San Francisco lost more than the thousands of lives and buildings in the 1906 Earthquake; the ensuing fire destroyed public records and personal papers, and with them went much of the city’s artistic history. Now a lecture co-sponsored by Heritage, *Hidden in Plain Sight: The Untold Story of San Francisco’s Lost Art Treasures*, sheds light on how art becomes lost.

*Hidden in Plain Sight* is the story of Congregation Sherith Israel, located at California and Webster Streets. Founded in 1851, Sherith Israel had its first permanent home on Stockton Street, between Broadway and Vallejo Streets (1854). In 1870, the congregation moved to Post and Taylor Streets, home until construction of the current building in 1904-05.

The structure withstood the 1906 earthquake. For two years thereafter it housed San Francisco’s Superior Court and was the setting for the corruption trials of San Francisco Mayor Eugene Schmitz and boss Abe Rueff. In 1945, one of the organizing meetings of the United Nations took place at the synagogue.

The building’s 100th anniversary, coinciding with need for a projected $20 million earthquake retrofit, prompted questions about the structure’s history. The Beaux-Arts classic design of Sherith Israel’s exterior gives no hint of the highly decorative interior, with richly inspired Renaissance detail. The sanctuary is home to some of the city’s finest examples of turn-of-the-20th-century opalescent stained glass, elaborate frescoes and Honduran mahogany.

Although Sherith Israel had the original drawings for the temple, neither the clergy nor the congregation was aware that its architect, Albert Pissis, was, by the time of this commission, one of San Francisco’s most significant practitioners. The Ecole des Beaux-Arts-trained architect had already designed such landmarks as the Hibernia Bank, the Emporium, and the Flood Building.

Over the past 18 months, painstaking research revealed secrets hidden within the walls of Sherith Israel, identifying the works of two significant San Francisco artists and weaving a story of collaboration. The architect’s brother, Emile Pissis (1854-1934) designed several of Sherith Israel’s magnificent stained glass windows. The elaborate frescoes in the dome are the work of Attilio Moretti (1852-1915).

In 1872, Emile Pissis traveled to Paris with his brother, who was attending the Ecole, and studied at Julian Academy in Paris. He returned to San Francisco and was an active member of the San Francisco Art Association. In 1897, his painting placed third in an art competition behind William Keith (second place) and Arthur Matthews (first place). Emile rarely exhibited and never sold his work. No one knows what happened to the hundreds of paintings and murals discovered at his death. Aside from the Sherith Israel stained glass, only two oil paintings and nine watercolors are known to exist.

The vivid frescoes in Sherith Israel’s dome are the work of Attilio Moretti, an active painter and designer of altars and churches throughout the state. His obituary described him as “…one of the best known men in his line in California.” The synagogue frescoes are believed to be the last example of his prolific career.

Virginia Chieffo Raguin, Ph.D., speaker for *In Plain Sight*, is professor of art history at the College of the Holy Cross, Worcester, Massachusetts. Dr. Raguin holds a doctorate from Yale University and has published widely on stained glass and architecture. She has traveled extensively in Europe and America, studying houses of worship from medieval times to the present day. Her most recent book, *Stained Glass from its...*
When are preservation incentives not incentives to preservation? The Answer: When enacted in San Francisco. Mills Act Contracts are accepted throughout California, providing property tax relief in exchange for the continued maintenance and upkeep of historic resources. In San Francisco, only one has succeeded to the Board of Supervisors.

For the record, California enacted the Mills Act in 1976, and San Francisco established the program locally in 1996. Other cities throughout California found the Mills Act an important tool to support the preservation of significant landmarks and National Register listed properties. A recent report from the State Office of Historic Preservation shows the following approved contracts: San Diego County (579), Los Angeles County (473), Orange County (220), and San Bernardino County (75).

With extreme difficulty and lack of guidance from the City’s Planning Department and Tax Assessor’s Office, only one property, 460 Bush Street, has obtained approval. We who are concerned about our historic resources can be very thankful for the tenacity of Alice Ross Carey for pressing forward through uncharted territory and governmental bureaucracy to succeed in 2002. We have heard from residential property owners who have abandoned their efforts because the process is impossible to follow.

In August 2004, the Office of the Legislative Analyst prepared a report on the use of the Mills Act as an economic incentive. The findings of the report cited several issues that may contribute to the lack of Mills Act Contracts in San Francisco:

1. The San Francisco definition of an Eligible Mills Act property is too narrow and disqualifies properties that might otherwise qualify.

2. Neither the City nor community-based organizations may have effectively raised the public’s awareness of the Mills Act benefits; and

3. Owners of properties with comparatively low property taxes (because of Prop 13) may not realize any property tax savings on a Mills Act contract. Therefore, they have not applied.

