Forging New Coalitions in Preservation

At the Heritage members’ meeting on January 21, the subject of coalition building across organizational lines to strengthen the preservation movement took center stage. In introducing the evening’s featured speaker, Russell Beatty, whose topic was the gardens of Alcatraz Island, Betsy Flack explained the work of The Garden Conservancy.

Formed in 1989, and headquartered in New York State, the nonprofit organization seeks to promote the preservation of exceptional American gardens and cultivated landscapes. It is dedicated to bringing private gardens into the public sector by working in partnership with individual garden owners and public and private organizations. The Conservancy has developed innovative means to secure a garden’s future.

One of these is garden conservation easements. Familiar to architectural preservationists, easements ensure the conservation of a cultural resource in perpetuity. Part of the agreement with the property owner is to allow limited public access to the gardens that enjoy such protection.

The Conservancy, which has established a small office in the Presidio presided over by Ms. Flack, already holds garden easements on several significant properties in the Bay Area. Because setting is one of the critical factors in defining the character of architecturally and historically important structures, preservation of buildings and preservation of landscape are logical partners. A garden easement can head off the kind of compromise that preserves a significant building but sacrifices its setting to development. Ms. Flack noted this symbiosis and expressed interest in pursuing a close working relationship with the architectural preservation movement in the Bay Area.

In addition to expanding the garden easement program locally, the Conservancy is working with the National Park Service and the Golden Gate National Parks Conservancy to craft a plan to manage and preserve the gardens on Alcatraz Island. On that subject, Russell Beatty offered some interesting insights. Professor Beatty taught in the Department of Landscape Architecture at UC, Berkeley, for 28 years and is co-author of the book, The Gardens of Alcatraz.

He contrasted the popular image of the island as a cold, isolated and unrelenting place with the idea of a garden as a symbol of paradise. Even in its natural state, before it became a fortress and then a prison, Alcatraz was hardly a paradise; a bleak unpromising landscape exposed to strong winds and fog. Citing the therapeutic effects of gardening and the universal urge to garden, it was, Professor Beatty notes, perhaps, that harsh environment itself that moved people to soften and tame the island with trees and plants.

Plantings that began in the period the island was a fortress often served practical needs—groundcovers for erosion control and trees to provide wind breaks. Yet even then, soldiers and their families cultivated roses, fuchsias, and other flowering plants for the sheer joy they bring. This continued through the island’s stages as a military and then a federal prison, when some staff and inmates who earned the privilege of working outside the cellblock took pleasure in gardening.

Today, according to Professor Beatty, the layers of culture on the island are evident in the layers of planting. These “ghost gardens,” as he calls them, present a conservation and management challenge. Collaborative planning to tackle this problem is in its early stages of development. Today, a single horticulturist and eight volunteers spend one day a week on the island. To learn about the volunteer opportunities, contact Joan Chaplick.

—continued on page 11
Comments From
The Executive Director

In the previous issue of Heritage News, Board President Bruce Bonacker, in closing his remarks, asked you “… to buckle your seat belts and come along for the ride and see where the future of San Francisco preservation really takes us.” I hope you heeded his request, as I am here to tell you the immediate future is full of preservation issues.

Coming up in February, the Planning Commission will take up the Planning Department’s proposal to modify California Environmental Quality Act (CEQA) Review Procedures for Historic Resources. Heritage board members and staff have been working diligently to make clear the need to require historic resource assessments as part of the city’s environmental review process. Of specific concern, the proposal diminishes the importance of past survey findings, including those for local and national register designations, and the elimination from review of buildings over fifty years of age and not listed on existing surveys. Heritage has consistently stated that demolitions, major alterations and changes to properties in this category should be evaluated to determine if a historic resource is to be affected. The State Office of Historic Preservation concurs.

Later in the month, the Commission will take up the report on Article 10 developed by a working committee of the Landmarks Preservation Advisory Board headed by Tim Kelley, president of the board. The report developed in 2003 recommends changes to the board’s composition and powers, raising it to commission status rather than advisory to the Planning Commission on matters relating to determination of historic resources, compliance with the Secretary’s Standards, CEQA evaluations, maintenance of city owned historic properties, and future landmark designations. Heritage members and staff participated in formulating the recommendations and urge the Planning Commission, Board of Supervisors, and Mayor to take steps to elevate historic preservation and the process to a new level in San Francisco.

