Members’ Planned Giving Benefits Heritage

Through the years, bequests have enabled Heritage to maintain the Haas-Lilienthal House for public enjoyment, enriched our Heritage Hikes program for school children and sustained our tours, lectures and other educational and advocacy activities. Will you consider joining those who have recently made such gifts?

William Fries, II, related to the Lilienthal family and a charter member of Heritage’s Lilienthal Society, is a philanthropist committed to San Francisco’s history and supporting its major cultural institutions. Seeking to preserve his Pacific Heights house as a representation of his many contributions to San Francisco’s cultural life, Mr. Fries broached the subject of a bequest to Heritage. Three years ago we reached an agreement that will both ensure preservation of the house and its setting and benefit Heritage.

Mr. Fries received his early education in Switzerland and France and later graduated in political science from UC Berkeley. For several years he acted in movies and on radio. He went on to achieve success in real estate investing. A firm believer in preservation, Mr. Fries said, “I hope my bequest encourages others to help sustain San Francisco as a prime example of America’s past.”

In November, Norman Tyler Larson, who initiated the process to designate his Haight-Ashbury property a San Francisco landmark (see related feature on page 5), offered to bequeath it to Heritage. Discussions to seal an arrangement are all but consummated.

A Berkeley native, Norman Larson has long-established ties to the Bay Area. His great grandmother, Annie Carroll, was born in San Francisco in 1861. Her parents were dairy farmers in Cow Hollow.

Norman is a graduate of Stanford University and Harvard Law School. He spent most of the 1970s in the Middle East, studying Arabic in Cairo and teaching English in Saudi Arabia and Iran. Locally, he has served on the board of Philharmonia Baroque Orchestra and as president of the Haight-Ashbury Improvement Association. He has been a supporter of Heritage since 1985.

Reflecting on his decision, Larson said, “I can’t think of a better future for this wonderful building than as a planned gift to San Francisco Architectural Heritage.”

Members and friends can follow the lead of William Fries, II, and Norman Larson by providing for Heritage in their wills or revocable trusts. Real property is not the only form a bequest can take; you may wish to provide for a gift of cash or securities. In any form, such gifts help ensure continuing protection of San Francisco’s architectural resources by funding our education programs and advocacy efforts.

The several ways you can provide for Heritage in your will or revocable trust include the following:

**Outright Bequests.** You may make an outright bequest to Heritage of cash, securities or other property, designating a specific dollar amount, or a percentage of your estate as a hedge against inflation and changing economic conditions.

**Residuary Bequests.** Once your other beneficiaries have received designated portions of your estate through outright bequests, your will may stipulate that Heritage is to receive whatever remains in your estate.

**Contingent Bequests.** In making a contingent bequest, you stipulate that Heritage will receive a portion of your estate, if one or more of your named beneficiaries fail to survive you.

**Testamentary Trust.** A testamentary charitable trust uses all or a portion of your estate to provide income payments to one or more individual beneficiaries that you name. Upon the death of the individual beneficiaries, the remaining principal passes to Heritage.

While Heritage has received substantial bequests, they need not be large. As the total of annual fund gifts demonstrates, it is the cumulative effect of many gifts of all sizes, year after year, that is significant.

—continued on page 11
Comments from the Executive Director

I would like to take this opportunity to express Heritage’s gratitude to our members and friends who make our work possible through their generous gifts throughout the year. Your time, talent and resources, so willingly given to Heritage, enable us to continue to educate and advocate for San Francisco’s historic and significant architecture.

The Haas-Lilienthal House roofing project has been so generously supported by many of you. We have reached 70% of our goal of $150,000. Your contributions and those of the American Express Foundation, through the auspices of the Western Regional Office of the National Trust for Historic Preservation, have brought us significantly closer to our goal. Heritage continues to seek additional funding from a variety of sources, including foundations and individuals.

We are finalizing the details and preparing for construction. Heritage has assembled a team of crack architects, conservators and construction professionals to help with our seismic roof-strengthening project. Board member David Wessel and staff from Architectural Resources Group are developing the contract documents and specifications for the work. House Committee Chair, Ben Ladomirak, of Teevan Restoration, is managing the project and working with potential bidders to ensure the high quality of work. We are extremely grateful to these professionals for their time, talent and resources.