The report goes on to outline recommendations to expand use of Mills Act Contracts, should the City wish to do so. The Board of Supervisors could amend Chapter 71 of the City Code to extend the incentive to any structure within one of the City-designated historic districts and/or any “Significant” or “Contributing Building” within one of the City’s Conservation Districts designated by the Board of Supervisors in Article 11 of the San Francisco Planning Code.

We accept the challenge to make the public more aware of the Mills Act. We hope, as Supervisor Aaron Peskin introduces legislation to change provisions of the Mills Act, that he and the Board of Supervisors will take the Legislative Analyst Report as the basis for change to make the Mills Act more available to owners of historic properties.

Charles Edwin Chase, AIA
Executive Director
SPEAK-ing of Survey in the Sunset

At the close of 2004, the Sunset Parkside Education and Action Committee (SPEAK) issued Architectural and Historical Resources of the Sunset District – Sixteen Notable Buildings.

This illustrated booklet is the product of The Sunset Architectural and Historical Resources Inventory Committee (SAHRIC), formed last summer by SPEAK to initiate a comprehensive survey of the Sunset District. It begins with a concise historical context statement that delineates and characterizes the several distinctive neighborhoods of the larger Sunset.

In the pages that follow, the sixteen sites offer a sampling of building types expressed in a diversity of architectural styles from throughout the district. They include residences, commercial structures, schools, churches and institutional buildings, ranging from the oldest known house in the district—a fine Queen Anne—to a Modern public library. A color photo accompanies each entry, which identifies architect and date of construction, provides a physical description and places the subject within the district’s historic context.

In this way, Architectural and Historical Resources of the Sunset District – Sixteen Notable Buildings is a kind of survey sampler, or primer, that suggests more is out there waiting to be identified. It should raise the interest of the public and of City Hall.

The Sunset District has long been the poor stepchild of preservation—distant from the city’s historic core neighborhoods and later to develop. Although it is San Francisco’s largest district in land area, extending from Arguello to the beach and Lincoln Way to Sloat Boulevard, it contains just five registered city landmarks. The work of SAHRIC may signal a change. SPEAK has been working with the district’s supervisor, Fiona Ma, and the Mayor’s Office of Economic Development in an effort to get a comprehensive survey of the Sunset under way.

The members of SAHRIC, who brought varied expertise to this worthwhile project, are: F. Joseph Butler, AIA, an architect; SPEAK vice president, Marc Duffet, who recently guided the Conservatory of Music through the landmark process; Inge Horton, who has an MA in architecture and is preparing a book on women architects in San Francisco; Bill Kostura, architectural historian and author of landmark case reports for Shriners Hospital and the Conservatory of Music; Woody LaBounty, founding member of the Western Neighborhoods Project; Mary Anne Miller, a former city planner with an MA in architecture; Susan Snyder, a city planner with experience in the North Beach survey and Heritage’s Richmond survey; and Lorri Ungaretti, City Guide, historian and author of San Francisco’s Sunset District.

To learn more about this effort, or to get involved, contact Inge Horton, 2363 44th Avenue, San Francisco, CA 94116; ingehor@pacbell.net.

Fiala Departs Trust Office

Holly Harrison Fiala has resigned as director of the National Trust’s Western Regional Office, in San Francisco. Holly’s departure, on October 29, after 21 years working for the Trust in various capacities, concluded a distinguished tenure of five years’ oversight of the Trust’s activities in eight western states, including Hawaii and Alaska. Her decision to step down was prompted by a prolonged period of recovery from an injury she received over a year ago that made it difficult for her to endure the travel the position required of her.

She leaves a legacy of accomplishment that includes initiatives aimed at recognition and conservation of historic resources expressing the West’s cultural diversity. Working in cooperation with the National Park Service, Holly also focused attention on the many sites in the Bay Area associated with the World War II effort, recognizing their educational value and their potential for adaptive reuse. This was especially critical, since inactivity at these sites in recent years placed their historic resources in jeopardy.

Reflecting on her departure, Heritage’s executive director, Charles Chase, noted, “Holly was a consummate professional, a dedicated and effective leader for the Western Region. We will all miss working with her. Our best wishes go with her.”
St. John’s Church

Before year’s end, Heritage staff made one of its periodic field surveys throughout the city of current demolition permit applications. Included in this group was a church at the northwest corner of Larkin and Clay Streets. Historically, the structure housed First St. John’s Methodist Church, although, reportedly, it has been vacant for some years.

Preliminary research indicates the architect was George Washington Kramer, whose practice out of New York City in the early decades of the last century specialized in church work. He received commissions for churches throughout the United States, including National Register-listed sites in Florida, Arkansas and New York. Although not Kramer’s most elaborate work, First St. John’s is the only known building in San Francisco designed by this nationally recognized architect.

