**Heritage Chair-ity Proves a Popular Event**

If you stopped to think deeply—like this fellow—about whether to make a bid, chances are you lost out. Heritage’s fundraiser, *Adaptive Re-use: A Chair-ity Auction*, drew a lively and enthusiastic crowd to Space 743, on February 10.

The Harrison Street gallery buzzed with interest as people viewed the works of some 70 artists, who had transformed the familiar old Haas-Lilienthal House folding chairs into a variety of forms, some thoughtful or provocative, others whimsical, some that conveyed a message, and many that were just pure fun. Collectively, they displayed an exceptional range of creativity and imagination.

Several works drew spirited bidding at live auction, including entries signed by celebrities, like Mayor Newsom and Supervisors Peskin and Ammiano. We offered the balance of the collection in a silent auction that had people scrambling to make sure theirs would be the final—and winning—bid on their favorite piece before the deadline. Wine and light refreshments helped to sustain them through the process.

All seemed to agree that this fundraiser—something of a departure for Heritage—was lots of fun. Operations Manager Barbara Roldan first proposed the idea, and U.B. Morgan, member of the board, and Rebecca Lilienthal Schnier, former board member, provided much of the assistance and support needed to bring the whole thing about, including enlisting the artists and setting up the show at the gallery. We thank them.

Others deserving of our appreciation for their generous contributions are John Delois, who donated the use of Space 743, and Steve Tourell of Toomey Tourell Gallery, in San Francisco, for donating his time to conduct the live auction. Most of all, our gratitude goes out to all the artists, who clearly got into the spirit of the occasion and gave freely of their time, materials and creative inspiration to make *A Chair-ity Auction* such a success. Their names appear on page 11.

Photos: Natasha Glushkoff
Comments From
The President

How can we celebrate the designed, built character of San Francisco? This is, after all, what San Francisco Architectural Heritage is here to do.

We can evaluate what we have. Survey—looking at buildings, assessing their value, and comparing them with other properties—has always been central to the work of Heritage. Our work on the downtown of San Francisco, dating back to the 1970s, together with the many extensions of that early work, today constitutes the single largest collection of data about historic buildings in San Francisco. Not all survey work is done by Heritage. We also salute the recent, noteworthy research that has been conducted by the Port of San Francisco in preparing the Northeast Waterfront District for nomination to the National Register of Historic Places.

We can participate in the development of the design of changes to historic buildings. Such designs as the redevelopment of the Ferry Building, the recent alterations to 1 Powell Street, and the proposed museum in the Old Mint have all been reviewed by our Issues Committee, often sparking dialogue between project sponsor and the community that has helped to form and refine each project.

We can welcome the new. The innovations represented by the new federal office building at 7th and Mission, the DeYoung Museum and Academy of Science in Golden Gate Park, and the Contemporary Jewish Museum - to be placed in the rebuilt and strikingly altered Jessie Street Substation - are not always appreciated by the preservation community. But they are thoughtful and creative new additions to the fabric of the city, designed by architects whose belief in their work matches that of A. Page Brown or Willis Polk. We would be the poorer without this kind of new expression.

We can help plan for the future. Recently, Executive Director Charles Chase and Heritage board members met with representatives of the Presidio Trust to review the developing master plan for the main parade ground at the Presidio. Other emerging projects we are following include the proposed modifications for Doyle Drive, the rehabilitation of the Palace of Fine Arts, and modifications to the Planning Code and the procedures of the Planning Department.

What can you do? If you have already joined Heritage, increase your membership support. If you represent an organization, persuade its leaders to consider corporate membership. This year we have welcomed five new corporate members into the Heritage family: Farella Braun & Martel LLC, Kochis Fitz, Page & Turnbull, Teevan Restoration, and Wilson Meany Sullivan.

