On March 21, the Ferry Building clock will resume its role as the marker of time for arriving commuters, workers in nearby office buildings and people up and down the central waterfront.

More importantly, the act of restarting the clock in the 235-foot tower—whose 22-foot faces were once the largest in the United States—will signify the reopening of the Ferry Building to the public, after completion of a two-year rehabilitation project.

There are many details in a large and complex project of this sort, but the overall net result is that many historic features of the Ferry Building, which has been subjected to some very damaging alterations over time, are now closer to the original design that came out of the office of architect A. Page Brown, 105 years ago, than they have been for half a century. As a project that qualified for federal rehabilitation tax credits, it followed the Secretary of the Interior's Standards.

Viewers will notice, for example, that new wood frame windows in the second and third stories of the north wing's west elevation have replaced the aluminum framed glazing installed in the 1950s. This return to the original design includes the clathri, or lattice, framing in the arched portion of those windows.

The same replacement of windows has occurred in the two northerly bays of the five-bay main entry pavilion, where changes in the 1950s accommodated the entrance to the World Trade Center. While the present rehab has removed that entrance, it did not rebuild the grand stairway demolished in those alterations. In its place is a new elevator lobby serving the upper floors. Just to its right, in the center bay, a clear glazed opening, on axis with Market Street, draws ferry patrons into the reopened passage through the building directly to the ferry plaza behind. The historic grand stair to its right remains in place.

Also in the north wing, installation of aluminum-frame windows and doors, mid-century, enclosed the historic arcade to create office space on the ground floor. That infill construction is now gone, once again —continued on page 6
Comments from the Executive Director

Over the past decade any number of issues of Heritage’s newsletter have commented on proposed development projects along San Francisco’s waterfront. In recent years we have seen the continued transformation of waterfront structures, piers and bulkhead buildings from freight handling to offices, restaurants, and recreational activities. Certified investment tax credits have helped rehabilitate Pier 1 as offices and public open space. Piers 1-1/2, 3 and 5 are in the process of rehabilitation, and there are active projects at Pier 27-31 and Pier 30-32.

More recently we have focused on the Port of San Francisco’s effort to secure National Register standing for the resources along the Embarcadero from Pier 45 to China Basin. This issue of Heritage News will not disappoint. Those interested in the most recent rehabilitation project to be completed along San Francisco’s waterfront are in for a treat.

The Ferry Building, the most physically and architecturally prominent of San Francisco’s waterfront structures, will soon reopen to the public. Since 1851 the eastern terminus of Market Street has been the focus of passenger and freight ferry traffic. By 1887 the site of the Ferry Building was the intersection for cable cars & horse cars, express wagons and carriages, meeting visitors and goods from Oakland, Alameda and Berkeley ferries. Passenger and freight traffic outgrew the wood framed piers and sheds that were known as the Ferry House, and by 1894, the State Board of Harbor Commissioners broke ground for the Ferry Building we know today.

The years were not kind to the Ferry Building. The construction of the Embarcadero Freeway cut it and numerous other port buildings off from the rest of the city and relegated them to secondary status. While the Loma Prieta earthquake of 1989 damaged and destroyed a number of buildings, it had the beneficial result of the removal of the elevated freeway along the city’s waterfront. The quake provided a new perspective and opportunity to envision our waterfront as a viable, highly sought-after resource that could contribute to the quality of San Francisco’s natural, historic and economic character.

Congratulations to Wilson-Meany for the fine work at the Ferry Building. Christopher Meany, and the members of the project team, are due a generous round of applause for returning San Francisco Landmark No. 90 to its rightful place as the focus of passenger ferry and waterfront commerce for our city. Their insight, ingenuity and hard work have paid off.

So too, the Port of San Francisco is to be congratulated for their continued stewardship of the resources it must manage and for the recognition of the historic value these resources contribute to our city.

We are extremely honored to celebrate the preservation of this landmark at Heritage’s 2003 Soirée on April 12. Mark your calendars, and call Heritage for an invitation to join us at the Ferry Building to experience the return of one of the city’s great public spaces.

And just for those who are interested in the details, the port’s chief engineer, in 1896, calculated the concrete used in the Ferry Building’s construction weighed 120,000,000 pounds. Its tower rose 275 feet to the top of the flagpole. The Harbor Commission financed the cost with $600,000 in bonds. Not a bad return on the investment.