According to the survey of San Francisco religious structures, Sacred Places of San Francisco, the congregation that built St. John’s Methodist church in California, founded in 1847. The present structure, completed in 1911, replaced the church on Powell Street near Washington, destroyed in 1906. This association of the building with a historically significant congregation, the renown of its architect, and its architectural character—a good example of Mission Revival with intact stained glass windows, perhaps the work of a master, that appear to be exceptional in color, pattern and detail, argue persuasively for preservation.

Of woodframe construction, First St. John’s is not a potential casualty of the City’s Unreinforced Masonry Building Ordinance. Without major structural issues, then, it should be a natural candidate for adaptive reuse, especially with the potential for new construction on the vacant portion of the property—about 2800 square feet—on the north side of the church.

A party interested in purchasing the Belli Buildings is in negotiations with the current owner to resolve issues in legal action by the City Attorney to enforce code compliance, including preservation of these historic resources. Meanwhile, the party has taken over management of the project to stabilize and protect the seriously compromised buildings. If the way is cleared for the sale, the prospective owners anticipate a project for ground floor retail, with residential or hotel use above.

The decision of the Roman Catholic Archdiocese of San Francisco to close Sacred Heart Church at the end of 2004 has raised obvious concern among parishioners and neighbors for the preservation of that historic structure. Best for the building would be to continue its historic use through acquisition by another religious group. If, however, the archdiocese sells the church for development, Heritage will—continued on page 9

Issues Update

A party interested in purchasing the Belli Buildings is in negotiations with the current owner to resolve issues in legal action by the City Attorney to enforce code compliance, including preservation of these historic resources. Meanwhile, the party has taken over management of the project to stabilize and protect the seriously compromised buildings. If the way is cleared for the sale, the prospective owners anticipate a project for ground floor retail, with residential or hotel use above.

The decision of the Roman Catholic Archdiocese of San Francisco to close Sacred Heart Church at the end of 2004 has raised obvious concern among parishioners and neighbors for the preservation of that historic structure. Best for the building would be to continue its historic use through acquisition by another religious group. If, however, the archdiocese sells the church for development, Heritage will—continued on page 9

Maintaining Historic District Integrity

In recent times, projects in Jackson Square have raised concern for the continuing integrity of this historic district. The consistency of scale, proportion and architectural character in the district reflect Jackson Square’s development in the period from the 1850s to the early 20th century. It is the only early commercial district of San Francisco to survive.

Because, typically, the buildings of the district were constructed to the property lines, if there are to be additions, they must occur on the rooftops. Developers, therefore, have to show particular care in design, selection of materials, and the scale and setback of such additions, in order to minimize their impact on the buildings individually and on the character of the district overall.

Recent proposals we have reviewed indicate this care is not always being taken. More disturbing is the trend within the Planning Department to exempt these projects from environmental review.

Currently, Heritage is appealing such a ruling for a project at 845 Montgomery Street, once home to Ernie’s Restaurant, hoping to call attention to the threat to the historic district and to get the City to require review in these cases, under the California Environmental Quality Act.
Matching Colors for Historic Palace of Fine Arts Restoration

The newly painted Palace of Fine Arts dome may be suggestive of the Great Pumpkin rising from the pumpkin patch, but, in fact, its striking color is the result of a careful study. Architect and member of the Heritage board, Alice Carey, has provided the following narrative of the process.

When the City of San Francisco embarked upon a re-roofing of the Palace of Fine Arts, the project team recognized an opportunity to bring the dome closer to its original color. The Maybeck Foundation and the Arts Commission supported the idea, and the Landmarks Board approved a Certificate of Appropriateness for the work.

The appearance of Bernard Maybeck’s original palette for the Palace of Fine Arts changed gradually over time as a result of both fading from the elements and human intervention during repairs. Reconstruction of the building in permanent materials from 1964 to 1972 resulted in colors for the rotunda and columns similar to the Panama-Pacific International Exposition (PPIE) palette. The dome color, however, bore no relationship to the original. By World War II, it had been changed to gray, perhaps as the result of a waterproofing project. The 1960s reconstruction retained that color.

Most accounts from the period of the exposition describe the Palace of Fine Arts dome color as “burnt orange” or “golden,” but no pieces of the 1915 dome exhibiting the actual color are known to survive. Research to arrive at an approximation led to three primary sources: the official Exposition palette, early color photographs, and original hand-tinted photographs. Each was matched using the Munsell Color System, an international industry standard of color identification established by Albert H. Munsell at the end of the 19th century.

The first source is Lumiere Brothers, by Frank Morton Todd. This five-volume set contains the official record of the design and construction of the PPIE. Chapter LXXI, entitled “Coloring a City,” addresses the design intent and coloration of the entire fair. From the narrative we learn that Jules Guerin, chief of color for the fair, treated all of the buildings as an ensemble, developing a rich palette for the entire exposition. He stated, “In coloring a vast city of this kind, I treated it as I would a canvas for a picture. The first tonal value was the travertine, and on this travertine the other colors were applied; always having in mind the strong light of California, and keeping the colors well toned and mellow.”