Finally, volunteer your time. Assist us in a task that aligns with your interests and offers you a chance to do something tangible. Right now we have task forces at work in the areas of obtaining grant funding, of publishing new volumes in the Splendid Survivors series, and in making the Haas-Lilienthal House accessible to the disabled. Each of these groups welcomes volunteers from the membership and the wider community. Call the Heritage office and ask to help. We will guide you to some interesting work.

J. Gordon Turnbull, FAIA
President

San Francisco Architectural Heritage
Since 1971, a non-profit membersupported organization dedicated to the preservation and adaptive reuse of architecturally and historically significant buildings in San Francisco.

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**Changes for Ghirardelli Square**

More than forty years ago—before there was a San Francisco Landmarks Board, before the Downtown Plan, even before the National Historic Preservation Act—San Francisco’s Ghirardelli Square opened to general acclaim. The recycling of historic 19th century and early 20th century industrial buildings to provide a festive shopping and dining destination for locals and tourists alike became a model for similar developments that followed in other cities.

Over the years, after the novelty wore off, and visitors proved less and less inclined to go much above the first or second level in pursuit of the shopping experience, management converted upper floor retail at the square to office use. That was at the height of the office market in the city.

With the depression of that market, the new owners of Ghirardelli Square are proposing to convert the upper floors of five buildings on the site to hospitality use, while continuing retail on the plaza level. The general public would still have access to the plaza, which is expected to be enlivened, daytime and evenings, by the presence of hotel guests.

The structures affected by the project are the Clock Tower and the Chocolate, Cocoa, Mustard, and Woolen Mill buildings. Conversion to hotel suites will entail a non-invasive seismic upgrade to the structures (except the Woolen Mill, which was previously retrofitted) and new mechanical, plumbing, electrical, safety and telecommunications systems. Exterior changes would be few and for the most part would affect non-contributing features.

The developer will seek federal rehabilitation tax credits, which requires following the Secretary of the Interior’s Standards for Rehabilitation. We anticipate closer review of the project as more detailed plans become available.

**New Use for 74 New Montgomery**

About 15 years ago, Heritage began reviewing projects for the rehabilitation of abandoned historic warehouse and industrial buildings for residential use. The dot com rush of the late 90s diverted development money into converting such space to office use for the new companies that seemed to appear on the scene every day.

Since that bubble burst, and with San Francisco’s commercial office vacancy rate hovering around 20 percent, we are witnessing a phenomenon relatively new to us, but which has been occurring in New York City during the last decade. Underutilized historic office buildings in the downtown core district are becoming rehab candidates for conversion to housing.

The most recent such proposal to come before Heritage involves a Downtown Plan Category I structure at 74 New Montgomery Street. The Reid Brothers designed the seven-story reinforced concrete building for the San Francisco Call (1914), which occupied it until 1929, when the newspaper merged with the Bulletin. The resulting Call-Bulletin remained in the building until 1940. Thereafter, 74 New Montgomery became commercial offices.

The project sponsor proposes to convert the Call Building into approximately 114 residential units, with an additional six units to be housed in a one-story penthouse addition that would cover less than 50 percent of the roof area. While details are not yet final, the setback, profile and materials of the addition will be intended to reduce its visibility.

A 1950s remodel virtually gutted the interior, apparently leaving no significant details. While retaining original concrete floors, the project would remove existing walls and construct a wholly new interior, providing also for a seismic upgrade that would not have a visual impact.

None of these changes would affect the building’s finely detailed historic
Evaluating Historic Public Schools

After demolishing the Parkside School, the San Francisco Unified School District (SFUSD) has begun construction of a new school at that site. The SFUSD’s unwillingness to consider a preservation alternative in that case raises concern for the ultimate fate of another early Sunset District elementary school, the old Francis Scott Key, on 42nd Avenue, between Irving and Judah (shown here). Attributed to architect J.J. Rankin and built in 1926, the wood frame structure appears to be largely in original condition, unlike the late Parkside School.

The district’s recently announced plans to close several schools across the city, because of declining enrollment, place this issue in a larger context. Are any of the facilities proposed for closure architecturally significant? What will become of them? Will they remain unoccupied, turned to other school uses, be mothballed, or sold off for development? Will the school district follow the example of others around the country and promote their adaptive reuse for housing?

