A New Center for Culture in the Presidio

After four years of work, and 24 years being closed to the public, the Presidio Theatre opens its doors as one of the best recent preservation projects and a testament to one woman’s dedication.

STORY ON PAGE 7
The proverb ‘where there’s a will, there’s a way’ sums up the spirit and determination that drive the practice of cultural and historical preservation. In this issue of Heritage News, you will read about undertakings that share a focused determination to do the right thing and create a resource for all San Franciscans.

Congratulations and gratitude are due to the California Preservation Foundation, American Institute of Architects, California Council, and a broad coalition, including San Francisco Heritage, on passage of California Historic Rehabilitation Tax Credit (SB 451). Governor Newsom signed the legislation into law on October 9, 2019, adding California to a list of more than 35 states with such incentives. Introduced by Senate President pro Tempore Toni G. Atkins, the legislation, which will go into effect on January 1, 2021, benefits economic development of properties on the California Register or National Register of Historic Places, creates a 20% tax credit with a 5% bonus for certain projects, including those that provide low-income housing, and will complement the 20% Federal Rehabilitation Tax Credit to help preserve historic sites across the state. Read more at californiapreservation.org

On September 8th, my daughter, husband, and I attended the 25th-anniversary celebration of the Maestrapeace mural at the Women’s Building, which was established in the 1970s as a women’s community center. The mural, painted in 1994 and rehabilitated in 2012, tells a tale of women’s agency, their role in history, locally and across the world. My daughter marveled at the mural as a whole, the lessons represented in the individual scenes, and the names of women influential in our history woven throughout. Having the artists at the celebration for the signing of a beautiful new book made for a powerful connection. If you’ve never seen the mural, or not seen it recently, I urge you to visit at 18th Street near Valencia Street.

Finally, as Heritage moves toward our 50th anniversary, we look to our roots. The article on the early preservation pioneers is a story of gritty determination. The activists who organized to save historic homes in the Western Addition from the Redevelopment Agency wrecking ball demonstrated the resolve that has helped Heritage endure for almost 50 years. The lasting value of the Beideman Place Historic Area and the Dowling-Ballard and Williams buildings is not only the function each serves, but also the lesson that historic resources are crucial to understanding our urban fabric.

As you dive into each of these stories, you too will recognize the sense of purpose and the perseverance that were brought to bear in creating each success.

courtesy Damkroger
board chair
Life and Liveliness in Heritage’s Historic Houses

Bluegrass music filled the air as neighbors and friends visited the Doolan-Larson House to celebrate the 81st anniversary of Norm Larson’s birth.

Celebrating Norm Larson
On Sunday, September 8, 2019, San Francisco Heritage marked the 81st anniversary of benefactor Norm Larson’s birth with memories and bluegrass music inside the Doolan-Larson Building on the iconic corner of Haight and Ashbury Streets. Larson, who passed away on February 20, 2018, donated the property to San Francisco Heritage in an extraordinary gift to Heritage and the city to preserve its rich history. Cultural events were a part of the house since Larson moved there in 1985, including frequent concerts held inside the landmark.

The classical-music-loving Larson hosted at least one bluegrass concert in the house, and he certainly would have endorsed the lively conversations and camaraderie of the day. Neighbors, community leaders, friends of Heritage, and relatives of Norm attended to enjoy food, music, tours of the house and, most of all, to raise a toast in honor of the “Duke of the Haight.”

Heritage is actively planning future interpretation and programming of the Doolan-Larson Building. Music and community will certainly be key ingredients.

Holiday Cheer at Haas-Lilienthal House
December will see the return of the annual Holiday Open House and our popular Holiday Victorian Teas at the richly decorated Haas-Lilienthal House.

Holiday Open House
December 8, 2019 (Sunday), 12:00 p.m. - 3:00 p.m.

Join us for an afternoon of holiday cheer with complimentary drinks, food, a craft area for kids, and a visit from Santa Claus. This annual event is a treasured tradition to thank Heritage’s friends and membership for their year-round support.

Free for members. $15 for non-members, in advance, or at the door. Registration will open on Monday, November 4, 2019. Members, please register to attend prior to Wednesday, December 4, 2019.

For more information, contact Rachel Wolf at rwolf@sfheritage.org or at (415) 441-3000, extension 25.