The second source, also contained in The Story of the Exposition, is a 1915 Autochrome print of the Palace entitled “A Morning Light.” Autochrome is a precursor to color film process, developed in 1907 by the Lumiere Brothers. Because the color on this illustration varies, we sampled three different areas.

The third source is a rare publication, a commemorative gift book given to PPIE donors of $100,000 or more.

Published in 1915 by Robert A. Reid and entitled The Splendors of the Panama-Pacific International Exposition, this large format volume contains high quality hand-tinted photographs.

We found that what Guerin called “yellow-golden orange,” and the colors from the other two sources fell within the same range on the Munsell scale, but there was no exact match. This was not surprising for several reasons. First, we know that PPIE artists and designers of individual buildings enjoyed some latitude in color selection within Guerin’s palette. We also know that Autochrome had a limited range of hues available. Both the Autochrome and the hand-tinted photographs were representations of the dome seen through atmospheric conditions, giving an experience different from the actual dome color itself. Finally we know print medium colors are different from paint medium.

The project team took Munsell color matches, added several colors which were a blend of the Munsell colors, and painted large brush-outs of each on the dome. The project team agreed that it was imperative not only to settle on a color close to the original, but one that harmonized with the current Palace colors, as well. We took into consideration the fact that eventual cleaning of the rotunda will result in a much brighter appearance. At the same time the roof color will gradually fade to a duller shade. We then proceeded to observe the colors, with input from the Maybeck Foundation, at dawn, dusk, and midday, in fog and in bright sunlight, from near and far. The appearance of the various color samples changed dramatically under—continued on page 11
Soirée 2005: Meet Us at the St. Francis on April 9th

“Meet me at the St. Francis” has been a byword for generations of San Franciscans. And whether it was society women getting together for lunch or office workers gathering for a shopping spree, they all understood what that meant—“under the clock.” The timepiece at this rendezvous was a Magneta clock installed in the lobby when the reconstructed hotel opened in 1907.

The Architect and Engineer (February 1909) described the ten-foot high Magneta as a “remarkable and beautiful piece of mechanism,” made in Germany. It was “the first master clock to be introduced in the West,” according to the journal, controlling clocks throughout the hotel. Long after that function ceased, it remained as a familiar fixture in the lobby of the St. Francis.

Last year, when the hotel’s management announced it was relocating the venerable clock, as part of a remake of the lobby, there was a public outcry. The clock is now back downstairs, though not at its historic spot.

When the Magneta clock marks the hour of 6:30 p.m., on April 9, celebrants will begin arriving for Heritage’s annual Soirée, in what will also be a belated observance of the centenary of the St. Francis.

In 1900, trustees of the Crocker estate announced plans to build the finest hotel on the Pacific Coast, at a site facing the western edge of Union Square. They engaged a Scots-born hotelier, Allan Pollock, and San Francisco architects Walter D. Bliss and William B. Faville, and sent them on a grand tour to survey the famed hotels of Europe.

Their six-month journey took them to the New Carlton and Claridge’s in London, the Ritz in Paris and grand hotels in Berlin, Vienna and Monaco. Returning to America, the trio made a thorough examination of the Waldorf-Astoria, completed in 1897, and offering the most up-to-date accommodations.

The St. Francis was probably the first large-scale project for the partnership of Bliss & Faville, established only in 1898. Walter Bliss (1872-1956) was the son of a wealthy family well connected in San Francisco society. William Faville (1866-1947) was born in California but raised in Buffalo, where he received his first training in architecture as an apprentice. The two men met while students at MIT, and upon completing their studies there, in 1895, both joined the prestigious firm of McKim, Mead & White, in New York City, where they remained until relocating to start their own practice in San Francisco.

No doubt drawing on Bliss family contacts, the young firm started out designing houses for prominent San Francisco families. They continued this side of their practice even after taking on the commercial and institutional projects, beginning with the St. Francis, for which the firm became so well known.

A representative list of designs by Bliss & Faville reveals a variety of building types expressed in a diverse vocabulary rooted in Classicism. Notable entries on this list are banking temples: Bank of California (1907), Savings Union Bank—now an Armani store (1910)—and Bank of Italy, at Powell and Market (1920); clubhouses: Masonic Temple at Van Ness and Market (1911), University Club (1912),
Metropolitan Club (1916, 1922) and Marine’s Memorial Club (1927); and corporate headquarters: Southern Pacific (1916) and Matson Navigation (1921). The firm also designed the Geary Theater (1909), the China Basin Building (1922) and the State Building in Civic Center (1926).