Charles Edwin Chase, AIA
Executive Director
School District Reports on Status of Commerce High

On January 15, Tony Irons, city architect and chief operating officer for the San Francisco Unified School District, went before the Landmarks Board to report on the disposition of the former Commerce High School and to invite public comment. His appearance complied with the memorandum of agreement between the school district and the state and federal agencies that are monitoring the expenditure of Federal Emergency Management Agency (FEMA) funds.

Irons stated his and the Board of Education’s commitment to locating the School of the Arts (SOTA) at the Van Ness Avenue campus. He affirmed that the buildings will have to undergo rehabilitation according to the Secretary of the Interior’s Standards, because they comprise a designated city landmark and are contributory to the city’s Civic Center Historic District.

As required by the memorandum of agreement, the district has completed the mothballing of 170 Fell Street, closed since the 1989 earthquake. The structure, Irons reported, is now watertight, secure from unauthorized entry and stable.

The school district has $9 to $10 million of FEMA money set aside for SOTA. Irons estimated that the total cost of preparing the Commerce campus for the arts high school would be in the neighborhood of $70-80 million. At this time, he anticipates a phased project whose first stage would result in getting students into the 135 Van Ness Avenue building. That cost alone would be $27-30 million. The second phase would rehabilitate the campus’s Nourse Auditorium. The final phase would bring 170 Fell on line.

Irons believes that once the district completes the first phase, and students are actually using the facility, it will help build public support for carrying out the entire costly project. He suggested that the City might consider packaging the Commerce project with rehabilitation and seismic upgrade of the only other Civic Center buildings that have not yet undergone that process: the Public Health Building and the Veterans Building.

Comment from the public, including members of the SOTA Task Force, indicated strong and enthusiastic support for locating the School of the Arts at the Commerce High campus, where the proximity of major performing arts groups, including the symphony, opera and ballet, would produce mutually invigorating encounters. The Landmarks Board indicated its full support, and Tony Irons assured its members he would return with information as the project moves forward.

While there is good reason to be hopeful that this project will happen, at long last, there will remain a need for vigilance to ensure that the SOTA fund of nearly $10 million not be expended on anything other than preservation of all the components of the landmark campus.

City architect Newton J. Tharp designed the three-story-over-basement brick Commerce High, which was built on Grove Street, in 1909. Four years later, the city moved it to the northeast corner of Fell and Franklin to make way for Civic Center Plaza. John Reid, Jr., designed the newer buildings (1926-27) that occupy the balance of the square block bounded by Fell, Franklin, Grove and Van Ness. Closed in 1952, Commerce became the central office for the school district and has remained in that use since.

Conservatory Rehab in Final Phase

On the morning of January 10, the $25 million rehabilitation of Golden Gate Park’s Conservatory of Flowers entered its final phase when a construction crew hoisted the 14-ton dome 100 feet above the ground and carefully guided it into place (photo above). Welders completed the task of securing the dome to the building’s central rotunda. As throughout the project, the wooden dome’s rehabilitation entailed a reconstruction that reused historic materials wherever possible and replaced them in kind where original features were damaged beyond repair. Electrical and plumbing work, a bit of structural reinforcement, and carpentry to add louvres, vents and some decorative trim to the Victorian masterpiece yet remain to be done. Everything is on track for a completion date at the end of April. The Conservatory, with its collection reinstalled, opens to the public in September.
**Supervisors Propose Designation of Filbert St. Cottages**

Four Russian Hill cottages, at 1338 Filbert Street, are the subject of an ordinance before the Board of Supervisors designating the buildings a city landmark. Supervisor Aaron Peskin initiated the nomination, which has garnered the co-sponsorship of Supervisors Ammiano, Daly, Gonzalez, Hall, McGoldrick, and Sandoval. The Little House Committee, a community-based preservation group, provided the landmark case report, which has the endorsement of Russian Hill Neighbors and Telegraph Hill Dwellers.

Completed in 1907 in the rapid reconstruction of the city following the great earthquake and fire, the four originally identical houses are builder-designed vernacular expressions that display some of the era’s craftsman aesthetic in their informal, rustic character, mews siting and garden setting. Artist Marian Hartwell, faculty member at the California School of Fine Arts (now the San Francisco Art Institute), where she taught design and crafts from 1926 until 1940, moved to one of the cottages in 1937 as a renter.