In March, voters will be asked to decide the fate of Proposition J: Workforce Housing Initiative. The proposed legislation would eliminate preservation incentives for landmark buildings by abandoning the use of transfer of development rights (TDR) to build larger scale projects. Heritage board members helped frame the transfer rights legislation in the 1980s, and we continue to support this preservation incentive, which allows historic property owners to sell their development rights and thereby support the preservation of significant historic resources. The elimination of the TDR incentive is an inappropriate means to help meet the great need for affordable housing in San Francisco. Your vote on this matter will be extremely important.

In April, there are two events worthy of your attendance. First is Heritage’s Soirée on April 24 at the historic Mark Hopkins Hotel, Landmark #184. Mark your calendar, dust off your dancing shoes and join us for an evening of dining, dancing, and good company at one of San Francisco’s finest parties.

And later in the month, join your fellow preservationists from around the state at the California Preservation Foundation’s 29th Annual California Preservation Conference. “Building Bridges” is the theme for the four-day conference to be held at the Presidio of San Francisco and in the Golden Gate National Recreation Area. For more information, visit www.californiapreservation.org. To receive a registration brochure, call 415-495-0349, or e-mail cpf@californiapreservation.org.
New Use Planned for Stock Exchange Building

In December, Heritage reviewed a proposal for the adaptive reuse of the former Pacific Coast Stock Exchange, at the southwest corner of Pine and Sansome. The present structure resulted from an alteration and adaptation by Miller and Pflueger of the 1915 Sub-Treasury Building to accommodate the exchange’s trading floor and related activities, in 1930.

The building’s owner began marketing the property three years ago, when the stock exchange gave notice it would vacate. The new use, a fitness club, is one that entails relatively little change to the building’s historic character, inside and out, and allows public access on a significant scale for the first time. The Secretary of the Interior’s Standards will govern the project.

For the most part, the large-volume, 40-foot-high trading room—modified in 1959 with the addition of mezzanines on the east, west and north walls—will remain unobstructed. Any partitions on the main floor will be minimal and reversible. Two new stairs at the northeast and the northwest corners will meet exiting and access requirements for all three levels (main floor, mezzanine and basement).

There will be a new elevator and an additional stair at the center of the south wall of the trading room. An existing non-historic stair to the mezzanine is to be removed.

To provide for installation of chalkboards on which to record stock prices, Pflueger had furred in a wall that blocked the high windows on the north side of the building. To compensate for the loss of light, Pflueger designed an innovative ceiling of metal “fins” that filter a combination of artificial and natural light. That historic feature remains intact, and the current project will not change it in any way. Furthermore, it will remove the infill wall that blocks the original north-facing clathri-faced windows to readmit light from that source. Cleaning of the copper-clad sash and cast-iron clathri screens will occur.

There will be little evidence of change on the building’s exterior. A new glass and metal door assembly will replace the non-historic main entrance door. A new door to provide a required second exit will be placed just inside the Pine Street colonnade, at the east end. It will be flush with the exterior wall and painted to blend with the granite cladding. An additional exit and ramp, on the west elevation on Century Place, constructed within an existing window bay, will provide disabled access.

Heritage will review signage and exterior lighting design as the project sponsor develops them. Architects are Studios and Page & Turnbull.

Discovery of Early House Sparks Historic District Quest

Routine Planning Department review of a project last year turned up one of the city’s oldest buildings at 39 Chattanooga Street, built sometime between 1857 and 1869 (See Heritage News, July/August, 2003). Since then, two other houses in the neighborhood from the same period have come to light. This has sparked a citizen-led effort to identify and designate a possible historic district centered on these resources.

To date, only a curbside survey has taken place, resulting in a tentative description of district boundaries that include the three blocks of Chattanooga from 21st to 24th Streets, and the short blocks of 21st, 22nd and 23rd on either side of Chattanooga, east to Dolores and west to Church Street. Within those bounds there are about 125 properties, with 67 possible contributory structures. Eighteen of the buildings appear in the grant held by Jose Noe until he sold the land about 1857. Because the earliest buildings thus far identified in the district were built not long after Noe’s tenure, one period of significance would be the transition between the Mexican and the American eras.