Holiday Victorian Teas
December 13, 14, 15, 2019 (Friday-Sunday)

Enjoy a full buffet of delicious tea sandwiches, warm scones, and delectable petit-fours, plus a selection of tea blends courtesy of Numi—all on silver service and delivered by our period-attired wait staff. Included with your ticket is a docent-led tour of the Haas-Lilienthal House conducted after tea service. While not required, we would be delighted to see you attend in your own period costume or fancy dress.

One seating and tour each day from 2:00 p.m. to 5:00 p.m. Tickets range from $30 to $75 and go on sale on Monday, November 4, 2019. Visit haas-lilienthalhouse.org/holiday-open-house-teas for more information and to reserve your seat.
The 50th anniversary of San Francisco Heritage in June 2021 will provide a chance to examine and discuss the continuing evolution and redefinition of preservation work in the city, as well as Heritage’s important role entering its next fifty years.

Milestone anniversaries, however, are also a convenient chance to reflect. The Heritage Newsletter of January/February 1996 did just that for our 25th year, describing Heritage’s genesis and detailing its first major project:

[In 1971] a group began to coalesce around the shared concern over the demolition of historic buildings in San Francisco. The Western Addition, in particular, suffered from post-war ‘urban renewal’ policies that leveled whole neighborhoods of older houses throughout the country. The possibility of saving some of the Victorian houses in that district precipitated the formation of The Foundation for San Francisco’s Architectural Heritage [as San Francisco Heritage was originally known].

In cooperation with the Landmarks Board, Heritage negotiated with the San Francisco Redevelopment Agency to identify and save some of the best buildings scheduled for demolition. A year and a half later, an agreement was reached to relocate a selection of buildings from proposed new development sites, and, almost two years after that, a dozen houses were saved from razing in what may be the largest house-moving project in San Francisco history.

Most of the relocated buildings came from the block now occupied by Opera Plaza and were moved in groups of four over three weekends in November 1974.

Eight were clustered with existing Victorian houses between Scott Street, Divisadero, Eddy and O’Farrell, to create the Beideman Place Historic Area. They were all listed in the National Register of Historic Places to qualify for federal funds to pay for the cost of moving, which averaged $12,000 per house (roughly $62,000 in 2019, adjusted for inflation).

Heritage saved the buildings with minimum bids as a purchaser of last resort in public auction. The Redevelopment Agency then sought purchasers for the buildings who would agree to rehabilitate them and grant conservation easements to Heritage, ensuring their perpetual preservation.

By 1978, the San Francisco Examiner reported that old Victorians had become “increasingly attractive to folks of all classes...[to] the
rich they have become chic,” but in 1974, it took courage and vision to take on such an audacious project.

Bruce Judd, a volunteer on the project who later served on the Heritage board, noted, “The buyers of these houses were making a great leap of faith. They were pioneers in rehabilitation in a neighborhood that had only begun to experience the Victorian revival.”

For this issue of Heritage News, we look back at some of these pioneers and two buildings into which they took that leap.

The Dowling-Ballard Building
One of the shortest house moves involved one of the most interesting structures. In 1882, contractor John J. Dowling constructed an unusual set of four flats at 1356-1362 Scott Street on the southeast corner of O’Farrell Street. Comprised of two buildings with two flats each, the sides were separated only by a party wall and enclosed within one structural envelope. Ninety-two years later, the Redevelopment Agency wanted the corner for a public-housing project. Heritage took title to the building and it was moved just one block south to become 1239-1245 Scott Street in 1974.

Heritage sought owners who would undertake renovation of the unusual building with assistance from our architectural-services department. Federal funding earmarked for preservation was used by the city to create a Preservation Loan Technical Assistance Program to support Heritage’s work in securing loans and guiding proper rehabilitation.

The estimated cost to purchase and rehabilitate 1239-1245 Scott Street was $138,000 (about $644,000 in 2019 dollars). Native San Franciscans Willie and Ruby Ballard stepped up to take on the four-unit project. As residents of 810 Lyon Street, just a few blocks away, the Ballards, like the Dowling flats, weren’t moving very far.

The Ballards entered into a preservation-easement agreement with Heritage and in return realized tax savings that helped them complete renovation work. Decades later, the heirs of Willie and Ruby Ballard sold the property and it was subsequently converted into four condominiums.