While we have achieved a great deal, we continue to seek member support to reach our objective, which is to maintain and protect the Haas-Lilienthal House, with its collections, and to educate the public to the highest preservation values by our own example of stewardship of this important San Francisco landmark.

For those who have not donated, your assistance would be greatly appreciated and will help move us closer to our goal. This year, give an early gift to yourself, your family and to generations yet to come by supporting the Haas-Lilienthal House, where San Francisco’s architecture and history come to life.

Charles Edwin Chase, AIA  
Executive Director

—Correction

The summer 2006 issue of Heritage News mistakenly stated that the City had designated Mission High School a San Francisco landmark. In fact, the Board of Supervisors passed it on first reading, January 23, 2007, and on second reading, January 30. The designation will become effective approximately thirty days thereafter.
New owners of the landmark Palace Hotel have proposed construction of a slender, glassy 60-story residential tower at the southwest corner of the property. The proposal is generating considerable controversy because of the tower’s possible impact on the surrounding area and effects on the historic Garden Court.

Original 1909 plans for the hotel anticipated future development of that portion of the site with some 250 hotel rooms in a nine-story addition. That never came to pass, but in 1938, the hotel did build a three-story addition there. In 1986, while the Planning Commission accepted the Landmarks Board’s recommendation to amend the 1969 designation of only the Garden Court to include the hotel, it excluded the southwest corner. At that time, the then-owners were proposing a 26-story tower addition at that location.

The owners dropped that proposal, without comment, in 1988, and undertook a complete restoration and rehabilitation of the historic hotel that included replacement of the 1938 structure.

The current plan would remove that structure and extend the eight-story wings of the Palace along Jessie Street and Annie Street to form a block of uniform height. That block would serve as the base for the new tower. The new structure would support the steel frame of the historic building, providing seismic resistance in an engineering scheme that would not compromise historic fabric.

There is concern in the community that the tower would be out of scale with the neighborhood, and that it would cast the famed Garden Court in shadows. Since the tower proposal of the 1980s, a number of high-rise buildings have arisen in the area—projects of the Redevelopment Agency. These include towers at the southeast and the northeast corners of Third and Mission, and towers at or near Second and Mission.

This fact—with the slender profile proposed for the hotel’s tower—somewhat diminishes the force of the argument against its height. Furthermore, if the Planning Department were to approve this project, it may be on condition of scaling down the tower.

However, the shadow question demands attention. The developer has presented Heritage with shadow studies of the Garden Court, assuming the presence of the proposed highrise. We have requested further information.

While applauding the decision and anticipating productive redevelopment of the site, some members of the community began to advocate preservation of the original power plant structure as a symbol of the area’s historic heavy industrial character and an example of Art Deco industrial architecture. They foresaw a community use for the building—for example, as an environmental center—that would anchor new development of the area.

Advocates of preservation appealed the demolition permit for that structure. In negotiations with PG&E that followed, a division in the community became clear. Not all residents supported retention of any part of a facility they felt had been a blight and a cause of severe environmental damage.

Preservationists decided to withdraw their opposition to the demolition and, in November, reached a settlement with PG&E, under terms of which the company agreed to pay $25,000 to the Bayview Historical Society, with Heritage as fiscal agent for the society, to be used to conduct a survey of the neighborhood. The company will also pay for a full historical documentation of the steam plant and its demolition.

Photo: Jon Miller, Hedich Blessing Photography

Hunters Point Power Plant

Great Western Power Company built a large steam-operated power plant on the bay and put it in operation December 1929, not long before PG&E acquired Great Western. After years of effort by Bayview-Hunters Point residents to close the plant, considered a major source of pollution causing a high incidence of illness in the neighborhood, PG&E decided to close and demolish the plant.

AMENDING ARTICLE 10

An amendment to Article 10 of the Planning Code, recently enacted by the Board of Supervisors, is intended to ensure prompt review of nominations for landmark and historic district nominations.