On returning to San Francisco from their fact-finding trip on Christmas Day, 1901, the architects gathered their thoughts and designed a twelve-story U-shaped steel frame structure, with concrete floors and brick curtain walls. Stylistically it reflected the Classical Revival, in favor around the turn of the century, specifically the image of an Italian Renaissance palazzo, expressed in rusticated gray granite and Colusa sandstone.

Construction at the northwest corner of Powell and Geary began in 1902. The St. Francis opened on March 21, 1904, to great public acclaim. Its members were staying at the Palace Hotel, which was near the opera house. Among them was the great Italian tenor Enrico Caruso, who, seeking the safety of an open area, wandered over to Union Square. Gladys Hansen (Denial of Disaster) cites the following observation of the scene outside the St. Francis by photographer Arnold Genthe: “Near the entrance we saw Enrico Caruso with a fur coat over his pajamas smoking a cigarette and muttering ‘hell of a place!, hell of a place!, hell of a place! I never come back here.’”

Hotel staff cleaned up some of the debris, and the cooks began preparing breakfasts for several of the Met company. Many years later, a waiter who took the orders reported that only Caruso showed any appetite, putting away three fried eggs, six rashers of bacon and a large quantity of toast.

John Barrymore, a guest of the St. Francis, roused by the earthquake, reportedly returned to his room to continue sleeping off the effects of a night of serious partying. Only when flames threatened the hotel did he flee to safety at the home of friends in the city. Firefighters were able to hold the earthquake struck on April 18, 1906. The temblor caused cracking on the sandstone exterior and considerable interior damage. Structurally, however, the hotel seemed secure enough to play host to some distinguished visitors before the conflagration that followed the earthquake forced people away from Union Square.

A touring company of the Metropolitan Opera had performed in San Francisco the night before. Its members were staying at the Palace Hotel, which was near the opera house. A touring company of the Metropolitan Opera had performed in San Francisco the night before. Its members were staying at the Palace Hotel, which was near the opera house.

On returning to San Francisco from their fact-finding trip on Christmas Day, 1901, the architects gathered their thoughts and designed a twelve-story U-shaped steel frame structure, with concrete floors and brick curtain walls. Stylistically it reflected the Classical Revival, in favor around the turn of the century, specifically the image of an Italian Renaissance palazzo, expressed in rusticated gray granite and Colusa sandstone.

Construction at the northwest corner of Powell and Geary began in 1902. The St. Francis opened on March 21, 1904, to great public acclaim. Its members were staying at the Palace Hotel, which was near the opera house. Among them was the great Italian tenor Enrico Caruso, who, seeking the safety of an open area, wandered over to Union Square. Gladys Hansen (Denial of Disaster) cites the following observation of the scene outside the St. Francis by photographer Arnold Genthe: “Near the entrance we saw Enrico Caruso with a fur coat over his pajamas smoking a cigarette and muttering ‘hell of a place!, hell of a place!, hell of a place! I never come back here.’”

Hotel staff cleaned up some of the debris, and the cooks began preparing breakfasts for several of the Met company. Many years later, a waiter who took the orders reported that only Caruso showed any appetite, putting away three fried eggs, six rashers of bacon and a large quantity of toast.

John Barrymore, a guest of the St. Francis, roused by the earthquake, reportedly returned to his room to continue sleeping off the effects of a night of serious partying. Only when flames threatened the hotel did he flee to safety at the home of friends in the city. Firefighters were able to hold the line for a time at Union Square, whose open space offered a firebreak, but the flames soon breached that line. At 2:30 on the morning of April 19, the hotel began to burn.

The fire did not appear to compromise the structure. Just two months after the city’s disaster, the Chronicle (July 25, 1906) noted that the Merchants’ Association would “eat, drink and make merry” at a banquet in what remained of the hotel’s White and Gold Room. The paper suggested it would be “the most unique affair of the kind ever held in this country.”

The Red Cross and Relief Committee sponsored such “business dinners” to support the recovery effort, but they drew criticism. At one such affair, refugees distributed fliers outside the St. Francis that read, “Let the whole world know that while we are starving they are feasting.” [Hansen]

As for reconstruction, the October 21, 1906, edition of the Examiner stated, “Work on the St. Francis Hotel building is being rushed with all possible haste.” The projected reopening was the following September. Meanwhile, the hotel continued to receive guests in a temporary structure across Powell Street, right on Union Square.
The two original wings of the hotel reopened, a bit behind schedule, on November 30, 1907. The third wing, underway before the earthquake, opened the following year. At that point, The Architect and Engineer (February 1909) proclaimed, “There is really no finer interpretation of the art of public hospitality in the United States today, than is now presented by the completed three-winged Hotel St. Francis.”