Angled bays and bracketed cornices show the lingering influence of the Italianate style, but Stick elements predominate on the building. Particularly notable are the elaborate caps to the windows over the front doors, which are crowned by squeezed bow pediments. A 2014 repainting of 1239-1241 Scott Street created a divergence in color palettes, with the current “chocolate/vanilla” distinction diminishing the unusual connection between the two sets of flats.

The Hannibal Williams Building
When the block bounded by Turk Street, Van Ness Avenue, Eddy Street, and Franklin Street was cleared for construction of Opera Plaza, 770 Turk traveled one mile west to become 1249-1251 Scott Street and the neighbor of the Dowling-Ballard flats. Despite a long series of absentee landlords, the century-old house remained in fair condition inside and outside when purchased by the Redevelopment Agency. The water-department records show the building being connected to the system in 1868. The original owner and resident was John K. Wood, an accountant for the P.M. Steamship Company.

On Turk Street, the house sat on a wide lot with its long flank fully fenestrated. This made the building an ideal candidate for a corner lot, so after its move, the long façade ran along Ellis Street. The slant-bay Italianate is notable for its fully arched windows. The upper-story windows have ornaments centered above each, breaking the lines of striated molding. Pairs of fluted pilasters flank the main entrance door, surmounted by a lunette window echoing the other windows. The entry porch was removed for the house move and its replacement regrettably is not as elegant as the original. But it remained an extraordinary building, and would have an extraordinary
The buyers of these buildings were making a great leap of faith.

Bruce Judd  
former Heritage board member

Mayor George Moscone appointed Hannibal Williams as a commissioner to the Redevelopment Agency in June 1976, but his tendency not to toe political-party lines may have led to Moscone’s decision not to reappoint the clergyman two years later upon expiration of his term.

Reverend Williams was well known for talking about his struggles with alcoholism as a young man, and he aligned himself with other business and civic leaders who shared their histories of personal addiction in hopes of inspiring people to seek treatment. He founded Liberation House, the only black residential alcohol-and-drug program of its time, and served as chairman of the National Council on Alcoholism in Northern California.

With his background, it was not a surprise Reverend Williams decided years later to provide drug-rehabilitation services at 1249-1251 Scott Street, now owned by Baker Places, Inc. Alterations made to the interior to better suit such care had no impact on the exterior, a condition of the preservation easement that San Francisco Heritage holds on the building.

Great thanks to Don Andreini and William C. Beutner for their contributions to this article.
Return of the Presidio Theatre

On a sunny September weekend, the Presidio Theatre opened to the public for the first time in a quarter century. The rehabilitated historic performing-arts venue, set just south of the park’s main parade grounds, received rave, even astonished, reviews from visitors. Carole Schaffer, who patronized the theater as a teenager in the 1950s, exclaimed to a San Francisco Chronicle reporter, “It’s spectacular. I’m just so amazed how gorgeous it is.”

More than just an attractive rehabilitation, the Presidio Theatre project is a testament to one woman’s vision and dedication. Margaret “Peggy” Haas, the benefactress most responsible for this successful second life, said simply during the open house, “The theater is happy to be alive again.”

In the early twentieth century, concerts and movies for Army post personnel and their families were held inside a drafty gymnasium with the audience sitting on folding chairs. In 1938 the U.S. Army, with Works Progress Administration funding, began construction on a “War Department Theater” to serve as a new social and entertainment center. Made of reinforced and structural concrete, the Spanish Colonial Revival-style building was described in official reports as the “latest in theater construction and operation.” The Presidio Theatre officially opened on July 30, 1939.

The 891-seat venue possessed superb acoustics and not only showed second-run films secured by the Army Motion Picture Service, but hosted national radio broadcasts with some of the biggest names in show business: Jack Benny, Lucille Ball, Bob Hope, and Marlene Dietrich all performed there. Events from a 1947 fashion show (in which enlisted men were surveyed on new dress uniform options) to Christmas pageants to 1970s educational conferences on the Women’s Movement were all held inside.

The first rumors of the end of the Presidio as an Army post were confirmed in April 1978 inside the Presidio Theatre. Post commandant Col. John D. Hamilton announced to a shocked audience of military and civilian department heads that a Defense Department study targeted closing the 202-year-old military installation.