In 1943, still a tenant, Ms. Hartwell built a 600-square foot addition to the cottage at the front of the lot for her studio. Three years later, she acquired the entire property and began the alteration of the cottages, enlarging them to accommodate a total of 11 residential units. She opened the School of Basic Design and Color on the site, using the studio for teaching, and housing students in the other cottages.

The alterations were sensitive and compatible with the original character of the cottages. In the 1960s, Ms. Hartwell installed brick walkways and landscaping that were also consistent with the craftsman feel of the buildings and their setting.

The landmark nomination affirms the property’s significance as a cultural landmark more than an architectural one. It cites the cottages as a reminder of the city’s earthquake recovery, providing rental housing for moderate-income tenants reestablishing their lives in San Francisco. Ms. Hartwell’s residence and ownership, along with the property’s use as an art school, tie it into the historic Russian Hill tradition as a community of artists and writers.

In 2001, the current owner of the cottages at 1338 Filbert filed an application for demolition and was planning for new residential construction in their place. The proposal remains on hold, while the property, vacant and concealed behind a high plywood fence at the front property line, trees and other landscape features removed, is no doubt suffering from neglect that began several years ago.

Heritage supports the landmark nomination and urges members to contact their supervisors, thanking them for co-sponsoring the ordinance (or to enlist their support if they are not among the co-sponsors) and to encourage its approval.

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**Everything You ever Wanted to Know About — Preservation?**

The San Francisco Planning Department is in the process of completing a series of informational guides that highlight a variety of topics related to local historic preservation issues and policies. Titled Preservation Bulletins, the series was developed to implement the objectives and policies of the Planning Department’s Draft Preservation Element by promoting awareness of such subjects as historic preservation procedures, incentives for preservation and implementation of state historic preservation legislation.

The Bulletins are part of an ongoing Planning Department effort to update all public information handouts related to the City’s historic preservation program. A complete list of titles in the series follows: **No. 1** Jurisdiction and Procedures of the Landmarks Preservation Advisory Board; **No. 2** Review Process for the Exterior Alteration and Demolition of Historic Structures; **No. 3** Review Process for the Seismic Retrofit of Unreinforced Masonry Buildings; **No. 4** Certificate of Appropriateness Procedures; **No. 5** Landmark and Historic District Designation Procedures; **No. 6** Preservation Incentives; **No. 7** The State Historical Building Code; **No. 8** The Mills Act; **No. 9** Landmarks; **No. 10** Historic and Conservation Districts; **No. 11** Cultural Resource Surveys; **No. 12** Interior Designations pursuant to Article 10; **No. 13** Structures of Merit pursuant to Article 10; **No. 14** History of the Preservation Movement; **No. 15** Parcel Information Database; **No. 16** CEQA and Historical Resources; **No. 17** Glossary of Preservation Terms; **No. 18** Architectural Periods and Styles in San Francisco; **No. 19** Potential San Francisco Landmarks Evaluation Form; **No. 20** Architectural Review Committee of the Landmarks Preservation Advisory Board.

Upon completion of the series, expected to occur by the middle of March this year, the Planning Department will make the bulletins available at the department’s Planning Information Center (PIC) counter, 1660 Mission, first floor, and on the department’s website, www.sfgov.org/planning. For more information, contact Jeffrey Tully, Planning Department, at 415-558-6372. You may also obtain a copy of any of the bulletins as an e-mail attachment, which you may request at Jeffrey.Tully@sfgov.org.
Retrofit Compromising Integrity of Distinctive Modern Office Building

The Alcoa Building, at One Maritime Plaza, designed by Skidmore Owings & Merrill (SOM) in 1967, is one of the finest modern buildings from that period in California.

SOM’s Myron Goldschmidt, who also designed the Oakland Coliseum and the John Hancock Building in Chicago, developed the building’s innovative structural system. Like those other buildings, the Alcoa Building’s structural exoskeleton is integral to its aesthetic identity, in this case taking the place of any other compositional treatment.

Because the building’s owner was Alcoa, its design showcases the possibilities of aluminum in highrise construction. Anodized aluminum clads the steel structural members and is used in the curtainwall behind it.

Unfortunately, what met and even exceeded seismic code requirements in 1967 does not meet current code, and upgrades to this building are necessary. The building’s current owner, Chicago-based Equity Office Properties, commissioned the design of a seismic upgrade. The modifications, which are currently underway, will significantly alter the building’s distinctive appearance.

