project, it issued a Certificate of Appropriateness that required repair and restoration of those elements. However, after the Planning Commission denied a conditional use permit for the fastfood operation, in October 1998, Burger King abandoned the project without completing the work. The first floor space has been vacant ever since.

The lawsuit apparently goaded the owner into action. He has begun to stabilize and restore the landmark building, in accordance with a long list of repairs and following the Secretary of the Interior’s Standards.

As of mid-May, the steel frame in the first floor level was nearly completed, rectifying the substantially out-of-plumb alignment of the building’s first floor. Restoration work includes the siding, belt cornice, and windows and window trim, including replacing inappropriate flat glass with curved windows. The department specified a Victorian-style wood and glass storefront door to replace the aluminum commercial doors now in place.

In addition, the owner will clean and repair the tile floor at the entry to the storefront, and restore or find suitable replacement for the tile that workers had broken up in prior construction at the residential entrance. A new and historically appropriate paint job will complete the restoration.

“Once again, California has shown us the way.” With that comment, Richard Moe, president of the National Trust praised voters for their overwhelming approval of state Proposition 40, a bond measure that includes $267 million for buying, developing and preserving California’s threatened historic resources. Describing the sum as the largest single commitment of state funds ever made to preservation, Moe said it is a model for other states.

Architectural Fragments

The Alameda Architectural Preservation Society and the Alameda Museum are hosting the Alameda Legacy Home Tour, September 15. Visitors will have access to the splendid interiors of eight historic homes between the hours of 11:00 am and 5:00 pm. Styles on the tour include Craftsman, Shingle and Victorian. The ticket price of $20 ($25 day of the tour) includes a keepsake guidebook and light refreshments in the garden of a Queen Anne home. For information call 510-523-5907, or visit www.alameda-home-tour.org.

Cleveland, Ohio, is the host city for this year’s National Preservation Conference, October 8-13. Explore how to revitalize our cities, preserve our suburbs and protect our countryside in more than 50 educational sessions and over 30 interactive field sessions at sites in Cleveland and northeastern Ohio. You can also visit the Restoration and Renovation Exhibition and Conference taking place in conjuction with the National Trust meeting. For registration information, call 800-944-6847, or visit www.nationaltrust.org.

Mountain Days, the John Muir Musical, will receive 16 performances, between August 1st and 25th, at the John Muir Amphitheater on the Martinez waterfront. Call 925-798-1300 for information or to order tickets, or visit www.willowstheatre.org. Premiered in October 2000, this Broadway style production is based on the life, vision and legacy of the celebrated conservationist, whose historic home in Martinez is open for tours.

The public is invited to a birthday party for San Francisco. The traditional celebration of the 226th anniversary of the founding of San Francisco takes place at Mission Dolores, June 29, at 10:00 am, and includes Mass, an Ohlone blessing, music and refreshments. You are encouraged to attend in period costume or “the persona of your choice.” The mission is on Dolores near 16th Street, convenient to public transportation. Mission Dolores is seeking volunteer docents to continue providing its education program for elementary school children. For information, call 415-621-8203, or e-mail DoloresSF@aol.com.

A coalition of organizations, including the National Trust and the World Monuments Fund, has created the Lower Manhattan Emergency Preservation Fund. More than 65 designated New York City landmarks, as well as many other historic buildings in the vicinity of the World Trade Center, were damaged in the September 11 attack. To aid in the recovery of those historic resources, you may send contributions identified for the fund to the Preservation League of New York State, 44 Central Avenue, Albany, NY 12206.

In the fall, the Victorian Society in America and Academic Travel will offer a journey through England’s Victorian heritage. Participants will view the work of architect Charles Barry (who designed the Houses of Parliament in London), explore the paintings of the Pre-Raphaelites and discover the homes of pre-eminent Victorians such as Charles Dickens and William Morris. The only national organization dedicated to the protection, understanding and enjoyment of our 19th century heritage, the Victorian Society in America offers annual summer schools in Newport, Rhode Island, and in London, England. For more information visit www.victoriansociety.org.
Saturday Tours at the Haas-Lilienthal House

Effective June 1, San Francisco Architectural Heritage added a third day to its regular weekly schedule of tours at the Haas-Lilienthal House. Docent-led tours are now available every Saturday, between the hours of 12 noon and 3:00 pm. The usual scheduled openings every Wednesday, Noon - 3:00 pm, and every Sunday, 11:00 am - 4:00 pm, remain in effect, as well.

Visit our web site, www.sfheritage.org, for information on our tours and other programs, or call our information phone line, 415-441-3004.