Significant building in the district occurred in the Victorian period, and Classical Revival (so-called Edwardian) expressions comprise most of the balance of the resources. A link between these periods, and what may tie the district together, is the fire hydrant that saved the neighborhood, at 20th and Church Streets. While the earthquake crippled most of the city’s water system, firefighters found this hydrant was still functioning, just as the great fire of 1906 threatened to sweep on through the Mission.

Here Today survey.

The final determination of the content of the district may rest on defining the period of significance. The neighborhood lies in the northeast corner of Rancho San Miguel, a Mexican land
District.

Each year, on the anniversary date of the 1906 disaster, San Franciscans gather to honor the fire hydrant by painting it gold, hence the suggested name: Chattanooga Street/Golden Fire Plug Historic District. The mix of early, modest working class housing alongside the more ornate Victorians and the infill development of the post-quake period to accommodate displaced families reflects the historic development of this district.

Joe Butler, of the Little House Committee, which is spearheading the historic district idea, defined the district this way: “As we approach the Centennial [of the earthquake and fire] maybe the overriding theme is Fire survivors, and the gradual urbanization of land once at the edge of a growing City, now in its heart.”

As this issue of Heritage News goes to press, meetings with residents and property owners are scheduled to take place during February, to enlist support for the proposed historic district and a commitment of financial support to hire a historian to prepare the district nomination.

Protecting TDR As A Preservation Incentive

At the Heritage members’ meeting in January, Executive Director Charles Chase reported on a couple of issues surrounding transfer of development rights (TDR). Provided for in the City’s Planning Code, TDRs offer an economic incentive for preservation of historic buildings within certain commercial districts. It has been a useful instrument of preservation, particularly in the downtown.

The owner of a historic building on a lot whose zoning allows construction at a higher density, who agrees to forego the right to build to that higher density, may offer the rights to that additional floor area (the difference between the floor area of the existing building and the allowable floor area) for sale to potential developers of other sites who are seeking to build beyond the volume the zoning allows. The effect is to subsidize preservation of the historic resource and to ensure that it may not be demolished for new development in the future (the rights to that development having been forever surrendered and transferred to another site).

Recent proposals have threatened to weaken the TDR process. In the first example, the developer of a hotel proposed for 5th and Howard Streets sought a rezoning of the site to permit highrise construction. The City was prepared to broker a deal between the developer and the nonprofit group that is seeking to create a city history museum in the Old Mint, a block away. The project sponsor for the hotel offered to pay $240,000 toward the museum’s goal, in return for which the City would upzone the hotel site.

When Heritage, which certainly supported the concept of benefitting the museum, raised the possibility of using TDR, instead, the developer said there were not enough available on the market to achieve the desired density. Under the Planning Code, government-owned buildings cannot offer TDR. We proposed the concept of allocating transfer rights to the Old Mint to maintain the required use of TDR as a viable preservation incentive. Supervisor Pe-skin sponsored legislation that allows the Mint, City-owned but on a long-term lease to the private, nonprofit museum group, to qualify for offering TDR.

The resulting TDR sale will bring the history museum $1,145,000, in addition to the $240,000 gift. Thus, the public good of helping to finance the museum will be achieved without sacrificing the principle of transfer of development rights as a preservation incentive.

The second potential threat to TDR comes in the form of a voter initiative, Proposition J, which will appear on the ballot in March. Titled the Workforce Housing Initiative, the measure seeks to promote the construction of high-density housing in the Central Waterfront and Downtown. The City would rezone sites for such development and would eliminate the required use of TDR.

Heritage supports construction of needed housing, but we are analyzing the possible adverse effect of Proposition J on TDR and will consider taking a position on it. Because the next issue of Heritage News will appear after the election, communication of any position will be via our e-mail tree.
In a city of small-scale, finely detailed neighborhoods, there are not many areas of San Francisco, outside of the financial district, that unashamedly proclaim, “This is a big city.” One of those is near the summit of Nob Hill. The imposing Grace Cathedral, the stately Pacific Union Club—a reminder of the hill’s earlier history—and elegant luxury hotels and apartment towers combine to convey the sense of an important urban place. And at its heart, a charming small park offers just the right dose of calm.