Since the Alcoa Building’s design celebrates its structural system, changes of this nature are not insignificant. A construction barricade that surrounds the building displays drawings of the proposed alterations, which include the addition of new steel “legs” at the base of the structure, and new steel horizontal banding to the building’s existing steel frame.

The new W-shaped steel legs will change the original design whereby the building “floats” above the plaza supported by only five massive verticals on each long elevation. Four horizontal steel bands applied to each of the side elevations at regular intervals will wrap the corners onto the front and rear elevations, where they will extend one bay to connect with the intersection point of the diagonal crossbracing and vertical members of the original structure.

In a redevelopment area (as part of Golden Gateway), the Alcoa Building is under the jurisdiction of the San Francisco Redevelopment Agency, which reviewed and approved the current alterations. Skidmore, Owings and Merrill, the original architect for the building, was not consulted or alerted to the project, and learned about the alterations only after the work had started.

Presumably it is too late to change the outcome, but this project should remind us that San Francisco’s important modern works are not well understood or appreciated, nor do they receive sufficient recognition or protection. A distinguished and valued building such as the Alcoa deserves to be treated like the significant resource that it is.

—Chandler McCoy, member of the board of directors of DOCOMOMO/Northern California

“...the Alcoa’s diagonal bracing system came about as a combined effort between SOM designers, who wanted a building whose appearance expressed a strong structural involvement, and SOM structural engineers, who were after a structurally economic system to resist earthquakes. The result was a marriage of design and structure. Seismic bracing, usually concealed, was brought forward and exposed as the dominant feature of the building.”

Progressive Architecture, December 1968
Ferry Building
continued from page 1

opening up the arcade to pedestrians. Removal of a one-story structure at the junction of the entry pavilion and the north wing, added during 1950s-1960s alterations, has permitted reopening and repair of the north-facing arch into the pavilion.

In the balance of the west elevation, original windows were mostly intact, and the project has removed air conditioners from those openings and repaired or replaced the windows in kind, as conditions required. The original ground floor arcade in the south wing remained intact. Decorative security grills in the arches will be lowered into place to ensure night-time security throughout the length of the arcades.

There were four longitudinal bays, running north-south, in the original design of the Ferry Building. In the drastic remodel of the north wing during the 1950s, only the westerly bay was left. The remaining three bays were demolished and reconstructed, completely altering the north and east profile of that wing.

The present project has removed all trace of that disfiguring alteration and reconstructed the north-facing wall, replicating the original profile. Turning the corner to the waterside, visitors will see a wholly redesigned façade on the east elevation, which was the most seriously compromised over the years.

The new construction has retained only the colonnettes, but in the massing has tried to reflect the stepped profile of the original waterside view of the Ferry Building. Arched windows the length of the building recall, but do not attempt to recreate, a historic feature of this elevation.

The public has been able to observe many of the exterior changes during the course of construction, even with barriers in place. The most eagerly anticipated feature of the Ferry Building, the grand nave, however, will debut only with the reopening in March. This 48-foot wide, 42-foot high space that ran the entire 660-foot length of the structure (think two football fields and then some) served as a promenade for passengers boarding ferries from the second level of the building (disembarking passengers exited on the lower level).

Springing from a marble paneled base, continuous buff brick and terra cotta arches ran the length of the gallery on both sides, with clerestory windows above. Arched steel trusses supported the gabled roof with a skylight that extended from end to end. Marble mosaic tile covered the floor.

The earlier alterations to the north wing sacrificed much of this original material, and the insertion of a third floor mezzanine here and in the south wing (as well as numerous mechanical mezzanines) destroyed the scale and proportions of the nave itself. The recently completed rehabilitation, by removing the mezzanines, false ceilings and partition walls that formed office modules, has fully exposed the trussed ceiling and replicated lost features in new materials, thereby recreating the experience of the grand nave.

Clear glazing encloses 90 feet of space at each end of the nave, to increase leasable space, but does not compromise the view through the length of the space. Frosted glass in the skylight bathes the nave in ample natural light, even on a cloudy day, that is soft and diffused.

At the time of project review, one of the most controversial elements of the proposal was to make openings in the floor of the nave. Negotiations with the State Office of Historic Preservation seem to have produced a positive result. The combined area of the two openings equals just over 20 percent of the total of about 29,000 square feet of floor area in the nave. One hundred-fifty linear feet of floor separate the two.