Whatever the answer, it is imperative that the SFUSD commit some resources to the task of identifying historical resources under its jurisdiction, per an informal agreement reached with the Landmarks Board last year. An executive order by Governor Pete Wilson, in 1992, enjoined such a survey and a commitment to stewardship of historic resources upon all State agencies.

To date, Bridget Maley, a member of the Landmarks Board, has begun to put together a list of the schools, identifying date of construction, architect, style and conditions. However, with the demands of her own employment and the role of board president that she has recently taken on, we cannot expect much progress without some assistance.

All San Franciscans recognize that larger and more immediate educational issues face the Board of Education and the district’s administrative staff. However, the district, in turn, needs to acknowledge that issues of preservation concern many residents, and put to rest fears that the city’s historic schools may be threatened.
The San Francisco Architecture of Albert Farr Part II

Our first installment on the work of Albert Farr (Heritage News, September/October 2004) brought us to the 1906 earthquake. Following that disaster, Farr, like many San Francisco architects, turned to commercial projects and contributed to the rebuilding of the center city.

He designed 520 Sutter Street (1910, altered in the 1950s) for the elegant Union Square district and, in the Financial District, 346-350 Kearny (1907). Numerous utilitarian projects included a warehouse at 708-10 Sansome Street (1907) and a South of Market loft at 533 Second Street (1906). In Chinatown Farr designed buildings with residential over ground-floor commercial, typical of the district, at 900-916 Grant Avenue and 844-848 Clay Street (both 1908) and rebuilt 616 Grant (1907).

These ventures represent a minor interlude in Farr's career. He soon returned to the residential design that typified his pre-quake career, including apartment houses, represented by a cluster at the corner of Hyde and Sacramento Streets, completed between 1909-1913, that reflect his take on the bay window walk-up apartment design typical of the period (1520 Sacramento Street, and 1145, 1155 and 1225 Hyde Street).

This second part of a two-installment article focusing on San Francisco architect Albert Farr has the difficult task of illustrating the balance of a 50-year career of varied work that covers Northern California. This difficulty is compounded when the subject does not fit easily into categories, such as the “Period Revival,” employed to describe architectural styles.

In a November 1941 article in The Architect & Engineer designer Mark Daniels described Farr and his associate (from 1923 on), J. Francis Ward, as “an example of a firm of non-crusading architects” that practiced “without ‘isms.’” In saying this, Daniels explained, “I mean that they are free from the curse of styles and seem to be as much at home with source material drawn from Tudor, Renaissance and French examples.” They based their choice of style and their design solutions, Daniels noted, on “the location and nature of the site, the client’s personality and the relative importance of the subject.”

In the heart of Presidio Heights, on a site that slopes downhill to the north and the west, at 3450 Washington Street, Farr & Ward designed a house (1929) with an elegant French façade that recalls the style of Henry IV, as at the Place de Vosges in Paris. A high-pitched slated pavilion roof crowns the warm brick structure trimmed in stone. The symmetrical front screens what appears to be a centuries-earlier Norman manor on the uphill and garden side with its multitude of turrets, dormers and roof forms.

While this house illustrates how Farr combined styles in different parts of a structure to imply construction over time, it is also clear he was guided by the site. He chose to address the street with a horizontal style from a leveled platform and turned to a vertically oriented style for the garden wing as visually more compatible with the drop in elevation from the southeast corner of the lot to the northwest.

This house has long been wrongly credited to Willis Polk & Co., due to an erroneous building permit. A reproduction of the plans at the Department of Building Inspection and a contract notice in Edwards Abstracts, however, confirm, that it is the work of Farr & Ward.

Mark Daniels’ perceptive characterization notwithstanding, Farr’s 1947 obituary in the San Francisco Chronicle remembered him solely for having “assisted in reviving the Spanish style in California houses.” The Oakland Tribune echoed that view, stating that...
Farr “was the leader in reviving the Spanish type of architecture which has become popular in this state.”