During the 1870s, invention of the cable car provided easy access to the hill, and many of the city’s richest citizens built their showplace mansions on the heights. Among them was Mark Hopkins, one of the Big Four who built the Central Pacific and the Southern Pacific Railroads. He died before completion of the Gothic Revival pile at the southeast corner of Mason and California.

Mrs. Hopkins remarried and moved east. Upon her death, her husband conveyed the property to the University of California, and the huge mansion became home to the Mark Hopkins Institute of Art, in 1893 (founded in 1874 as the California School of Design and predecessor of today’s San Francisco Art Institute). This new use heralded coming changes on Nob Hill, whose direction the construction of the Fairmont Hotel across the street, in 1906, merely confirmed.

Following destruction of the Hopkins house in the earthquake and fire of 1906, the art school reopened in a hastily built structure on the site. The University sold the property in 1923. Two years later, mining engineer George D. Smith, who reportedly conceived the idea of building a hotel at that location as early as 1910, purchased the half-block site and engaged Weeks and Day to design a grand hotel. Formed in 1916, the partnership of Charles Peter Weeks and William P. Day defined the urban quality of Nob Hill more than any other single architectural firm. In addition to the Mark, they designed the Huntington Hotel and the Brocklebank and the Cathedral Apartments, buildings that together command four critical corners on the hill. Elsewhere in the city, their work includes the Sir Francis Drake Hotel and the Don Lee Building, at Van Ness and O’Farrell.

The Mark Hopkins Hotel, whose steel-framed concrete structure faced in brick and terra cotta rose 563 feet above sea level, opened in December of 1926 with a formal dinner “for society.” The January 2, 1927, edition of the Chronicles devoted its entire “Rotogravure Pictorial Section” to the city’s latest inn, which it described as “a shrine to comfort and culture that compares with the world’s finest hotels.” Pacific Coast Architect (January 1927) noted that “the [building’s] mass is splendidly proportioned and the ornament is rich and well executed...” The interior décor expressed “a harmony like the ensemble of a symphony orchestra.”

Among the noteworthy features of the Mark Hopkins are the public rooms known as the Peacock Court and the Room of the Dons. The latter contains a series of nine seven-foot murals that depict the early history of California. Artists Maynard Dixon and Frank van Sloun completed the mural cycle in nine months. During the Big Band Era, Benny Goodman, Tommy Dorsey, Anson Weeks, Carmen Caballero and Xavier Cugat, among others, performed in the Peacock Court, which hosted other name entertainers, such as Betty Grable, Dorothy Lamour, Rudy Valle, Hildegarde and Dorothy Shay.

The famed “Top of the Mark,” where for years young San Franciscans marked their rite of passage to legal drinking age, did not appear until 1939. Owner George Smith converted the entire 19th floor penthouse into a glass-walled cocktail lounge designed by

—one continued on page 8

Photo courtesy of Mark Hopkins Inter-Continental Hotel

One of a series of 9 murals in the Room of the Dons painted by Maynard Dixon and Frank van Sloun

Photo: San Francisco History Center, S.F. Public Library
Historic Mark Hopkins Hotel Completing a Restoration

Over the last ten years, the Mark Hopkins Hotel has undertaken a variety of upgrade projects, including restoration of the Peacock Court and the Room of the Dons (1995), a makeover of the Top of the Mark (1996) and the renovation of rooms and suites throughout (2000). A series of projects that began about five years ago, for which Architectural Resources Group (ARG) provided the architectural and conservation services, is now very near completion. They include window rehabilitation and replacement, waterproofing repairs, and conservation of historic terra cotta, brick and concrete materials.

When the hotel expressed a wish to improve the appearance of the porte-cochere and main entrance, ARG responded with a proposal to restore the grand character of the entire entry ensemble. The hotel agreed, and the result garnered a 2003 Preservation Design Award from the California Preservation Foundation, in the category of restoration.