The openings recede in the total...
experience of the nave, in large measure because the grand scale and proportions of the space immediately draw the eye from any other object. Furthermore, the protective railings around the openings, as well as the two footbridges that span the gallery connecting office space on either side, expressed in unobtrusive materials, become almost transparent.

The size of the openings is more evident from below. However, they admit natural light to the groundfloor, where retail purveyors will offer a variety of food products in an old-world indoor market setting that could otherwise be rather gloomy. They also give a larger segment of the public than would ordinarily travel to the second floor a view of the nave space above.

Marble mosaic tiles, salvaged from the floor area removed in the nave, have replaced original tiles in remaining portions of the floor that had been badly damaged or lost to earlier remodelings. About 20 percent of the present floor is recycled tile. The original fine mosaic tile rendering of the Great Seal of the State of California remains in its historic location, at the center of the nave floor, now repaired and restored.

To secure the Ferry Building’s future, the project introduced a new system of concrete shear walls and collectors that were designed to be invisible from the major public spaces of the building. The seismic program also strengthened existing historic trusses and pinned the Colusa sandstone veneer of the west elevation back to the steel structure.

Along with about 170,000 square feet of leasable office space, the newly rehabilitated Ferry Building includes an attractive new hearing room for the Port Commission. In addition to permanent food-related shops on the lower level of the building, the Ferry Plaza Farmers Market will hold forth in the north and south arcades, overflow onto the sidewalk and wrap around the south end to the ferry plaza on the water side.

—Thanks to Andrew Wolfram, AIA, project architect at SMWM, for providing a tour of the Ferry Building

Soirée Celebrates Ferry Building

In a city with many icons, one of San Francisco’s most historic symbols is the Ferry Building. Now, after years of anticipation, Heritage will have the rare pleasure of celebrating the rehabilitation of this centerpiece of the San Francisco waterfront, designated in 1977 as City Landmark #90.

It’s true. Soirée 2003 will wine you and dine you in the grand two-story 660-foot-long nave, reconstructed after more than 40 years. You will dance where once 50 million passengers each year moved from waiting rooms to ferryboats, before construction of the bay’s great bridges.

McCall Associates will provide the fine dining for this black tie evening, and the Richard Olsen Orchestra will serve up the dance music. In addition you can try your luck with casino gaming and a silent auction filled with wonderful prizes.

The date for Soirée 2003 is Saturday, April 12. The evening begins with cocktails at 6:30. Dinner will be served at 8:00, and partying continues until midnight.

It is a special honor for Heritage to sponsor one of the first major events in the Ferry Building after its scheduled reopening on March 21. You will want to be part of this celebration. Regular tickets are $200. Purchasers of premium tickets, at $500 and $375, will receive mention in the evening’s program and acknowledgment in Heritage News.

For an invitation to the event, contact Barbara Roldan at 415-441-3000, or via e-mail: info@sfheritage.org. Also contact Barbara for underwriting opportunities. Levels of underwriting are $7,500 for a table of 12; $5,000 for a table of 10; and $3,500 for a table of 8. A portion of the cost of all tickets and underwriting is tax deductible as a charitable contribution. Proceeds of Soirée 2003 benefit San Francisco Architectural Heritage.

Ferry Building Project Team

The opening of the Bay Bridge, in 1936, the inauguration of commuter rail service on that span by 1939, and the completion of the Golden Gate Bridge, in 1937, greatly reduced traffic through the Ferry Building. The last Marin ferry commute was in 1941. Boats continued to ply the route to the Oakland waterfront, transferring passengers to and from Southern Pacific and Western Pacific trains for nearly 20 more years, but the spacious nave that once echoed with the footsteps of 50 million people a year saw a comparative trickle of traffic.

By the time of the termination of all ferry service, in 1958, the Ferry Building had begun to undergo the extensive alterations that included demolition and reconstruction of most of the historic north wing and insertion of a floor in the nave in the south wing. Concurrently, construction of the Embarcadero Freeway compounded the affront to the historic building, cutting it and the entire waterfront off from the rest of the city. Only the tower continued to assert its presence, rising defiantly above the double-decked concrete roadway.

The January 1958 issue of *The Architect and Engineer* contained a plan prepared for the Planning Commission to address the “esthetic problems” the freeway posed. It called for extensive landscaping and opening up views to the bay under the freeway by demolishing both wings of the Ferry Building. This would leave the tower to stand alone, a kind of reflection of the campanile across the bay at the University of California.