With San Francisco's swift return to “normal” conditions, the St. Francis resumed its position as the city’s premier hostelry. Success spurred a further expansion, an addition to the north (completed 1913) that extended the third wing to the corner of Powell and Post and raised the room count to 1050, “about the same number as the Waldorf-Astoria,” the Examiner observed in announcing the groundbreaking (March 7, 1909).

Writing in his fine study, Living Downtown: The History of Residential Hotels in the United States, Paul Groth characterized the place of the hotel on the San Francisco scene: “After 1910, the residents of the St. Francis Hotel developed a reputation for being the fashion setters and high rollers, while the Palace residents became known as the more traditional and respectable group.”

As it happens, that reputation carried with it some rather dubious baggage, as Groth notes. In 1921, a young woman died during a party that silent film comedy superstar Roscoe (Fatty) Arbuckle gave in his rooms at the St. Francis. Although in subsequent trials he was acquitted of any charges in the death, the episode ruined his career, and the vernacular picked up the term “Arbuckle party” to describe any wild hotel room celebration.

The occasional bit of sensation notwithstanding, over the years, San Franciscans do not always take kindly to such change, particularly at popular historic sites. It was no surprise, then, that there was public resistance to the recent transformation of the Compass Rose bar to accommodate a new restaurant. But, in fact, that space, at the corner of Powell and Geary, has undergone numerous alterations over time.

In 1939, the St. Francis completed a remodel of the old lounge at that location, according to a design by classy San Francisco architect Timothy Pflueger. The Architect and Engineer (February 1940) pronounced the new bar, called the Orchid Room but popularly known as the Patent Leather Lounge, as “a cocktail lounge so unusual and beautiful that it is commanding international comment.”

How could it not? Its main features, described in A&E, were walls of black patent leather and a Lucite ceiling. The sculpted carpet was turquoise and the chairs chartreuse. Window treatment combined Venetian blinds with white silk draperies. Heightening the effect were floodlights, above the plastic ceiling, directed upward and fitted
Heritage extends its gratitude to the following for their generous contributions to the 2004 Annual Fund

Ms. Eileen Ash Arthur • Ms. Olga Astromoff • Mr. John B. Baldwin • Mr. Bruce Bell • Mr. Ian Berke • Andrews and Kay Black • Mrs. Charlotte Black • Mr. Lucian Blazej • Mr. Bruce Bonacker, AIA • Mr. Douglas Booth • Mrs. Dione L. Bowers • Ms. Judith Boyajian • Mr. Carl R. Brancke • Ms. Carroll Brentano • Mr. Brian Brindgarden • Mr. and Mrs. Robert L. Buckter • Ms. Kathryn A. Burns • Mr. and Mrs. Patrick Buscovitch • Mr. William B. Campbell • Ms. Barbara Cannella • Ms. Felisa Capillo • Mr. Robert E. Carney • Ms. Terry Cerrato • Mr. James T. Chappell • Mr. and Mrs. Dominic Chu • Mr. & Mrs. A.B. Ciabattoni • Alice & Rob Coneybeer • Mr. David Coplon • Ms. Courtney A. Damkroger • Mr. William D. Davis • Mrs. Emily Dodge • Mr. & Mrs. Jerome L. Dodson • Ms. Patricia Douglas • Dr. Gay Ducharme • Mr. & Mrs. Emil Roy Eisenhardt • Mr. Kenneth Epley • Mr Craig Etlin & Ms. Leslie A. Gordon • Ms. Julie Faber, First Republic Bank • Ms. Olivia Fisher • Ms. Linda Jo Fitz • Mr. William Fries II • Mr. Michael Garavaglia, AIA • Mr. Marty Gordon • Mr. Zane O. Gresham • Mr. Philip Griesbaum • Mr. and Mrs. David Hartley • Ms. Rebecca Hayden • Mr. and Mrs. John J. Healy, Jr. • Mr. Karl Heisler • Mr. Jeffrey Heller & Mr. Clark Manus • Mr. Michael Hoefer • Ms. Marie Howarth • Mr. Roy Jarl • Mr. Bruce D. Judd • Mr. Ronald J. Kardon & Ms. Joyce E. Lively • Ms. Jean P. Kempf • Mr. Max C. Kirkeberg • Ms. Anita La Breck • Mr. Tom Lewis • Mr. and Mrs. T.M. Lilienthal • Ms. Cecile Lozano • Ms. Dorothea R. Lyman • Mr. and Mrs. Sherman J. Maisel • Ms. Rosamond Mandell • Mr. Alan Mark • Mr. and Mrs. Michael Marston • Mr. John Marx • Ms. Julia Mason • Mr. and Mrs. Christopher Meaney • Mr. Michael L. Mellor • Mr. & Mrs. Michael Merzenich • Ms. Amy Meyer • Mr. Robert Meyers, AIA • Mr. Harry E. Miller • Mr. & Mrs. Richard Mlynarik • Mr. and Mrs. Harold Montano • Mr. U. B. Morgan • Mr. Stewart Morton • Ms. Christine M. Nairne Brueschke • Ms. Janet M. O’Brien & Mr. Craig Hartman • Ms. Dianne O’Connell • Mr. Thomas Francis O’Leary • Mr. and Mrs. William D. O’Neill • Mr. Charles Olson • Mr. Michael Painter • Mr. and Mrs. Eugene C. Payne, III • Ms. Katherine Petrin • Mr. Mark Pierce • Mr. Craig Allison, Plant Construction Company • Mr. Steve Plath • Mrs. G. Bland Platt • Mr. Christopher Pollock • Mr. Simon Snellgrove, Putnam Waterfront Partners LLC • Mr. Mark Randall • Ms. Mildred D. Raymond • Mr. & Mrs. James T. Ream • Mr. & Mrs. Michael F. Rice • Mr. Dennis Richards • Mr. Tim Roberts & Mr. Mark Simpson • Mr. C. David Robinson • Mr. Richard Rocchetta • Ms. Helen E. Rogers • Ms. Julianne Rohmaller • Mr. Philip Rossetti • Mr. Gregory J. Ryken • Mrs. Mary Jane Saidy • Mr. & Mrs. William Sauro • Mr. & Mrs. John Schmiedel • Ms. Elizabeth Seywald • Mr. David L. Simmons • Ms. Bonnie Spindler • Mrs. Frances Lilienthal Stein • Mr. Robert Stevenson • Ms. Jo Ann Stewart • Ms. Maryanna G. Shaw Stockholm • Mr. Edward Suharski • Mrs. Connie M. Teevan • Mr. and Mrs. Sven E. Thomasen • Mr. Robert Thompson • Ms. Sandra J. Tillin • Ms. Sara Tobin • Mr. & Mrs. J. Gordon Turnbull • Ms. Mary L. Turner • Ken and Christina Waldcek • Mr. Roger O. Walther • Ms. Sue Honig Weinstein • Mr. and Mrs. William Weir • Mr. and Mrs. Jack D. Wittenmyer • Mr. Howard J. Wong • Mr. Michio Yamaguchi • Ms. Anne A. Yang • Mr. Robert Yeargin • Jacqueline and Robert Young • Mr. & Mrs. Lee Zeigler • Mr. & Mrs. Richard Zillman