Farr, indeed, worked in Latin-inspired designs throughout his career. Long before the popular wave of Spanish Colonial of the 1920s, he had developed designs using Spanish, Italian and a loosely rendered Mediterranean vocabulary. Some of his earliest work approaches the Mission Revival but exhibits his own interpretations. He never used the formulaic excesses that became the popular expression of the style.

The leading San Francisco architects in the 1890s and 1900s were loosely combining and incorporating historical allusions in their work in a manner now widely called the First Bay Tradition. They excelled when using a few gestures to evoke the past in their informal suburban and rustic town houses. When designing entire structures that alluded to specific historic examples, these San Francisco architects were taking on a much more difficult task.

As the movement grew to create a “California” architecture, using the Hispanic past and the Missions, the leading architects reveled in the decidedly awkward and provincial nature of the tradition that most appealed to them. This California work was popularized into what became the Mission Revival. Although continued by many popular architects, the leading practitioners abandoned this rural and village prototype, except when used in those settings.

In the 1890s, when Farr emerged, his most distinguished colleagues were interested in the combinations of styles in transitional periods, and the countervailing influences on frontiers. The give-and-take between a style center and a cultural outpost captured the imagination of these architects. The result was not a period style, as it was later dubbed, but a focus on the transition and flux between classic periods, and between national types. They also were attracted to the play of scale and materials that would transform the classic examples of the past and would offer a slightly “incorrect” and deliberately awkward and mannered product. They made allusions to the great traditions but these were in an artfully awkward manner that might mark a cultural outpost.

Like other Bay Region greats, including Polk and Coxhead, Farr’s work illustrates the inappropriate implications of the term “Period Revival.” Farr was not primarily interested in recreating ideal period pieces, but rather in blending these admired periods and styles. It was not the static ideal but the shading between types that he was seeking to convey. When describing what he had done at the Piedmont Community Church, Farr stated, “the style thus created from mingling of Italian baroque, Moorish and Gothic . . . is an attempt to present a modified example of ‘Mission’ or ‘Spanish Colonial’.”

Farr’s intermediate traditional revival work grew out of his Arts and Crafts-inspired combined styles and his more formal historical designs. Projects he began toward the end of his work in the First Bay Tradition, those at 3241-7 Washington Street (1908), at 738-40 Pine Street at the Joice Street steps (1909), and notably 653 Lake Street/106-112 8th Avenue (1911), begin to point to what has been called the Mediterranean Revival. But these designs can’t be identified with any existing architecture. He had taken the English Georgian and grafted it onto California’s “Mediterranean” coast.

When you ascend the moss covered Joice Street steps you will notice an unusual building of flats climbing up to the right. With its trellised terraces and setbacks, and Georgian detail on stucco surfaces, it suggests a town setting on the southern English coast or some sun-kissed British colony.

The California prototype of this fashion was the overhanging balconies of Monterey, and it really was a worldwide phenomenon whether in Shanghai, Bath or New Orleans. William and Willard Richardson, attorneys in the building where Farr had his offices,
built the flats as residences for their own families and not just for income property. Center city living was still in fashion at the time.

Farr worked simultaneously in a more literal and more archeological style. The Arts-and-Crafts-influenced First Bay Tradition work seen in the Pacific Avenue Presidio Wall houses (see Part I) gave way to this loose Mediterranean style. He was also going back and forth from specific Latin inspired designs at the same time in his more formal commissions, like the Bolivian Pavilion at the 1915 Panama-Pacific International Exposition and residences at 414 36th Avenue (1924), #1 Sixth Avenue (1925) and 9 Presidio Terrace (1929), which won A.I.A. honors.