Fortunately, that plan went nowhere, and the Ferry Building continued its forlorn existence behind the freeway “wall.” For the next 30 years, while various proposals for development of the historic building came and went, much of the San Francisco public damned the freeway, and popular columnists, from time to time, called for its removal. To no avail—that is, until nature intervened. On October 17, 1989, the Loma Prieta earthquake shook the Bay Area and damaged the Embarcadero Freeway sufficiently to close it to traffic.

The decision to demolish the crippled freeway—crews carried off the last of the debris in May 1992—rather than to repair and strengthen it, opened the central waterfront “to a radiant future,” in the words of *Chronicle* critic Alan Temko. Ten years later, with completion of the Ferry Plaza, a new surface roadway and historic streetscar line demarked by stately Canary Island palms, and projects completed or in planning for underutilized historic piers, that future is upon us. The rehabilitated Ferry Building now becomes the centerpiece of the soon-to-be-designated Waterfront National Register Historic District and a spur to the development of still other of the Port’s historic resources.

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**THE CAFES OF SAN FRANCISCO**

TCB-CAFE PUBLISHING, SAN FRANCISCO, 2003

The *Cafes of San Francisco*, billed as “a guide to the sights, sounds, and tastes of America’s original cafe society,” lists 351 establishments (not just traditional “coffee houses,” but some places with full restaurant service, as well), most of them in the city, with a few in the East and the North Bay. Of that number, 78 receive reviews, including attractive color photos that capture “the scene” of each cafe.

The book groups the cafes by neighborhood and a comprehensive directory at the back gives an alphabetical list as well as separate listings of the establishments by type and category, such as “historic interest,” “design & architecture,” and those that offer entertainment.

A good resource to have on hand, especially for visiting friends and family who seek out a certain San Francisco experience, *The Cafes of San Francisco* is currently available at the Haas-Lilienthal House Bookstore, open during regular tour hours. Members enjoy a 20% discount on the cover price.

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**2003 NATIONAL PRESERVATION HONOR AWARDS**

In its effort to celebrate the best in historic preservation, the National Trust for Historic Preservation is seeking candidates that may include individuals, nonprofit organizations, public agencies and corporations for 2003 National Preservation Honor Awards.

The Trust is particularly interested in nominations that demonstrate historic preservation as a strategy to renew the viability of diverse older neighborhoods, revitalize the livability of older communities, protect the historic and scenic character of the nation’s rural landscapes and meet community needs through the rehabilitation and active use of individual landmarks.

This year, to encourage corporations —continued on bottom of page 9—
Heritage wishes to express its gratitude to the following for their generous contributions to the 2002 Annual Fund

Ms. Eileen Ash Arthur • Ms. Olga Astromoff • Mr. Curtis M. Axell • Ms. Vicki M. Bandel • Mr. & Mrs. Wm. Anderson Barnes • Mr. Edward C. Bassett
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Mr. Howard J. Wong • Mr. Christopher Wuthmann

Awards
continued from page 8

to support and respect historic places, the Corporate Responsibility Honor Award will recognize excellence by a national or regional chain or franchise in utilizing historic buildings, designing new infill construction compatible with historic areas or supporting preservation-based revitalization.

Awards will be presented at the National Preservation Conference, in October.

For more information or to obtain nomination forms, call 202-588-6236, or e-mail awards@narthp.org. Nominations must be postmarked by May 1, 2003.

Nominations for Heritage 2003 Award

Heritage is soliciting candidates for its 2003 preservation award. We invite you to submit nominations of individuals or organizations whose contributions demonstrate excellence in historic preservation.

Your candidate may be a private individual who has worked to save and maintain historic landmarks or neighborhoods; an architect, engineer, designer, craftsperson or developer whose work has contributed to the restoration of San Francisco’s cultural heritage; an educator or journalist who has advanced the public’s understanding of the value of preservation; or an elected or appointed official who has supported preservation projects and preservation-friendly legislation.

Criteria upon which the awards jury will evaluate candidates include:
• Impact of the nominee’s effort or project on the community
• Quality and degree of difficulty of the nominee’s achievement
• Degree to which the nominee’s achievement is unusual or pioneering, or serves as an example that influences others.