Heritage News
Vol. XXXIII, No. 1

Update
continued from page 4
join others to promote an adaptive reuse that retains the building and respects its historic character.

With neighborhood groups and Friends of 1800, Heritage is monitoring development proposals for the site of the University of California Extension campus at Market and Laguna. Initial plans to convert the two-block site to residential use called for only partial retention of historic resources on the property. A more recent proposal provided for a somewhat enlarged scope of preservation. Along with the community, we hope to persuade the developers to consider expanding the preservation component even more. Heritage will continue to monitor this issue.

with glass wheels in four colors, red, amber, blue and green. The automatic system gave a complete color change every seven minutes

This swank Art Deco marvel vanished in a remake in 1953.

The only patent leather on view April 9th may be dance pumps. Put yours on and join us for Soirée 2005, at the Hotel Westin St. Francis. Heritage will greet you with champagne, beginning at 6:30 p.m., in the Colonial Room and the Italian Room. Dinner in the International Ballroom follows at 8:00. There will be dancing to the music of the Richard Olsen Orchestra, and a silent auction and casino gaming for some special prizes. To receive an invitation, contact Barbara Roldan, 415-441-3000, or info@sfheritage.org.
Heritage Tours

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

WALKING TOURS

• Pacific Heights, Sundays 12:30 pm
• City Beautiful & the Civic Center
  First Saturday each month, 1:30
• A Walk Along Broadway
  Second Saturday each month, 1:30
• Beyond Union Street: A Walk
  Through Cow Hollow
  Third Saturday each month, 1:30
• Walk the Fire Line: Van Ness Avenue
  Fourth Saturday each month, 1:30

Heritage tours are free to members and
their guests, $8 for the general public/$5
for seniors & children 12 and under.

TO ARRANGE GROUP TOURS
Call Natasha Glushkoff, 415-441-3000

TOUR/EVENT INFORMATION
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.