Previous remodeling had compromised the historic character and, with it, the elegance, of the main entrance. Paint covered much of the original ornate cast iron canopy, which was fitted with awning fabric that concealed the three main barrel-vaulted openings. Heavy corrosion affected the cast- and wrought-iron torcheres that crown the terra cotta pylons at the entrance to the driveway, and water leaks undermined the pylons’ structure.

The project conserved and restored existing original features and finishes: stripping the paint from the metalwork, and cleaning and repairing corrosion. A new glazed assembly was fitted into the original canopy framework. A new feature of the canopies are the vertical elements that bear the name of the hotel and are designed to provide added protection from the elements. They are of a high-tech composite material and are sympathetic to the original design.

To remedy the leaking terra cotta pylons, workers raked out the mortar joints a depth of two inches and then had to let the pylons dry out. Application of lead caps on the horizontal joints will prevent future water intrusion; elsewhere, workers repointed remaining joints and repaired damaged terra cotta glaze.

A final aspect of the entry restoration dealt with the pavement, a unique scalloped edge brick laid in a herringbone pattern. Rainwater leaked through the paving into a service area below. To restore the waterproof property, ARG took up the brick, installed a waterproof membrane and relaid the brick as it had been.

The window rehabilitation and replacement project was a major undertaking. It began in 1998 with ARG conducting a survey of the hotel’s 938 windows. Over time, some 20 percent of the six-over-
one-pane double hung wood frame windows had been replaced with aluminum-framed, one-over-one-pane windows. The hotel intended to remedy this incompatibility but as part of a larger plan to replace all the windows, including the original wood frame assemblies, with aluminum frames in the original six-over-one configuration.

Complicating the window issue was a requirement of the California Occupational Safety and Health Administration (CAL OSHA) that window washers be able to perform their work safely. The hotel was looking at completely new window assemblies that operate as double-hung sash for hotel guests, but tilt inward to permit washing from inside the building.

Seeking compliance with the Secretary of the Interior’s Standards for Rehabilitation, ARG urged repair and restoration of the existing wood windows and replacement in kind where necessary. The hotel was concerned about the high cost of such an approach. The hotel agreed to a compromise that would save more than $1 million in construction costs and allow the project to qualify for federal rehabilitation tax credits.

In accordance with a plan approved by the Landmarks Board and the State Office of Historic Preservation, the project restored the existing wood windows on the principal façades (facing California and Mason Streets) below the 6th floor. Above that level and in the rear of the building, custom aluminum windows manufactured to replicate the original wood sash replaced the remaining windows.

These new windows, installed within the existing wood frames and with the existing wood moldings intact, closely match the historic windows in configuration, operation, profiles, dimensions and finish. High up on the main elevations and away from the street on the building’s backside, they are indistinguishable from the original with the naked eye. The remaining historic wood windows, repaired and restored, have the same tilt-in feature as the new ones, thanks to a retrofit with new hardware.

The final stage of the Mark Hopkins restoration is remedial repair of the façade. It entails salvage of original clay tile roofing and replacement of the roof membrane, treatment of decorative sheet metal, and cleaning and repair of brickwork, terra cota ornament and decorative concrete. This project is currently in the construction phase, and ARG is providing inspection and construction administration services.

Waterproofing the roof and dormers included replacement of copper sheet metal to ensure a tight seal of seams where water penetration would be likely to occur. Metal ornament, newly cast from rubber molds taken from the original details, has replaced corroded metal features.

Initial inspection of the building’s exterior revealed cracks in the bricks along the corners due to expansion of the original structural steel. After re-moving the bricks and salvaging those that were undamaged, workers cleaned the steel members mechanically with power tools and then applied a high-performance metal coating system. Employing metal anchors and fasteners, they reset the salvaged brick, mixing them with new replacement brick, where necessary, carefully selected to match the original in color. Analysis of the original mortar by ARG’s materials lab made it possible to match the color of the new mortar joints with the old.

Also being addressed is the seismic stability of a portion of the historic granite retaining wall dating from the construction of the Hopkins and the Leland Stanford residences. A small segment of the wall, separating the Mark Hopkins Hotel from its neighbor to the east, poses a threat of collapse in a major earthquake.