Currently, the Planning Code requires the Landmarks Preservation Advisory Board (LPAB) to act on a nomination within thirty days of its referral to the board. While it provides that the Planning Commission must take action on a nomination within ninety days of its hearing on the proposal, Article 10 does not provide a timeframe after referral from the LPAB within which it must hold that hearing.

Therein lies the principal flaw. Because of it, action at the Planning Commission on the recommendation...
Making Connections Outside the City

Last year, recognizing that many Bay Area communities outside of San Francisco have an interest in our city’s historical resources, Heritage accepted an invitation to Piedmont to trace the architectural connections between our two communities. The event, held in the home of Mary and Doug Ireland, drew over forty people. They heard from Rebecca Lilienthal Schnier, chairwoman of the Lilienthal Society, and Charles Chase, executive director of Heritage, about the importance of our organization to San Francisco and about the architects whose work contributed to the development of both Piedmont and San Francisco early in the 20th century. Notables such as Julia Morgan, William Wurster, A. Page Brown, Willis Polk and Albert Farr designed commercial and residential buildings in the city, as well as residences in Piedmont. Our thanks to Cindy Flinn, Jamie Miller, Theresa Nelson and Susan Wollenberg for helping to make this event possible.

St. Brigid’s Church

In December, we learned from the State Office of Historic Preservation that the Academy of Art University has permanently withdrawn the petition to remove St. Brigid’s Church from the California Register and from the list of properties determined eligible for the National Register of Historic Places. Filed last year, the petition was to appear on the October 27, 2006, agenda of the State Historical Resources Commission but was continued, at the petitioner’s request, to the meeting of February 2. The owner’s recent action removes it from the commission’s agenda.

Responding quickly to the petition last fall, the Board of Supervisors approved designation of the church as a San Francisco Landmark, in October. Mayor Newsom promptly signed it.

Mayor’s Family Day at the House

Heritage volunteers, Hal Montano, Kalene Kenning, and Adrian and John Hickman, shown here in proper period costume and demeanor, greeted visitors to the Haas-Lilienthal House on Mayor Newsom’s Family Appreciation Day, January 5, 2007.

The House was among some forty sites, tours, museums and other attractions that welcomed San Francisco families with children, free of charge, during the hours from 11:00 a.m. until 4:00 p.m. Hundreds of visitors took advantage of the opportunity to visit us.

Coordinated by the San Francisco Department of Children, Youth & Their Families and presented by The Examiner, this is the second year Heritage has participated in this successful program.
City Designates Haight Landmark

One of San Francisco’s newest landmarks (#253) is a cultural icon owing to its location at the international crossroads of the hippie counterculture. It appears in many images from that era, including a widely circulated 1966 photo of the Grateful Dead (shown here). Appropriately, its designation, just last year, anticipated the 40th anniversary of the Human Be-In, January 14, 1967, a prelude to that year’s Summer of Love.

Norman Tyler Larson purchased the property at the northwest corner of Haight and Ashbury in 1980. It has been his residence since 1985, when he returned the building to its original single-family use and began its rehabilitation and restoration.

Construction of the Colonial Revival building at 557 Ashbury Street occurred about mid-way in the two-decade period that transformed the Haight from an area of largely recreational uses and a scattering of dairy farms to a residential neighborhood. Richard P. Doolan, an attorney and financial agent, built it as his family residence in 1903. The designer was Frank T. Doolan (thought to be Richard’s brother), who was an architectural draftsman.

The building underwent a significant change early on. Because of mass relocations during the post-1906 recovery, the Haight-Ashbury district experienced increased high-density development. In 1907, no doubt responding to these conditions, Doolan raised the building—whose first floor stood about six feet above grade—an additional six feet and moved it some twenty-two inches eastward to the Ashbury Street property line. Creating this new level allowed insertion of ground floor commercial space.

At the same time, Doolan built the one-story retail structure at 1500-1512 Haight, adjoining 557 Ashbury to the west, and part of the designated landmark site.