Finally, in 1989, Congress voted to close the Presidio of San Francisco and five years later the U.S. Army turned over the Presidio land and buildings to the National Park Service. The Presidio Theatre showed one last film, “Maverick,” on August 28, 1994. A musical put on the next year would be the last event inside the building for the next 24 years. During the transition, an inventory report assessed...
the building as seismically vulnerable and suffering from deferred maintenance. But the news wasn’t all bad: “The building possesses an extremely high degree of interior and exterior architectural integrity. Although the design is simple—and it was meant to be—the overall impression of the interior is one of sharp, clean elegance. The building, with some minor cosmetic work, has enormous potential.”

That potential required funding, a vision, and a champion to take up the cause. The combination took twenty years to come together.

In 2014, Peggy Haas, in search of a new home for the Children’s Theater Association of San Francisco, found the closed-up Presidio Theatre. The building’s exterior charmed with its red-tile rooflines and its elegant colonnade along the façade, but inside, the electricity was shut off, the roof leaked, and the ceiling had partially collapsed. The stage was still dressed with the set of the musical that had closed two decades earlier.

Haas was intrigued. Questions about the theater’s history, its state of dilapidation, and its unwritten future led her to the Presidio Trust to learn more. Soon a vision coalesced to create a new San Francisco center of arts and culture.

Peggy Haas directed a charitable fund left to her by her father, Peter Haas, the late Levi Strauss & Co. executive. While the Margaret E. Haas Fund provided rehabilitation money, Peggy Haas the individual provided the dedication and enthusiasm to make the project a reality.

It took $40 million and four years of planning and construction. The Presidio Trust, with additional support from The Marin Community Foundation, worked with a team that included Hornberger+Worstell, Plant Construction Company LLP, Knapp Architects, Paoletti Consulting, and Auerbach Glasow to complete the project. Peggy Haas visited weekly, brought cookies to the construction workers, and stewarded the project through myriad details from seat widths to rental rates.

The Presidio Theatre is open again, and even more grand than generations of old movie-watchers remember. The reduced seating capacity of 600 is cozier than the original plan, but the building is far more versatile. The original shallow stage of the theater, appropriate for motion pictures and radio shows, needed expansion to accommodate a full range of live performances and art practices. In a major engineering feat, the historic plaster proscenium was moved out 16 feet to create room for a deep stage. Excavation doubled the size of the basement, adding dressing rooms, rehearsal space, and ADA-compliant restrooms. An outdoor pavilion is set in a courtyard addition and new elegant landscaping and lighting welcome visitors.

For all that is new and state-of-the-art, original details and historical features are retained, including the old projection booth and auditorium.
ceiling fixtures. The interior is intimate, welcoming, even embracing. Indeed, Haas has described the feeling as the theater “hugging you with its curves.”

The schedule of programs for 2019–2020 includes a silent film shot in the Presidio in 1915, magician Andrew Evans, Latin-jazz artist John Santos, the San Francisco Mime Troupe, and a flamenco performance-art work with a feminist theme.

Such variety hints at the broad and eclectic offerings the new space can host in the years to come. Peggy Haas can’t wait: “Our arts and culture have defined who we are as Bay Area residents for generations,” she said, “and it will be exciting to see what develops and flourishes here at the Presidio Theatre.”

The Bob Hope Show entertaining soldiers at the Presidio Theatre in the 1940s.

Peggy Haas, Presidio Theatre champion.
Maestrapeace Book Released

This year marks the 25th anniversary of Maestrapeace, the iconic five-story mural that adorns two sides of the Women’s Building, El Edificio Mujeres, at 3543 18th Street in San Francisco’s Mission District. Completed in 1994, and restored by the original muralists in 2012, this colorful and richly-detailed public-art piece is a tribute to the often-obscured history of women’s contributions to societies worldwide.

On Sunday, September 8th, San Francisco Heritage joined community members at the Women’s Building, a beloved community center serving women and girls since 1979, for the launch of a gorgeous new book celebrating Maestrapeace and the seven multicultural and multigenerational women who created it: Juana Alicia, Miranda Bergman, Edythe Boone, Susan Kelk Cervantes, Meera Desai, Yvonne Littleton, and Irene Pérez. All were present to sign copies of the book, titled Maestrapeace: San Francisco’s Monumental Feminist Mural. Co-sponsored by Heritage, the event featured a reading from the poet Leticia Hernández, whose poem “El Círculo Del Cuento, The Story is a Circle,” is featured in the book. Alice Walker, the award-winning author, poet, and activist who has previously showcased her work at the Women’s Building and whose poetry is also included in the book, was in attendance.