Wishing to construct a canopy to shelter the service entrance to the hotel, the management initially thought to remove the historic wall. ARG proposed a solution that will preserve this historic feature and allow for construction of the canopy, as well.

Core drilling through the masonry wall for insertion of reinforcement bars will provide vertical stability, while construction of a concrete bond beam will secure the wall horizontally. To accomplish the latter, workers will remove the coping stones and the two —continued on page 11
At the very top of the hotel property market were the builders of palace hotels, usually people competing to lead the city’s finances and high society. Moneyed families not in the opera- or museum-endowing circle could erect palatial new hotels to gain or control social leadership. In San Francisco, trustees of the Charles Crocker estate, which was based on the notoriously unpopular profits of the Southern Pacific Railroad, decided to compete with the stodgy Palace Hotel by building the St. Francis Hotel. Not long afterward, on the Nob Hill site that Comstock silver king James Fair had bought for his mansion, his daughter built the Fairmont Hotel.

Grand hotels did more than open a route for nouveaux riches to memorialize a fortune. On occasion, grand hotels also allowed bright, enterprising people to wedge themselves into the highest strata of society, as shown by the career of George D. Smith and his family.

Smith was an engineer born and educated in Berkeley. He worked professionally at his father’s mines and also forged his own Nevada political connections and mining profits. His wife, Eleanor Hart, was from a solid Central Valley business family with impeccable pioneer California credentials. In 1922, when Smith was thirty-three years old, he and his wife moved to San Francisco to join George’s sister in leasing and personally operating two hotels. Having undergone this self-paced hotel management training for a year, Smith gave up his other property interests to build the city’s elegant Canterbury Hotel. Four years later, with his sister remaining as the manager at the Canterbury, he bought the Nob Hill site of the razed Mark Hopkins mansion.

Smith then constructed the eighteen-story Mark Hopkins Hotel, instantly one of the palace hotel landmarks on the West Coast.

Smith believed in downtown living, and he built and managed for it. In the plans for both the Canterbury and the Mark Hopkins he included larger-than-usual rooms with larger-than-usual closets, which adapted very well to the needs of permanent residents. At the Mark Hopkins, he called for a number of self-contained residential suites with refrigerators and electric kitchens. Permanent residents had claimed half the rooms of the Mark Hopkins before it opened, and its residential clientele remained substantial through the 1950s.

Heritage Welcomes New Board Members

Heritage is pleased to announce that U.B. Morgan and Tom Lewis have joined our board of directors. This issue of Heritage News offers a profile of Mr. Morgan. Mr. Lewis’s profile will appear in the next issue.

U.B. Morgan came upon the preservation scene as a grassroots activist, specifically as a key member of the coalition of concerned citizens who wanted to save the New Mission Theater from demolition. That effort, supported by Heritage and the Western Office of the National Trust, eventually succeeded in placing the historic theater on the National Register of Historic Places. The struggle inspired Morgan to participate in a week-long workshop in preservation leadership training sponsored by the Trust.

Morgan has gained practical preservation experience through stewardship of his own Mission District home, San Francisco Landmark #74, the Frank M. Stone House (1886). Maintaining a high profile as a crusader for preservation city-wide, he has worked to document buildings in North Beach as part of a historic district survey.

Trained as a sculptor at the University of Southern California and Rhodes College, Memphis, Morgan has exhibited his artworks in galleries from Athens to New York. In one of his recent installations, toy-size bronze fire trucks and hoses deliver water to the garden of the former Bush Street fire station that is home to Carey and Company.

Also a filmmaker, his original documentary, The Bradfords Tour America, has played film festivals from Mexico City to Australia. A native of Texas, he has lived abroad frequently, including sojourns in Ghana, the Greek island of Samos, and Nagoya Japan. Morgan brings a broad and colorful range of experience to the board, and we look forward to a long and beneficial relationship.

Heritage Award Nominations Due

Heritage is now soliciting candidates for its 2004 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 or 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, Friday, April 16, 2004. Announcement of the award will take place at the Annual Membership Meeting, June 5, 2004.

Notice of the meeting appears on the back page of this issue. Members will be receiving additional information in the mail, including the location of the meeting and the program details. Until then, be sure to mark the date on your calendar.