The Doolan family soon moved out but retained ownership of the property until 1973. The single-family use gave way first to three and then, by 1912, eight apartments.

In a century of use, the six storefronts on the property have housed a variety of businesses, including offices, retail sales, light manufacturing and a saloon. In the “hippie era,” 1510 Haight was the location of Mnasidika, a mod clothing boutique (1965-68), considered the first hippie shop on the street and one of the first in the entire city. Janis Joplin frequented the store and reportedly had an affair with its owner, Peggy Caserta. From 1937 until 1988, Holcombe, a jewelry shop, occupied the prime corner store that once housed the saloon.

Vincent Marsh, who, with the assistance of Bill Kostura, prepared the landmark case report (the principal source for factual information in this article), describes 557 Ashbury as “an atypical and unique version of the Colonial Revival in San Francisco and the Bay Area, in part because it is a mixed-use property, with a single-family residence...over a series of storefronts.” Mixed-use buildings with two-story residential above retail occupy the remaining three corners in the intersection of Haight and Ashbury. What distinguishes 557 Ashbury is that it began as a single-family residence and was adapted at a very early point in the building’s history, while the neighboring buildings originated in multi-family-residential-over-retail use.

The buildings at 1500-1512 Haight and 557 Ashbury have retained the integrity of their 1907 conditions to a high degree. Norm Larson has restored the storefronts as they appeared in a 1956 photo, though he has substituted metal for wood frame in some of the transom windows to make them operable. He replicated the brass posts where panes of plate glass meet to form the show windows, based on the original piece that survived.

Marsh identifies the characteristic architectural features of 557 Ashbury,
Casting about for a way to mark two great engineering achievements, the Bay Bridge and the Golden Gate Bridge, San Franciscans hit upon the idea of a world’s fair. It was a natural thought. A generation before, the city staged a highly successful fair to honor two earlier marvels: construction of the Panama Canal and rebuilding of the quake- and fire-ravaged city.

In the selection of a site for the Golden Gate International Exposition (GGIE), the San Francisco Junior Chamber of Commerce was instrumental in the decision to conjure up an island in the middle of San Francisco Bay. As early as 1931, the JCC began advocating construction of a new airport on land reclaimed from Yerba Buena Shoals, north of Yerba Buena Island. The chance to realize two objectives soon became clear. On the strong recommendation of its planning committee, in 1934, the exposition corporation acted swiftly to designate the shoals for construction of Treasure Island and the fair.

The State of California ceded the property—sitting at that time under water an average depth of fourteen feet—to the City of San Francisco for development and use as an airport. The City, in turn, authorized temporary use of the site for an exposition. Voters approved the choice in 1935. The ultimate purpose of developing an airport raised the possibility of federal funding under the New Deal’s PWA and WPA agencies.

Director of works for the GGIE, William P. Day, an architect and an engineer, prepared, by his own account (The Architect and Engineer, February 1939), no fewer than eight applications for federal assistance. Ultimately these produced $7,262,399 in grants that financed mostly infrastructure improvements, from the reclamation of the land, through construction of a water system, roads and pavements, ferry slips and airport buildings. The exposition company raised an additional $7.5 million from private sources.

Faced with a federal requirement that construction start by December 15, 1935, Day acted swiftly. The exposition’s architectural committee, named earlier that year, had not yet devised a program for the fair. Indulging in a bit of self-promotion, Day describes his springing to action to design the administration building in a mere eleven days and nights, and soon after, beginning construction of ferry slips at the exposition site. “At this time,” he writes, “there was no land near the slips, and justification for ferry slip construction was not apparent.”

Reclamation work at the shoals began in 1936. In eighteen months the Army Corps of Engineers dredged up thirty million cubic yards of sand and mud to create Treasure Island, a 400-acre land mass connected by a causeway to Yerba Buena Island, a natural formation, and the Bay Bridge.