By this time, Farr was working periodically in a straightforward traditional revival mode, where he based the whole project on a specific tradition, as the English, at 198 32nd Avenue (1918) and at 14 7th Avenue (1915). He also blended Mediterranean, Italian, Spanish and French design from numerous eras in different projects, including 60 McLaren Avenue (1934) and 455 Sea Cliff Avenue (1938). He developed his Mediterranean style in the 1910s for model homes in several tracts: 65 San Benito Way, in St Francis Wood; 80 Twenty-sixth Avenue, in Seacliff; and 1851 8th Avenue, in Windsor Terrace (all 1914).

Some of the other styles that Farr employed include distinctive interpretations of Tudor, notably at the Windsor Terrace tract on 8th Avenue between Lawton and Moraga (numbers 1634, 1648, 1627, 1635, and 1683, all c. 1913); Italian of a Palladian inspiration (2620 Larkin Street, 1915) possibly influenced by Italian architect Marcello Piacentini’s superlative Italian National Pavilion at the PPIE; the fashionable Regency style (1550 Pacific Avenue, 1939, and 125 28th Avenue, 1940); and Colonial (2424 Green Street, 1938; 2550 Pierce Street, 1940; and 69 5th Avenue, a 1934 alteration).

Farr’s work on Russian Hill reflects a return to his English design roots. Late in his career he completed two works that blended perfectly with two classic shingled houses he did in 1909, at 1020 Broadway and 1629 Taylor Street. The appropriate English cottage houses at 6 Russian Hill Place (1936) and at 1070 Vallejo Street (1941) also compliment the work of Willis Polk and Julia Morgan on the hill. It is no accident that Farr is among the pantheon on that acropolis of the rustic First Bay Tradition.

Albert Farr’s long and successful practice evolved over the half century from the brief establishment of the Herbert L. Smith and Albert L. Farr practice, in 1892, when first Bay Tradition architects began to eclipse the Victorian firms, to the emergence of Modernism. Historical allusion in architecture dominated San Francisco in that period, and few practitioners could match Farr’s polish and authority in the astonishing array of historical styles he commanded. Thanks to the great skill and facility with which he was able to adapt his approach to historical allusion in design, he remained a fashionable and highly respected practitioner throughout his career. It is hoped that this brief survey of Farr’s work may spark a long-overdue effort to restore him to the high regard he enjoyed from his contemporaries.

—We are grateful to Bradley Wiedmaier for providing this two-part article on Albert Farr. He wishes to acknowledge the generous assistance of Gary Goss.

Selected list of notable houses by Albert Farr not in the text:
2419 Vallejo 1902
2801 Broadway 1903
2400 Vallejo 1905
2649, 2651, 2659-61 Green 1916, 1913, 1910
2350 Vallejo 1913
2570 Jackson 1923
2350 Washington 1925
2310 Broadway 1926
37 Presidio Terrace 1927
775 El Camino del Mar 1928
2699 Washington 1928
2920, 2930, 2940, Lake 1928-1929
2520 Pacific 1929
330 Sea Cliff 1929
610 El Camino del Mar 1929
2574 Broadway 1930
2699 Filbert 1936
Statement of Activities for the Year Ended December 31, 2004

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<tr>
<th>REVENUE</th>
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<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
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Expenses

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| Change in Net Assets                   | (78,770)       | (19,250)               | 18,409                 | (79,611)   | 120,067    |
| Net Assets December 31, 2003 (Note 1)  | 354,357        | 69,246                 | 543,456                | 967,059    | 846,992    |
| Net Assets December 31, 2004           | $275,587       | $49,996                | $561,865               | $887,448   | $967,059   |

Statement of Financial Position as of December 31, 2004

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<th>ASSETS</th>
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<td><strong>TOTAL ASSETS</strong></td>
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<table>
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<td><strong>TOTAL NET ASSETS</strong></td>
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<td><strong>TOTAL LIABILITIES &amp; NET ASSETS</strong></td>
<td>$938,100</td>
<td>$1,011,639</td>
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Notes:
(1) Prior year as reported in audited financial statements.
(2) The House Endowment is $341,865. Its income is irrevocably dedicated to the maintenance of the Haas-Lilienthal House.
(3) The Haas-Lilienthal House is carried at its estimated value when donated in 1973.