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

CYPRUS LAWN CEMETERY
Colma, 650-550-8810 or 8811

DUNSMUIR HISTORIC ESTATE
Oakland (Apr-Sep) 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

March 4, 11:00 AM
Tour: The Pardee House

BAHA. Reservations: 510-841-2242
www.berkeleyheritage.com

March 6, 3:00 PM
Benefit Concert, 1st Church of Christ,
Scientist, Berkeley. 925-376-3908 or
7364257. www.FriendsofFirstChurch.org

March 22, 7:30 PM
Lecture: On S.F. Police & Fire Depart-
ments. S. F. History Association.
www.sanfranciscohistory.org
415-750-9986

April 1, 11:00 AM
Tour: The Cohen-Bray House.
BAHA. Reservations: 510-841-2242
www.berkeleyheritage.com

April 5, 8:00 PM
ADAF Lecture: Victorian Glory: Victo-
rian Interiors and All the Stuff They
Contained. Legion of Honor.
www.adafca.org

April 9, 6:30 PM - MIDNIGHT
Heritage Soirée 2005 (See page 6)

April 21, 7:30 PM
Grant Avenue Follies and Tanaka &
the Empress S. F. H. A. 415-750-9986
www.sanfranciscohistory.org

May 10, 8:00 PM
ADAF Lecture: American Fancy:
Exuberance in the Arts, 1790-1840.
Legion of Honor. www.adafca.org

May 12 - 15
California Preservation Conference.
Riverside. 415-495-0349
www.californiapreservation.org

May 13 - 14
Humanities West Program: Mark
Twain in the West. 415-591-9700.
www.humanitieswest.org

May 24, 7:30 PM
Lecture: Secret of the Columbarium
S. F. History Assoc. 415-750-9986
www.sanfranciscohistory.org
On January 12, Tenderloin Neighborhood Development Corporation celebrated the grand re-opening of the West Hotel, 141 Eddy Street. TNDC acquired the 97-year-old building in 2001, after it had suffered years of neglect, and transformed it into 105 units of permanently affordable housing for formerly homeless low-income seniors, people living with HIV/AIDS, and people with disabilities. Cunningham & Polito were the original architects for the 5-story building, which opened in 1908 with 126 rooms and 55 baths. Architects for the recent rehab were Kodama Diseño, with Singer & Associates.

The Victorian Alliance of San Francisco has a new president, Merle Easton. After completing architecture school at the University of Washington, Ms. Easton moved to Philadelphia, where she worked for ten years before relocating to San Francisco in 1979. Currently she is a staff architect for Alameda County. She joined the Alliance around 1990 and has been a member of Heritage and the National Trust. We wish Merle a successful tenure and look forward to collaborating on preservation issues in the city.

Last September, Carola Ashford, of San Anselmo, began working on the gardens of Alcatraz as the recipient of the 2004-05 Marco Polo Stufano Garden Conservancy Fellowship. Selected to receive the fellowship as a gardener of outstanding promise, Ashford has been working on the island with volunteers to update the plant inventory and to research the history of the gardens. More than 140 types of plants have survived from a century of cultivation when the island served as a fortress, a military prison and federal penitentiary. The Garden Conservancy, in partnership with the Golden Gate National Recreation Area and the Golden Gate National Parks Conservancy, has undertaken to preserve and restore key gardens of Alcatraz.

Panoramic Hill, overlooking Memorial Stadium at UC, Berkeley, is the focus of Berkeley Architectural Heritage Association’s (BAHA) 30th annual Spring House Tour, Sunday, May 1. This picturesque enclave on the rim of Strawberry Canyon offers a trove of diverse architectural styles spanning several decades, including outstanding examples of the work of Bernard Maybeck, Julia Morgan, Ernest Coxhead, Frank Lloyd Wright, and William Wurster, among others. The State Historical Resources Commission is currently considering Panoramic Hill for nomination to the National Register. Details of the tour will appear on the BAHA web site: www.berkeleyheritage.com.

A two-day landscape history and design seminar on the subject Hadrian’s Villa and the California Garden, will take place at Stanford University, March 5 - 6. Produced by the Garden Conservancy and cosponsored by Pacific Horticulture and the Cantor Arts Center at Stanford, the two-day seminar will explore the legacy Hadrian’s Villa left to modern garden design and to the California Garden, in particular. For more information: www.gardenconservancy.org/calendar.html.

On March 15, Anthea M. Hartig, Ph.D., will assume the directorship of the National Trust’s Western Office, in San Francisco. A former city preservation planner, she has run a consulting firm specializing in project review and environmental compliance since 1998, and teaches university courses in preservation and history. She is currently chair of the State Historical Resources Commission.

The 2005 American Planning Association Conference will take place in San Francisco, March 19-23. Participants will be able to attend a mobile workshop called “San Francisco Urban Bikeways.” For more information and to register for the conference on line, go to www.apa2005sf.com.
The historic Haas-Lilienthal house, a property of San Francisco Architectural Heritage, is a great venue for your wedding or your next corporate or personal event. The house can accommodate up to 150 guests. For more information, call 415-441-3000, ext. 14.

Notice of Annual Meeting
San Francisco Architectural Heritage will hold its annual members meeting
Saturday, June 4, 2005

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 4, 2005. Candidates nominated by petition shall be voted on by the members present at the annual meeting.