Save the Date for Soirée 2004

Soirée 2004 will take place on Saturday, April 24, at the Mark Hopkins Inter-Continental Hotel. The evening’s celebration begins with cocktails at 6:30; dinner follows at 8:00 pm.

There will be dancing to the Richard Olsen Orchestra, and a silent auction and casino gaming for some wonderful prizes to wrap up the party at midnight. The historic Peacock Court and the Room of the Dons will provide the attractive setting for this gala event.

Individual tickets are $200 each. Tables of ten are available at $5000, tables of eight for $3,500. A portion of the price, to the extent allowed by law, is tax deductible as a charitable contribution.

For ticket information and underwriting opportunities, or to request an invitation, contact Barbara Roldan: 415-3000; broldan@sfheritage.org.

Correction

—In last issue’s feature article, “San Francisco Master Builder, II,” because of an error in editing, the location of the home of Fernando Nelson’s son, Frank, was incorrectly given as the northeast corner of 29th Avenue and Irving Street. It is, in fact, at the southeast corner of 29th and Lincoln Way.
March 6 - July 4
Exhibition: Art Deco 1910 - 1939
Legion of Honor.
415-863-3330, www.thinker.org

March 9, 7:30 PM
Lecture: The Sunset District: The Early Years.
S.F. Museum & Historical Society
415-775-1111, www.sfhistory.org

March 16 - 17
Art Deco Days at the Ahwahnee
Art Deco Society
415-982-DECO; www.art-deco.org

March 19, 20, 21
CHS Walkabouts: The Parkside
www.californiahistoricalsociety.org
415-357-1848

March 21, 2:00 PM
Lecture: Ralston, Sharon & Flood—Pioneer Builders of San Francisco
Cypress Lawn. 650-550-8811

March 25, 7:30 PM
Lecture: Galleon in the Dunes
S.F. History Association. 415-750-9986
www.sanfranciscohistory.org

March 25, 7:00 PM
Film: Blue Vinyl.
Alameda Architectural Preservation Society (See page 11)

March 27, 28, April 3, 4
Presidio House Tours. 415-561-5414
www.presidio.gov

March 6, 13, 20, 10:00 AM
S.F. Museum & Historical Society Walks
415-775-1111, www.sfhistory.org

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

Cohen-Bray House
Oakland, 510-532-0704

Cypress Lawn Cemetery
Colma, 650-550-8810 or 8811

Dunsmuir Historic Estate
Oakland (April–September) 510-615-5555

Falkirk Cultural Center
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, 510-522-8897

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
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
Wednesdays 12 noon to 3:00 pm
Saturdays 12 noon to 3:00 pm
Sundays 11:00 am to 4:00 pm. $8

PACIFIC HEIGHTS WALKING TOUR
Sundays 12:30 pm. $8

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 or go to: www.sfheritage.org/events+tours.html

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

March 22

April 3
Humanities West: Lens Culture: The Impact of Photography on Modern Life. (See page 11) www.humaniteswest.org

April 18, 2:00 PM

April 24, 6:30 PM - MIDNIGHT
Heritage Soirée (See p. 9)

April 28 - May 1
29th Annual California Preservation Conference. The Presidio
www.californiapreservation.org
415-495-0349
upper stone courses, carefully cataloging their location. After construction of the horizontal beam on top of the wall, the crew will reinstall the stones, cut to form a veneer and applied to the beam in exactly the same formation.

The new steel frame canopy, designed as a contemporary expression but visually reflecting the canopy of the hotel's main entrance, will span the space between the historic wall and the hotel, tying the two together structurally to provide added seismic resistance. Removal of layers of paint from the 19th century wall will restore its historic appearance.

Staging an exterior restoration on a building that rises more than 250 feet on a hilltop site presented a challenge that required various types of scaffolding. There were platform levels constructed and anchored into the building and swing stage scaffolding manned by two or three people. A five-level scaffold hugged the perimeter of the building above the 16th floor, while vertical tracks guided a lift at the corners where steel restoration took place.

ARG’s team for the Mark Hopkins are Glenn David Mathews, project manager; Laura J. Culberson, job captain; Leslie Berman, project manager for the window project; David P. Wessel, principal in charge. General contractor is Hanno Nehrenheim and Vince Wright, Howard S. Wright Construction.