Treasurer’s Certificate:
I certify that the accompanying statements were prepared from the books and records of San Francisco Architectural Heritage, without audit.

/s/ Dennis Richards, Treasurer
April 19, 2005

Photo: Courtesy Westin St. Francis
Soirée 2005

The historic St. Francis Hotel, on San Francisco's fashionable Union Square, welcomed Heritage's Soirée 2005, on April 9, to a full evening of champagne, fine dining, dancing, and casino gaming and a silent auction that drew participants eager to cash in on prizes that included weekend get-aways, fine wines, books, various objects, dining opportunities and tickets for sporting events and concerts. The hotel's own kitchen served up the fine four-course dinner, and the Richard Olsen Orchestra provided dance music till midnight. As every year, many generous people made the success of Soirée 2005 possible.

Our thanks to the following for their generous support of Soirée 2005

$7,500 and above: Skidmore, Owings & Merrill LLP • Webcor Builders
$5,000 and above: Architectural Resources Group First Republic Bank • Institutional Real Estate, Inc. • Morrison & Foerster LLP • Prudential Mortgage Capital Company San Francisco Waterfront Partners, LLC • Vernon De Mars, Reginald & Paulette Locke, Ink & Bob Mendelson, and Patri • Merker Architects • Wilson Meany Sullivan
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Heritage acknowledges our Corporate Members, who have pledged ongoing support of the organization:

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We recognize the following Heritage Partners, individuals who support Heritage generously throughout the year:

Anonymous • Mr. & Mrs. Morley S. Farquar • Columbia Foundation • Linda Jo Fitz • Craig W. Hartman and Jan O’Brien • Peggy Haas • Mrs. Albert Moorman • Frances Lilienthal Stein

Soirée Partners, individuals who supported this event at a premium ticket price: Leslie B. Alsbach, The Pound Company • Alice & Rob Coneybeer • Kacy & Kimberly Gott • Tim Kochis & Penelope Wong • Michael Kossmann • H. Marcia Smolens • Mark & Tia Koret Pierce • Mr. & Mrs. Gregory J. Ryken • Wallace Remodeling, Inc., Kevin Wallace, CA

Our thanks to the following for their generous donations to the Silent Auction:

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Our thanks to the volunteers who assisted at the Soirée:

Jen Adelman • Betts Disney • Jerry Gentile • Natasha Glushkoff • Erin Grucz • Heather Kraft • Eric Logan • Hal and Janet Montano • Gary Morgan • Mary Ann Planck • Albert Roldan

Soirée Committee: Sue Honig Weinstein, Dinner Chair • Linda Jo Fitz, Underwriting Chair • Craig Allison • Bruce Bonacker • John McMahan • Chris Meany • Stewart Morton • Charles R. Olson • Dennis Richards • J. Gordon Turnbull • Barbara Roldan, Event Director

Heritage executive director
Charles Chase & partner Russell Monroe

Anne & J. Gordon Turnbull, president of the Heritage board of directors

Arnie Lerner & Linda Ayres-Frederick on the dance floor

Shoshanna Thomas views the silent auction prizes

Photos: Laurie Gordon
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
t heir 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-BRAV HOUSE
Oakland, 510-532-7074

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, 650-365-5504

Luther Burbank
HOME & GARDENS
Santa Rosa, 707-524-5445

MC CONAGHY HOUSE
Hayward, 510-276-3010

Meyers House & Garden
Alameda, 510-522-8897

Oakland Tours Program
510-238-3234

Palo Alto-Stanford
Heritage
510-554-5780

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

JUNE

Through June
Twice weekly tours of Mechanics’
Institute and exhibit, After the Gold
Rush: A 150-Year Photographic His-
tory of San Francisco’s Mechanics’
Institute. 415-393-0101
www.milibrary.org

Through July 29
Exhibition: Documenting Eden: Wine
Country Photographs of Turrill &
Miller. www.californiapioneers.org
415-957-1849.