As part of Heritage’s broader commitment to more fully recognize the city’s diverse cultural heritage, including its support of the Latinx community’s continued cultural and economic vitality, we are proud to support the Maestrapeace book, co-published by Heritage, with a grant from the Alice Ross Carey Preservation Fund. It is now available for purchase from publisher Heyday Books.

Making Maestrapeace

This beautiful book takes readers on an extended tour of the mural, which details every aspect of its creation through to its restoration and continuing legacy. Angela Y. Davis, whose thoughtful essay opens the book, provides a rich history of the mural and the brilliant women who helped execute it. Over 100 volunteers assisted Juana, Miranda, Edythe, Susan, Meera, Yvonne, and Irene, who together imagined, designed, and created the mural, and across the book’s pages these women share stories of working on this monumental project. From photographs of the artists at work, mural sketches, and quotes, the book details the life-long friendships and community-leadership roles that would extend far beyond the designing and painting of the mural. Poetry included from women inspired by Maestrapeace is a testament to the creative spirit the mural project continues to foster across the local community and beyond.

Now one of the most well known murals in the United States, Maestrapeace lies within a tradition of public art that speaks for the disenfranchised. According to Davis, it “simultaneously situates itself within a tradition of feminist politics that prioritizes the uplifting of women who are poor and racially oppressed and who forge legacies of resistance and transformation.” The series of iconic female figures that adorn the building powerfully embodies this ideal, from
awesome goddesses representing various global cultures to real-life women—activists, organizers, and artists—who have bettered our society through their contributions.

These inspiring images define the rise of women, particularly women of color, as a powerful force representing the hope for our planet’s future. The pinnacles of the mural—Nobel Peace Prize recipient Rigoberta Menchú Tum on the building’s Lapidge Street entrance and the Goddess of the Light, Creativity, and Rebirth on the 18th Street entrance—guide the mural’s message of peace from great heights.

Surprisingly, during the mural’s planning, the San Francisco Landmarks Preservation Advisory Board raised concerns about the Goddess of Light imagery—a nude, pregnant, and brown female figure—as being at odds with the historical character of a building constructed by the German community as the Mission Turn Verein Hall in 1910, and designated a city landmark in 1985.

According to Davis, this temporarily impeded city funding of the project and caused delays in the execution of the mural. Decades later, when The Women’s Building was listed in the National Register of Historic Places in 2018, Maestrapeace was acknowledged as an essential feature:

A sufficient body of scholarship has developed to establish second wave feminism as a social movement critical to U.S. history. The Women’s Building [TWB] is exceptional in this history for the scale of its ambitions, which match the large social hall it purchased in 1978 when it was founded, and for the breadth of social issues it has addressed. [...] The period of significance [1978-1994] captures the beginnings, formation, and consolidation of TWB, culminating with the creation of the major mural project, Maestrapeace, which visually communicates the organization’s mission of supporting and celebrating women across time and around the world.

The significance of Maestrapeace will also be recognized in the city’s first Latinx historic context statement, a grant-funded community-based project undertaken by Heritage in partnership with the San Francisco Latino Historical Society. Nuestra Historia: Documenting the Chicano, Latino, and Indígena Contribution to the Development of San Francisco will identify Maestrapeace as a major part of the Community Mural Movement, which still has a “profound effect on the visual language and texture of the Mission District, as well as on San Francisco as a whole.”

Maestrapeace the mural speaks to the cultural moment we are in today, when women’s resistance is so essential in fighting bigotry, racism, war, and hate. Now, Maestrapeace, the book, enriches the appreciation for this ground-breaking mural, and makes its inspiring message accessible to viewers across the globe.
Bimbo’s 365 Club

When Arthur “Monk” Young hired Agostino Giuntoli as a cook for his nightclub, he had difficulty pronouncing the young man’s name. Young resorted to the nickname “Bimbo,” a diminutive version of the Italian word for boy, bambino. The name stuck to Giuntoli, who was called Bimbo—and even Mr. Bimbo—long after his boyhood and into his years as the best known nightclub host in San Francisco.

Recognized by San Francisco Heritage in 2014 as one of our 100 Legacy Bars and Restaurants, Bimbo’s 365 Club at 1025 Columbus Avenue is now being nominated—with Heritage’s assistance and support—to the San Francisco Legacy Business Registry.