George Kelham headed the architectural commission, whose members were Arthur Brown, Jr., who succeeded Kelham as chairman on his death in 1937; Lewis P. Hobart; William G. Merchant; Timothy Pflueger and Ernest Weihe. The commission arrived at an overall design motif, called Pacifica, which sought to express the fair’s theme of Pacific unity. It was a hybrid of ‘30s Moderne and purported borrowings from Mayan, Incan, Malayan and Cambodian architecture. The fair’s official guidebook said the intention of the architectural commission was to create “a style that will herald building design of the future…” Time Magazine dismissed the architecture as “stage design, fakery.”

Yet, unlike Chicago’s 1933 exposition, “A Century of Progress,” and New York’s 1939 “World of Tomorrow,” the Golden Gate International Exposition did not look to the future. It was, rather, in Gray Brechin’s words (“Sailing to Byzantium”, in The Anthropology of World’s Fairs, by Burton Benedict), “a nostalgic nod to the past.” “Treasure Island,” Brechin writes, “was anything but a vision of the urban American future, for already, in architectural magazines, visionary sketches of modernist slabs in freeway-encircled plazas hailed the advent of corporate modernism. The
future lay not in arcaded dream cities, in artifacts of eternity, but in urban redevelopment.”

Architectural historian and critic, Talbot F. Hamlin (“Some Fair Comparisons,” Pencil Points, October 1939), described the beauty of the GGIE as “largely a matter of atmosphere, of spirit; for the visitor who comes seeking for new, for fresh, architectural ideas, that open new vistas of what building might be, is going to be disappointed.”

With perhaps more than a bit of east coast condescension, Hamlin anticipated the fair’s impact by writing (“World’s Fairs 1939 Model,” Pencil Points, November 1938), “Its visitors, in general, will be amazed, delighted; they will be able to see its contents simply, without danger of getting lost; and then, like children, they will be enabled to enjoy its wealth of imaginative and fairy-tale phantasy.” Its purpose, he observed, seemed more escapism than education, which was the intent of the New York exposition.

Hamlin, in a view shared by many other observers, generously exempted two buildings from his overall judgment of the fair’s architecture as “dull.” These were the Federal Building by Timothy Pflueger and the Yerba Buena Clubhouse by William Wurster.

The Federal Building had a total frontage of 665 feet and occupied a commanding site at the Oakland edge of the island. It looked west across a great plaza that embraced a lake, on the principal east-west axis of the fair. Its focus was a colonnade of 48 closely grouped 104-foot-high wood columns, in four ranks of twelve each, representing the states of the Union.

Time Magazine proclaimed it a fine example “of economy, stateliness, and rational planning”. Eugen Neuhaus (The Art of Treasure Island, UC Press, 1939), professor of art at UC Berkeley, characterized it as “stately, imposing, impressive, commensurate with the dignity and power of the government of a great nation.” He described it as “truly ‘modern’” both in style and materials, and concluded, “The frank and undisguised use of steel, wood, and other modern materials successfully exploited for decorative effects resulting from structural function, is one of the interesting and impressive qualities of the Federal Building.”

William Wurster, who would become dean of architecture at UC Berkeley in 1950, designed the Yerba Buena Clubhouse for women’s clubs. Neuhaus characterized it succinctly: “This building has an attraction that results from an intelligently applied economy of means. ‘Modern’ in its rejection of meaningless ornamentation, it achieves an ingratiating appearance, gay and appealing. Its walled courtyard, the lattice-covered walls of which carry vines, lend it the character of a secluded suburban residence.”

The characteristic intimate scale and subtlety of Wurster’s design contrasted sharply with its neighbors on the exposition grounds. The Administration Building stood to its west, across a landscaped garden, while two structures directly behind it, the Hall of Air Transportation and the Palace of Fine and Liberal Arts, completed the ensemble of buildings along the island’s south shore.

These three were the only permanent structures at the fair, realized in reinforced concrete and intended to live on and serve the proposed airport as a terminal and hangars. George Kelham and William Day collaborated on their creation in a stripped, utilitarian Moderne style. Neuhaus described them as “somewhat sober structures.” They “engage one’s attention, if only by their size,” he observed. He praised the Administration Building for “its hospitable, embracing, semicircular ground plan” and judged the “massive simplicity and low, earth-hugging shapes” of the other two structures to be appropriate to their purpose of providing shelter and protection, both at the exposition and in their future airport role.