You may obtain nomination forms by calling Heritage at 415-441-3000. We must receive completed forms by 5:00 pm, Thursday, April 17. Announcement of the winner and presentation of the award will take place at the Annual Membership Meeting, June 7, 2003.

CPF Awards

California Preservation Foundation has announced the 20th Annual Preservation Design Awards. Winning projects, honored at a Gala Reception and Awards Presentation at the Fairmont Hotel, include four in San Francisco: Calvary Presbyterian Church, Mark Hopkins Inter-Continental Hotel Porte Cochere, Old Engine Company No. 2 (featured in the September/October 2002 Heritage News) and Tanforan Cottage. More details will appear in the next issue of the newsletter.
**Bay Area Tours**

**Allied Arts Guild**  
Menlo Park, 650-322-2405

**Camron-Stanford House**  
Oakland, 510-836-1976

**City Guides Walks**  
San Francisco, 415-557-4266

**Cohren-Bray House**  
Oakland, 510-532-0704

**Cypress Lawn Cemetery**  
Colma, 650-550-8810

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

**Falkirk Victorian Estate**  
San Rafael, 415-485-3328

**Lathrop House**  
Redwood City, 650-365-5564

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

**McConaghy House**  
Hayward, 510-276-3010

**Meyers House & Garden**  
Alameda, 510-521-1247

**Oakland Tours Program**  
510-238-3234

**Octagon House**  
San Francisco, 415-441-7512

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

**Pardee Home Museum**  
Oakland, 510-444-2187

**San Francisco City Hall**  
415-554-5780

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

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**Continuing Heritage Events**

**Haas-Lilienthal House Tours**  
Wednesdays 12 noon to 3:00 pm  
Saturdays 12 noon to 3:00 pm  
Sundays 11 am to 4:00 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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**March**

**March 8 - May 18**  
415-863-3300; www.thinker.org

**March 11, 6:30 PM**  
Lecture: *The Guns of San Francisco*  
S.F. Museum & Historical Society  
415-775-1111; www.sfhistory.org

**March 15**  
Lecture: Michael Crowe: *Art Deco: Stylized Neoclassicism or Victoria’s Last Gasp?* American Decorative Arts Forum. Call for time and location  
415-249-9234

**March 27, 7:00 PM**  
Lecture: A.W. Smith: *Architect*  
Alameda Museum. 510-748-0796

**March 27, 7:30 PM**  
Lecture: *1915 Fair/Palace of Fine Arts Restoration.* S.F.H.A. 415-750-9986

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**April**

**April 8, 8:00 PM**  
Lecture: *Furniture of Newport’s Golden Age, 1720-1800.* American Decorative Arts Forum. 415-249-9234

**April 8 - 12**  
Lecture/performance program *The First Flowering of Byzantium*  
Humanities West. 415-391-9700  
www.humanitieswest.org

**March 12, 6:00 PM - MIDNIGHT**  
Heritage Soirée 2003 (See page 7)

**April 19 - August 24**  
Exhibition: *ROY/design series 1*  
SFMOMA. 415-357-4000; www.sfmoma.org

**April 19 - Ongoing**  
Exhibition: *Architecture and Design Permanent Collection.* SFMOMA  
415-357-4000; www.sfmoma.org

**April 24, 7:00 PM**  
Lecture: *Red Tile Style*  
Alameda Museum. 510-748-0796

**April 24, 7:30 PM**  
Lecture: *San Francisco Stories*  
S.F.H.A. 415-750-9986

**April 24 - 27**  
California Preservation Conference  
Santa Barbara. 510-763-0972  
www.californiapreservation.org
The illuminated sign, “17 Reasons Why!”, once identified Redlick’s Furniture, which for many years operated out of the four-story building at the southeast corner of Mission and 17th Streets. Last May, the owners of the building removed the rooftop sign bearing that slogan (minus the “Why!” portion, which has been missing for some years), installed in 1935, and replaced it with a beer-advertising billboard.

The disappearance of this “lovable yet mysterious sign” quickly sparked a grassroots movement. The neighborhood-based Historic Preservation Coalition formed to raise money to restore the sign and persuade the building owner to return it to its perch above Mission. The group has retrieved the sign and placed it in storage.

Allegedly, replacement of the sign exceeded the scope of work in a City-issued permit, which only called for doing structural work on the existing historic sign, not replacing it. Furthermore, since the voters passed an anti-billboard ordinance in March, it may be that the new sign is illegal.