Still run by family members 27 years after Agostino “Bimbo” Giuntoli’s passing, the club’s allure of sophisticated decor invokes nights of dinner theater, dance palaces, and black-tie dress codes. On Friday, May 1, 2020, Bimbo’s 365 Club will be the setting of Heritage Soirée 2020.

The 365 Club began life in 1931, run by Giuntoli and Young on the third floor of a building at 365 Market Street near the southeast corner of Fremont Street. The address may have inspired the decision to be open year-round, as later advertisements promoted “open 365 days,” and in later years “The World’s Best Dinner” was offered at a starting price of $3.65. A typical evening would see the club open at 5:00 p.m. for cocktails, dinner beginning at 6:00 p.m., dancing starting at 7:00 p.m., and performances by show girls, singers, comedians, and other vaudeville acts at 8:00 p.m., 10:00 p.m., and 1:00 a.m. If that wasn’t enough, there were backroom gaming tables for those in the know. Researcher Barrett Reiter describes the club in its Prohibition years as a speakeasy which “navigated the fine line between legal entertainment and illegal alcohol and gambling, surviving periodic raids.”

Giuntoli bought out his partner in 1936, and became the prominent face of the business now called “Bimbo’s 365 Club.” In 1939, the racy nightlife travel guide Where to Sin in San Francisco, identified Bimbo’s as “The Complete Hot-Spot,” and previewed the satisfactions to be found within: “You’ll like the food, which is superb, because it was cooked by Bimbo. You’ll like your drinks because they’re good. You’ll like the Girl-in-the-Fish-Bowl because she’s very naked. You’ll like the show, because it had been imported from Hollywood, with a full quota of wild, beautiful women with long legs...”

The “girl-in-a-fishbowl” is a reference to Bimbo’s unique attraction. Behind the club’s bar a tiny living “mermaid” floats in a small aquarium grotto, an illusion relying on mirrors, a basement set, and models employed to take on the character of “Dolphina.” The gimmick moved to Columbus Avenue with the club and has remained an enduring attraction. Mermaids are etched into mirrors and windows, appeared in ads and on cocktail napkins, and in the club lobby a statue by
Italian sculptor Cesare Viviani celebrates the Dolphina character in white marble.

In 1951, Bimbo’s 365 Club left Market Street to take over an Art Deco building designed by master architect Timothy Pflueger for the former Bal Tabarin nightclub (1931-1950) at 1025 Columbus Avenue on the corner of Chestnut Street. The new neon marquee, emblazoned with “Bimbo’s 365,” became an icon of city nightlife and an informal landmark of the North Beach neighborhood.

Supper clubs, with their bands and live shows, declined in popularity in the 1960s, and Bimbo’s last night with nightly dinners and shows open to the public was New Year’s Eve 1969. San Francisco Chronicle columnist Herb Caen wrote a eulogy to the business model:

[T]he 365 is/was a true nightclub in a style we will never see here again. Chorus girls! The first local live nude—“The Girl in the Fishbowl.” Jugglers, dance teams, standup comics, crooners, chantoosies, Stage Door Johns, a proper band in proper uniforms and a leader with a baton long enough for the Symphony. Multi-course dinners, Red Cap Sparkling Burgundy in the silver bucket, and a nice-bucketed lady in a silver fox stole topped by a gardenia bought from the “pro” in the men’s room. All over, done for.

But Bimbo’s wasn’t quite finished. Under the stewardship of Bimbo’s son-in-law Graziano Cerchiai, the club transitioned to become a rental
venue for concerts and private functions. In the 1980s and 1990s, Bimbo’s provided a home for stand-up comedy recordings, the nascent San Francisco Jazz Festival, the Tattoo Ball, Acid Jazz and Swing-Dance movements, and musicians who would go on to worldwide fame and acclaim such as Adele, Beck, the White Stripes, Erykah Badu, Fiona Apple, and Gloria Estefan. Today, Agostino Giuntoli’s grandson Michael Cerchiai oversees the nightclub his grandfather opened 88 years ago.

The Bimbo’s building at 1025 Columbus Avenue is listed as a historic resource by the San Francisco Planning Department, but is not a city-designated landmark, nor is it on the National Register of Historic Places or the California Register of Historic Resources. Based on findings in a 1984 survey of North Beach conducted by the Planning Department, it appears to be eligible for local, state, and national designation.