The airport plan, of course, never came to be. The GGIE ran for two seasons, 1939 and 1940. Shortly after the fair closed, the U.S. Navy leased Treasure Island from the City of San Francisco and maintained it as a base until 1997. Today, as intended, only the three permanent buildings remain.
Treasure Island: Planning a New Neighborhood for the 21st Century

The Golden Gate International Exposition may not have offered a vision of the future, in 1939, but today, the proposal for redevelopment of Treasure Island, as well as Yerba Buena Island, has boldly set a course into the 21st century. The Treasure Island Development Plan, endorsed by the Board of Supervisors on December 12, makes a firm commitment to creating a model of sustainability, resulting in what the Mayor’s Office has called, “the most environmentally sustainable large development project in U.S. history.”

The plan also makes a “nod to the past” in proposing adaptive reuse of historic structures that remain on the two sites. After all, preservation—linking the past with the future—shares the sustainability ethic.

This golden opportunity resulted from the decision, in 1993, of the Base Realignment and Closure Commission, (an independent panel set up by federal legislation) to shut down Naval Station Treasure Island. The Navy ceased base operations there in 1997.

By that time, San Francisco’s Office of Military Base Conversion and the Citizens Reuse Committee, with the assistance of Roma Design Group, had begun work that led to a reuse plan for Treasure Island, published in 1995. Acting to implement the plan’s recommendations, the City created the Treasure Island Development Authority (TIDA), in 1997. State legislation enacted that year designated TIDA as a redevelopment agency with jurisdiction over the island.

A three-year process to choose a master developer for Treasure Island concluded in 2003, when TIDA selected Treasure Island Community Development, LLC (TICD), a partnership whose principals are Wilson Meany Sullivan, Lennar Corporation, Kenwood Investments and Stockbridge Capital.

TICD generated the Treasure Island Development Plan, which the Mayor’s Office has proclaimed “the product of the most extensive review process for a large development project in the City’s history.” Indeed, it was the subject of study and review in many public forums and workshops, as well as before meetings of the Treasure Island Citizens Advisory Board, the TIDA board and the Land Use Committee of the Board of Supervisors. The process culminated in December when the full Board of Supervisors endorsed the development plan.

Much work remains before a shovel of dirt gets turned on Treasure Island, including completion of an 18 to 24-month environmental review, the preparation of implementing documents, and final project approvals. In that same timeframe, the Navy is expected to convey the property to the City. Withal, redevelopment of the island could begin with infrastructure improvements by summer of 2009.

Before buildings begin to rise on Treasure Island, because it is “made” land, it will require substantial seismic upgrading to reinforce the seawall and stabilize the fill. Reinforcement of the causeway and the viaducts that connect Treasure Island, Yerba Buena Island and the Bay Bridge will be among other necessary infrastructure upgrades.

High-level “green” building standards will govern the development plan, which provides for tapping solar and wind renewable energy sources, creating storm water treatment wetlands, and designing neighborhoods that are walkable, bike-friendly and oriented to transit alternatives that will get people out of their cars.

The plan envisions a compact community of some 6,000 homes (thirty percent of them below market rate) housing 13,500 residents, built at a density sufficient to support most of the shops and services, recreation and entertainment options available in any typical older San Francisco neighborhood. Its focus will be a mixed-use urban core in the southwest segment of Treasure Island, where the Administration Building of the 1939 exposition and a ferry landing and transit hub will form a welcoming point of entry.

The densest housing will occur in this quadrant, with a cluster of high-rise residential towers—including one reaching perhaps sixty stories. Areas of less dense development will radiate out, all within a ten or fifteen
minute walk of this urban core. These will offer a variety of housing options, including townhouses and low- and mid-rise multi-family residences.

Building a dense, compact neighborhood will leave more than half of Treasure Island for use as parks and other open space. Yerba Buena Island will offer an additional eighty acres of open space and restored habitat.