June 2 - September 6
Exhibition: Taking Place: Photo-
graphs from the Prentice and Paul
Sack Collection. SFMOMA
415-357-4000. www.sfmoma.org

June 4, 9:30 am - Noon
Heritage Annual Meeting

June 4, 11:00 AM
Walking tour of Downtown S.F.
June 5, 11:00 AM
Walking tour of SOMA/Upper Market
www.artdecosociety.org; 415-982-DECO

June 9, 7:30 PM
BAHA Lecture: The Faculty Club
www.berkeleyheritage.com
510-841-2500

JUNE 14, 8:00 PM
ADAF Lecture: Collecting Country
Arts: Nina Fletcher Little and the
Connoisseurship of Anonymity
Legion of Honor. www.adafca.org

JUNE 14, 7:30 PM
Lecture: New Life for the Historic
Ferry Building. S.F. Museum &
Historical Society. 415-775-1111
www.sfhistory.org

July 16, 10:00 AM - Noon
Walking tour: eastern end of Golden
Gate Park: S.F. Museum & Historical
Society. 415-775-1111; www.sfhistory.org

JUNE 18, 10:00 AM - Noon
Walking tour: Barbary Coast Trail
S.F. Museum & Historical Society
415-775-1111; www.sfhistory.org

JUNE 21, 7:30 PM
Lecture: Walt Jebe, Sr., book on the
Excelsior District. S. F. H. A.
www.sanfranciscohistory.org
415-750-9986

JULY

July 12, 8:00 PM
ADAF Lecture: The American Potter:
Redware, Stoneware and Porcelain,
1700-1900. www.adafca.org

July 26, 7:30 PM
Lecture: Bob Brown, book on the
Presidio. S. F. H. A. 415-750-9986
www.sanfranciscohistory.org

AUGUST

August 7, 1:00 - 2:00 PM
Family Music Series: Caminho do
Mar. www.californiapioneers.org
415-957-1849.

August 16, 8:00 PM
ADAF Lecture: The East India Marine
Society and Early Maritime Collect-
ing in Salem. Legion of Honor
www.adafca.org

August 23, 7:30 PM
Lecture: Bill Yenne, book on Noe Val-
ley. S. F. H. A. 415-750-9986
www.sanfranciscohistory.org
—Thanks to the following artists for transforming our chairs into a money-making opportunity.

Matt Abarbanel
Supervisor Tom Ammiano
Architectural Resources Group
Cynthia Avalos • Linda Ayres-Frederick
Guillo Bacchetti • Janet BAMberger
Fern Barker • Pat Barry
J.D. Beltran • Laurie Blavin
Robyn Ginsburg Braverman
Suzanne Fortescue Campbell
Carey & Co., Inc. • Kevin Cata
Dan Cohen • Annabelle Day
Olf De Nooye • Charles DeSantis
Charlie Duncan • Martin Freeman
Cameron Galloway • David Gast
Natasha Glushkoff-Kahlich
Wayne David Hand • Joseph Hicks
Jonathan Hittner • Joel Hoyer
Molly Johnston • Bruce D. Judd
Steve Kahlich • Jon Kerpel
Joan Kiang • Althea Kippes
Andrea Kippes • Heather Kraft
Chris Kukula • Arnie Lerner
Virginia Leskowskie • Tom Lewis
Anna Marie Lininger • Rik Livingston
Amy Logan • Juliiette Lucas
Steve Lucas • Pat Kemeny Macias
Richard Macias
William Mercer McLeod
Kathrin Miller • Adrienne Mills
Beverly Mills • Mooshka
U.B. Morgan • Stewart Morton
Mayor Gavin Newsom • Jann Nunn
Michelle Pattec • Ruy Pereira
Walter Robinson • Don Ross
Alfonso Felder &
the San Francisco Giants
Rebecca Lilenthal Schnier
Clark Sorensen
Caroline Stechschulte
Craig Steeley • Bill Sugaya
Stan Teng • Brett Terpeluk
Lee Vandeveer • Debra Walker
Margot Schnier Witte • Howard Wong

We also acknowledge generous sponsorship of the Chair-ity Auction by Carl Branch and one anonymous donor.