With research commissioned from architectural historian Barrett Reiter, Heritage has assisted in nominating Bimbo’s 365 Club to the San Francisco Legacy Business Registry and will strongly support its listing.

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**Soirée 2020**

Save the date of Friday, May 1, 2020, to join us at historic Bimbo’s 365 Club for a celebratory night of landmarks, luminaries, and legacy businesses of North Beach. Soirée 2020 will be an evening filled with sights and sounds of history of this legendary San Francisco icon and the many amazing performances hosted there throughout the decades. Come in black tie or creative Supper Club costume and enjoy cocktails, dining, silent auction, and dancing with a special tribute to Bimbo’s history. For more information, visit contact Rachel Wolf at (415) 441-3000, extension 25, or rwolf@sfheritage.org

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**COURTESY OF BIMBO’S 365 CLUB**

Women’s restroom in Bimbo’s 365 Club

**COURTESY OF BIMBO’S 365 CLUB**

Interior of Bimbo’s 365 Club, site of Soirée 2020
People

Kerri Young joins us as our new Communications & Programs Manager. Born and raised in San Francisco, she feels lucky to dedicate her work to the city’s cultural-heritage sector. Working on community projects to help engage the public in history, most recently she ran the California Historical Society’s K-12 Teaching California initiative.

Working closely with Woody LaBounty, who recently came on board as Heritage’s new Vice President of Advocacy and Programs, Kerri looks forward to helping advance Heritage’s mission through the production of public programs and educational initiatives.

She will also continue her passion for cultivating community partnerships, and will help produce new creative content for the organization’s communication channels. Beyond that, she is looking forward to collaborating with staff on how to grow and diversify her role based on Heritage’s need as a growing organization.

At the California Historical Society, Kerri led the Teaching California project, including serving as the lead on the development of the project website at teachingcalifornia.org. This standards-aligned program spotlights California’s rich archival resources, and helps ensure that they are readily accessible to all K-12 students.

Previously, Kerri was an Engagement Manager with the non-profit Historypin, an organization that develops and maintains storytelling methods used by cultural organizations expand their communities. She built and managed community relationships in San Francisco and across Historypin’s US-based partnerships, and helped implement and experiment with new audience-participation strategies within the cultural-heritage sector. Kerri is a proud visual-arts graduate of Ruth Asawa School of Arts, and has fond memories watching Giants games at Candlestick with her dad. She continues to lose the salami-toss at her North Beach grade school’s annual Fleet Week bazaar.

“I am grateful to be part of an organization that cares not only about the preservation of our built heritage, but of our cultural communities. San Francisco is my hometown, and I’ve been lucky to work for heritage organizations in the city that have each day increased my appreciation for its amazing people and places.”

Kerri can be reached at kyoung@sfheritage.org or (415) 441-3000, extension 22.

Rachel Wolf joins us as our new Executive Assistant. Born with a passion for animals and nature, Rachel has been dedicated to animal advocacy and non-profit work for over twenty years. With her enthusiastic, detail-oriented style and pleasant sense of humor, she is a welcome addition to the Heritage staff. Rachel will work closely with President & CEO Mike Buhler and Vice President of Advancement Deborah Grant, as well as helping to support Heritage’s Board of Directors.

Prior to SF Heritage, Rachel worked at Calvary Presbyterian Church, managing several aspects of their operations, including Marketing, Human Resources, Events, and Annual Giving programs. She has also worked at the California Academy of Sciences, providing high-level assistance to the research directors and board members, as well as the animal-rights organization PETA.

A San Francisco native, Rachel likes to say she was raised by hippies and drag queens in the 70’s, and is deeply grateful for an upbringing uniquely San Franciscan and filled with dazzling joy and inclusivity.

She has lived in the Richmond District for over 25 years, and shares a love-hate relationship with Karl the Fog. In her free time, you might find Rachel hiking and photographing the fog while simultaneously complaining about it, caring for her two cats, Diego and Nola, kayaking, and visiting New Orleans whenever possible.

Rachel is excited about this new chapter with Heritage, continuing to contribute her experience and enthusiasm to the greater good.

Rachel can be reached at rwolf@sfheritage.org or (415) 441-3000, extension 25.
December 8, 2019, 12-3 p.m.
Holiday Open House