At press time, the Board of Appeals was scheduled to hear the issue of the sign replacement on February 26. The Western Regional office of the National Trust has been advising the Historic Preservation Coalition, and Heritage has lent its support to their appeal. For more information, and to sign a petition, go to http://17reasonswhy.org.

were there really 17 reasons (for shopping there?) or was the number merely a reference to Redlick’s street location? It’s possible Redlick’s picked up the cue for this provocative slogan from the even more cryptic “MJB Why?” advertising ploy, early in the 20th century, by the San Francisco-based coffee roaster. Anyone have the answer?

The California Cultural Directory (CCD) is the product of a collaborative effort by the California Studies Program at San Francisco State University and the California Historical Society. Organized by county, the directory lists nearly 1,000 cultural and historical institutions in the state, including libraries, museums and educational institutions that promote the history and culture of California. Visit the CCD on the historical society’s web site: www.californiahistoricalsociety.org.

Previously cited by the Art Deco Society of California and the Downtown Association of Santa Cruz, rehabilitation of the Theatre Del Mar, in Santa Cruz, received a Governor’s Historic Preservation Award last year and a 2003 California Preservation Design Award. Heritage’s fall symposium featured the theater as an example of continuing a movie house in its historic use through a public/private partnership. Lerner and Associates of San Francisco was project architect for the rehabilitation.

Architectural historians and preservationists alike may be drawn to a web site launched by Sears, Roebuck & Co. two years ago that provides information about Sears house kits, marketed by the mail-order retailer between 1908 and 1940. You will find a brief history of the house-kit business and a registry of current owners. You can also download original catalogue images from the site, at www.SearsModernHomes.com.

The San Francisco Public Library has announced selection of a pool of five architectural firms that will provide design services for a variety of projects in existing branch libraries, including access and seismic accommodations. Four of the five, chosen from 23 respondents to the RFP, are San Francisco firms: Carey & Company; Fougeron Architecture; Leddy Maytum, Stacy; and Tom Elliot Fisch/Field Paoli. In December, the Library also announced acquisition of the building at 190 9th Street (at Howard), a three-story warehouse structure designed by the O’Brien Brothers and built in 1929 for Graybar Electric Company. After undergoing modifications, the building will house support services for the library system. Target date for occupancy is mid-2003.

Applications are due March 10, 2003, for this year’s Victorian Society in America Summer Schools. The first offering, in Newport, Rhode Island, May 30-June 8, titled The Gilded Age, will survey the 19th century, with special emphasis on Newport. Lectures and tours will examine the architecture, landscape architecture, city planning, fine and decorative arts, and interior design of this historic resort city and its surrounding area. From July 12 through the 27th, the London Summer School explores Pioneers of Architecture & Design, offering a comprehensive survey of Victorian and early Edwardian architecture, interior design and decorative arts. Both courses will also address issues of preservation and restoration of historic structures. For more information, call 215-545-8340, or contact vsasummerschools@att.net.

The governing boards of the California College of Arts and Crafts and the San Francisco Art Institute have begun to explore a possible merger of the two historic institutions. If undertaken, the union would create the largest fully accredited independent school of visual arts outside of New York, with approximately 2100 undergraduate and graduate students in the fields of art, architecture and design.

Architectural Fragments

Picturing Berkeley: A Postcard History, edited by Burl Willes, features over 400 reproductions of picture postcards, from the collection of Sarah Wikander, of the East Bay city in the early 20th century. It includes views, most in color, of the UC campus, downtown Berkeley, the Claremont Hotel and homes built as the expansion of mass transit opened up outlying areas. This limited edition book is a joint publication of the Berkeley Architectural Heritage Association and the Berkeley Historical Society. To learn how to order a copy, call 510-841-2242.
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.

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San Francisco Architectural Heritage
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San Francisco, CA 94109

Or charge by phone:
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Contributions are tax deductible.

Notice of Annual Meeting

San Francisco Architectural Heritage will hold its annual meeting for members Saturday, June 7, 2003

The meeting features a lecture and the annual business meeting, including election of officers and board members. Any member of Heritage may, by petition of at least two percent of the total Heritage membership, nominate candidates for the Board of Directors. Petitions must be received by March 10, 2003

Candidates nominated by petition shall be voted on by the members present at the annual meeting.