Our thanks to the volunteers who assisted with the event:
Hal and Janet Montano,
Tim Roberts, Mark Simpson,
Gary Morgan and Heather Kraft

ARCHITECTURAL FRAGMENTS

San Francisco Museum and Historical Society has announced the appointment of a full-time executive director. Gil Castle takes on the task of leading SFMHS from an entirely volunteer organization with a modest budget to being the operator of a first class history museum in the Old Mint. Former vice president of the society’s board of directors, Castle is also board president of San Francisco Beautiful. At the same time, the board elected Jerome L. Dodson, founder and head of Parnassus Fund, and a Heritage member for many years, as president. Dodson anticipates breaking ground for the rehabilitation of the Old Mint this fall.

Gallery Instructors of the Museum of Fine Arts, Boston, will host the 2005 National Docent Symposium, September 28-October 1. Convening every other year, this conference offers the opportunity to showcase unique docent programs, network with fellow educators and celebrate the work of volunteers who serve a variety of nonprofit organizations from art, science, ethnic and natural history museums to historic sites and performing arts groups. For more information call 617-369-3561, e-mail NDS2005@MFA.org, or visit www.mfa.org/NDS/04-Nat-Docent-Symp.pdf.

Portland, Oregon, will host National Preservation Conference 2005, September 27-October 2. The annual conference is the premier educational and networking event for community leaders, volunteers and staff of the preservation movement. Under this year’s theme, Sustain America: Vision, Economics, and Preservation, participants will explore such areas as the use of financial incentives for adaptive use, infill and mixed use projects, and the intersections of sustainability and current needs in cultural heritage tourism, historic sites and heritage education. For registration information, call 800-944-6847, visit www.nthpconference.org, or e-mail conference@nthp.org.

In January, Architectural Resources Group announced that Dean Randle, AIA, joined the firm as senior project manager. A registered architect, Randle has 20 years of experience managing historic building rehabilitations in San Francisco. He was project manager and designer for the conversion of the Financial Center Building, at 500 California Street, into the Omni Hotel, and for the rehabilitation of the complex of structures of Macy’s Union Square, including the old I. Magnin Building.

June 2 through September 6, the San Francisco Museum of Modern Art presents a photography exhibition titled Taking Place: Photographs from the Prentice and Paul Sack Collection. The show, which offers nearly 300 pictures that span the history of the medium from 1840 to 1975, is loosely organized around the theme of architecture. A highlight of the exhibition is Eadweard Muybridge’s 1878 panorama of San Francisco, taken from the Hopkins mansion on Nob Hill.

A sometime San Francisco resident and amateur photographer by the name of Charles W. Cushman left his collection of about 14,500 Kodachrome color slides to his alma mater, Indiana University. It includes nearly 1,800 images of San Francisco in 1938, 1940 and 1952-69. While it is quite a mixed bag of subjects, students of the city’s architecture and development will find a number of San Francisco vistas, panoramas and streetscapes, as well as individual structures of this time period. Take a look: www.dlib.indiana.edu/cushman.

The firm of Ottolini Booth & Associates, Architects, Inc., has announced its evolution into two separate firms. Ottolini & Associates takes on the former partnership’s Sacramento practice, while Douglas Booth Architects, Inc., will assume the work of the San Francisco office.
In This Issue:

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San Francisco, CA 94109
Or, charge by phone: 415-441-3000

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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.

Heritage Annual Meeting
San Francisco Architectural Heritage will hold its annual members meeting Saturday, June 4, 2005 9:30 a.m. - 12 noon
Details of the annual meeting, including venue, program and agenda, will be mailed to all members
Look for your announcement.
Meanwhile, block out the date and time on your calendar now.