The historic preservation component of this sustainable plan calls for retention, rehabilitation and adaptive reuse of historic resources on both Treasure Island and Yerba Buena Island. Proposals are only conceptual, at this point, but the plan anticipates converting the GGIE’s Administration Building to use as the principal indoor gathering place for the island’s residents, offering a mix of commercial and community spaces, including a Treasure Island museum. The two large “hangar” structures may house cultural, commercial or recreational uses.

On Yerba Buena Island, buildings that once served as officers’ quarters and the Admiral Nimitz House (listed on the National Register) are among resources identified as historic that will find new uses, including possibly as housing, hotel accommodations and a conference center.

And so, an old but vital city renews itself. In the last decade, San Francisco has seen the creation of a new neighborhood in Mission Bay, where once rail yards stood. The next decade will see the emergence of a second, in the middle of the bay, the fruit of what John King of the Chronicle has called, currently, “the most intriguing development proposal in America.”

**Haight Landmark**

*continued from page 5*

including a plain façade of shiplap siding with dentillated crown molding at the top, and both symmetrical and asymmetrical window placement. Dormers project from the hipped roof, and Palladian windows appear on the first residential level of both street elevations. Original cornice line brackets that appear in a c. 1908 photo no longer exist. The addition of three small windows to the Haight Street façade occurred at some unknown time, but certainly before 1950.

Oval windows and festoons on the Ashbury Street façade once framed the original recessed entry to the residence. The insertion of ground floor retail forced the relocation of the entrance itself to the north end of that elevation, and new siding and a large window filled the resulting gap.

Noteworthy interior features are a foyer, a formal parlor, a family parlor and a dining room on the first level of residential use, and a staircase to the second residential level.

Pocket doors connect the four spaces, one to another. All are original to the house, except for those between the foyer and the formal parlor, which are replacements from the period. The two parlors and the dining room contain fireplaces with original classical decorative mantels, cast iron fireplace surrounds and beveled mirrors above. Gas heaters in the hearths remain but are no longer connected. The two parlors have coved ceilings, while the dining room ceiling has boxed beams, a built-in cupboard and tongue-and-groove wainscoting.

The foyer, marked by dark stained wainscoting, was entered originally by means of a stairway from the street entrance. As a result of the 1907 alterations closing off that stairwell and relocating the front door and stairway, the focus of the foyer is now the spacious main stair that leads to the floor above. This entry ensemble suggests, as Larson observes, that this house of rather modest finishes and materials had pretensions to a touch of grandness.

Larson’s work on the house is ongoing, and his passion for it unrelenting. On his travels, he may seek out period-appropriate fixtures and hardware, and if he fails to find just what he wants, he will enlist a craftsman to create a suitable replacement.

Yet his objective is not a museum-grade restoration. It is his home, and, although respectful of its history, he is making it very much a reflection of his tastes and interests. While he has removed inappropriate gross alterations, traces of its past uses remain in evidence, just as the future will show the evidence of his time there.

Heritage is honored that Mr. Larson has chosen to benefit our organization and to entrust us with the property’s preservation.

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**Soirée 2007**

Heritage will stage Soirée 2007 on Treasure Island. The black-tie fundraising event takes place on Saturday, April 14, and features dinner, dancing, a silent auction and casino gaming for premium prizes. The party will occupy the former Administration Building for the 1939 Golden Gate International Exposition and a tent that will be set up in the parking lot that fronts the building. McCall Associates will cater the affair and the Richard Olsen Orchestra provides music. To put your name on a list to receive an invitation contact Barbara Roldan, broldan@s heritage.org or telephone 415-441-3000, ext. 14.
**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 & 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 and 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