Gardens continued from page 1
associate director for community stewardship for the National Parks Conservancy, at 415/561-3034 ext 3429, or jchaplick@parksconservancy.org.

Betsy Flack, program development coordinator for the Garden Conservancy, may be reached at 415/561-3990 or bflack@gardenconservancy.org. The Conservancy offers an annual Open Days garden visit program, and seminars on horticulture and garden design and history. Details for the Bay Area program are available at www.gardenconservancy.org. The 2004 West Coast edition of the Open Days Directory, listing private garden visits along the entire West Coast, is on sale through the website or at the Presidio office.

ARCHITECTURAL FRAGMENTS

On April 3, Humanities West presents Lens Culture: The Impact of Photography on Modern Life. The all-day program explores how photography has affected our vision of the world and includes a lecture by Weston Naef, curator of photographs at the Getty Museum, on photography as an art form from 1838 to the present, and a demonstration by Tracy Storer of his mammoth 20 x 24 Polaroid camera. Coming up in May, a two-day program, Isfahan: Imperial Persia’s Glittering Jewel. For more information: www.humanitieswest.org.

Bayboards: Ways of Seeing Missing Landscapes, is the title of an exhibition now on view on the 6th floor of the Main Library, through March 22. It contains photographs, maps and historical documents from the collections of the San Francisco History Center and used by artists Elsie Brewster, Robin Grossinger and Susan Schwartzenberg to create their historical landscapes project. Newly acquired Department of Public Works photographs will be featured.

There has been a change of administration at Mission Dolores. Effective February 1, Andrew R. Galvan replaced Brother Guire Cleary, S.S.F., as curator of the historic mission. Mr. Galvan, a local Indian consultant and partner in the archeology firm, Archaeor, is descended from an Indian who was baptized at the mission in 1801. Brother Guire assumes new duties in New Zealand this spring.

The Friends of 1800 has submitted a draft context statement for the social history of the city’s sexual subcultures, during the period 1933-1980. The objective of the statement, prepared for the grassroots preservation organization by Damon Scott, is to identify qualified sites associated with the formation of San Francisco’s gay, lesbian, bisexual and transgender communities for designation as individual local landmarks and as components of a possible historic district.

In October, the National Trust announced the 2003 National Preservation Awards. Among the winners was the Ferry Building rehabilitation. Members of the project team receiving the honor were the Port of San Francisco; Ferry Building Investors, Wilson Meany Sullivan; Simon Martin-Vegue Winkelstein Moris Architects; Baldauf Caton Von Eckartsberg Architects; and Page & Turnbull. Nomination forms for the 2004 awards, to be presented at the Trust’s national conference in Louisville, September 28 through October 3, are available now at www.nationaltrust.org/preservation-awards.

The University of California Transportation Center hosts the second Infrastructure Design Symposium, April 29-30, at Alumni House on the Berkeley campus. The subject, “The Art of Modern Transit Station Design: Connecting People, Linking Modes and Invigorating Cities,” brings together designers, engineers, transportation professionals and academics to examine the design of the urban intermodal transit station, its evolving roles and functions, its artistic and civic character, and the economic, political and cultural forces that shape it. For information and to register, go to www.uctc.net/design_conference.

On Sunday, March 25, at 7:00 pm, the general membership meeting of the Alameda Architectural Preservation Society will feature a showing of Blue Vinyl, a comedy documentary that explores the relationship between consumers and industry. The by-product of filmmaker Judith Helfand’s “humorous but sobering” personal experience with her family’s decision to re-sell their house, the feature-length film won the cinematography award at the 2002 Sundance Film Festival. For more information, call 510-986-9232.

On March 20th, at 10:00 a.m. long-time Heritage member Jerome L. Dodson will lead a walking tour of the financial district for the S.F. Museum & Historical Society. Meet at the Ferry Building.
Notice of Annual Meeting
San Francisco Architectural Heritage will hold
its annual meeting for members
Saturday, June 5, 2004

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 5, 2004. Candidates nominated by petition shall be voted on by the members present at the annual meeting.