**CYPRESS 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

**FILOLI HOUSE & GARDEN**
Woodside (Feb-Oct), 650-364-8300

**HANNA HOUSE**
Stanford, 650-725-8352

**LATHROP HOUSE**
Redwood City, 650-365-5564

**LUTHER BURBANK**
Home & Gardens  
Santa Rosa, 707-524-5445

**McCONAGHY HOUSE**
Hayward, 510-276-5010

**MEYERS HOUSE & GARDEN**
Alameda, 510-521-1247

**OAKLAND TOURS PROGRAM**
510-238-3234

**OCTAGON HOUSE**
San Francisco, 415-441-7512

**PALO ALTO-STANFORD HERITAGE**
650-299-8878 or 324-3121

**PARDEE HOME**
Oakland, 510-444-2187

**SAN FRANCISCO CITY HALL**
415-554-5780

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

**March**

**Through March 25**
Exhibition: *California as Muse: The Art of Arthur & Lucia Mathews*  
Oakland Museum of California  
510-238-2200; www.museumca.org

**Through April 3, 2008**
Exhibition: *Vision, Disaster and Gift: The Centenary of the Founding of Grace Cathedral*, at Grace Cathedral

**Through May 20**
Exhibition: *American Modernism, 1910-1950*, de Young Museum  
415-863-3330; www.thinker.org

**Through June 10**
Exhibition: *Design and Decadence: French Works on Paper of the Modernist Era*, Legion of Honor  
415-863-3330; www.thinker.org

**March 2, 11:00 AM**
Tour: First Church of Christ, Scientist, Berkeley. BAHA. 510-841-2242; http://berkeleyheritage.com

**March 4 – 6**
Event: Ahwahnee Heritage Holiday  
Art Deco Society. 415-982-DECO www.artdecosociety.org

**March 9 – 10**
Symposium: *Spatial Recall: The Place of Memory in Architecture and Landscape*. CED, UC Berkeley  
Reservations: www.ced.berkeley.edu/sites/spatialreallsymposium/

**March 20, 8:00 PM**
Lecture: *The Other Asian Exports: Indian Textiles and Luxury Goods in America*, ADAF, Legion of Honor  
415-249-9234; www.adafca.org

**March 23 – July 3**
Exhibition: *California College of the Arts at 100: Innovation by Design*  
SFMOMA. 415-357-4000 www.sfmoma.org

**April**

**April 6, 11:00 AM**
Tour: Sisterna Historic District West Berkeley. BAHA. 510-841-2242; http://berkeleyheritage.com

**April 10, 8:00 PM**
Lecture: *A Brass Menagerie: Metalwork of the Aesthetic Movement*  
ADAF, de Young Museum  
415-249-9234; www.adafca.org

**April 14**
Heritage Soirée 2007 (See page 9)

**April 24, 7:30 PM**
Lecture: *Rebuilding San Francisco*  
S.F. History Association. 415-750-9986 www.sfhistory.org

**May**

**May 3 – 6**

**May 8, 8:00 PM**
Lecture: *On the Playing Fields of Privilege: The Residential Work of Delano and Aldrich, 1903-1940*  
ADAF, de Young Museum  
415-249-9234; www.adafca.org

**May 22, 7:30 PM**
Lecture: *Mayor James Rolph*  
S.F. History Association. 415-750-9986 www.sfhistory.org
Amex Grant Lifts Roof Fund

On November 14, the American Express/National Trust Partners in Preservation grant program announced the award of $75,000 to Heritage. Much of the credit goes to you, our members and friends, who made such an effort to cast your votes on line every day for seven weeks. We heard many stories of people who enlisted the support of far-flung friends and associates to gain more votes.

The board and staff very much appreciate your loyalty, and you have the satisfaction of knowing that you helped Heritage take a big step toward funding a badly needed new roof for the Haas-Lilienthal House.

Currently, with other gifts, the roof fund has reached seventy percent of the estimated cost of the project. We will pursue other grant sources to raise the balance. If you wish to make a donation, send a check to Heritage, 2007 Franklin Street, San Francisco, CA 94109.

You may also make a gift on line, at www.sfheritage.org/join.html#donate, and select “Raise the Roof” under the heading “My gift is to help support”.

Heritage gratefully acknowledges the following for their generous contributions to the 2006 Annual Fund

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Notice of Annual Meeting
San Francisco Architectural Heritage will hold its annual members meeting Saturday, June 2, 2007.

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 2, 2007. Candidates nominated by petition shall be voted on by the members present at the annual meeting.

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