Celebrating 50 Years of San Francisco Heritage

Haas-Lilienthal House
Artwork by Jeremy Fish
Courtney Damkroger: I’m pleased to introduce Paul Littler, who will take over as board chair in July 2021. Paul is a structural engineer and Associate Principal at Holmes Structures.

As 2020 came to a close, we said goodbye to two long-time board members, Nancy Gille and Doug Tom, as well as President and CEO Mike Buhler. Nancy and Doug have completed their nine-year terms, both with distinction.

Nancy and Doug contributed in ways too numerous to list here. Nancy’s role in the capital campaign, service as board chair, hosting of the Summer of Love Soirée, and ongoing commitment to the Doolan-Larson Building are stand-outs. Doug also gave his all to Heritage by serving as Treasurer and providing guidance and advice on all matters fiscal and administrative. It comes as no surprise that even though each of their board terms has come to an end, both have agreed to continue serving Heritage. Nancy will remain our representative for the Doolan-Larson Building, and Doug has agreed to join the Search Committee for our next CEO. We’re grateful for their time and expertise.

On December 8, the Heritage board and staff also said goodbye to Mike Buhler, CEO since 2010. Mike’s tenure at Heritage saw significant growth for the organization (see next page), and he leaves Heritage substantially more accomplished with great potential for continued growth.

Finally, Jeremy Fish (see cover and page 11) finished his artist-in-residency program at the Doolan-Larson Building. Our thanks go to Jeremy for the enthusiasm with which he embraced the opportunity, and for his many generous contributions to Heritage.

Paul Littler: It has been a busy period for the Personnel Committee as we embark on the daunting task of filling Mike’s position. Members of the Personnel Committee (Debbie Cooper, Christoph Lohmann, Courtney, and myself) have teamed up with Tara Sullivan and Doug Tom to form the ad-hoc Search Committee.

The Search Committee’s mission is to identify and guide Heritage towards the best approach for selecting a new President and CEO. So far, the Committee has worked on defining a draft job description as well as important criteria desired in a new candidate. As Courtney has highlighted in previous Chair updates, one of Heritage’s goals is to work towards diversity among our staff and directors. This will continue to be a key criterion incorporated into the search.

As you can imagine, filling such an important position at Heritage requires careful thought and planning, including potential support from those with experience in this field. Therefore, the Search Committee has initiated discussions with consultants who specialize in executive searches, and will create a shortlist of those who are a good fit to assist us in our search. We understand the importance of having a President and CEO who integrates well with the culture of Heritage, who understands and is committed to its mission and can lead the organization to success. We therefore acknowledge that this process may take some time in order to find the right person, but finding the right person is the priority! Look out for more updates soon.
Saying Farewell to President & CEO Mike Buhler

In December 2020, San Francisco Heritage bade farewell to Mike Buhler, who had served as President and CEO since 2010. Starting in January 2021, Mike will begin a new role as President and CEO of the Fort Mason Center for Arts & Culture, where he will focus on preserving and programming one of San Francisco’s most historic landmark districts.

During Buhler’s tenure, San Francisco Heritage achieved a number of firsts, helping to enact the first Legacy Business Registry in the country in 2014, completing a $4.3 million capital campaign in 2018, and experimenting with highly successful arts collaborations at Heritage’s historic properties, the Haas-Lilienthal House at 2007 Franklin Street and the Doolan-Larson Building located at the corner of Haight and Ashbury Streets.

We asked Mike to answer a few questions reflecting on his time at Heritage, and how Heritage can look ahead to its next 50 years.

Do you think your job responsibilities changed from the time you were hired to now? What is something unexpected that came up in your role leading Heritage?

I came to this position with a focus on preservation advocacy, having spent my career up until that point in roles devoted to fighting for historic places. Although advocacy remained at the core of Heritage’s mission, I had to learn a whole host of skills on the job, whether it be fundraising, historic-sites management, capital planning, or — especially in this past year — crisis management. When the board decided to launch a capital campaign to restore the Haas-Lilienthal House in 2012, and Norm Larson bequeathed the Doolan-Larson Building to Heritage in 2018, I learned first-hand the challenges and responsibilities of being the owner of historic properties. Although sometimes daunting, these projects have enabled Heritage to “walk the walk,” lead by example, and empathize with property owners, which I think helps make us much more effective advocates.

What is one of your favorite memories of being at Heritage? Your proudest accomplishment?

There are actually two accomplishments — totally unrelated — that are most meaningful to me: our work in creating the Legacy Business Registry and the restoration of the Haas-Lilienthal House.

Heritage became a national leader in redefining what historic preservation is all about when we launched the Legacy Bars & Restaurants project in 2013, which inspired the city to enact the first legacy-business registry in the country in 2015. I knew we were doing something right when Carl Nolte declared in a 2013 column, “You know you’re not in Kansas anymore when the guardian of your city’s heritage asks the citizens to help draw up a list of bars, dives, and haunts that have become part of the city’s cultural legacy.” The registry flourished, with now more than 250 businesses and nonprofits listed. The term “legacy business” is now commonplace and widely embraced — not only among preservationists but elected officials, business owners, and the general public. It has made our work as preservationists much more people-focused, diverse, and relevant — especially during the pandemic.
The restoration of the House was another definite high point, after toiling away for many years against long odds to raise the funds needed. It was gratifying to work alongside the family descendants (and so many others!), especially Alice Russell-Shapiro and John Rothmann, whose pride and dedication were truly inspiring. It was wonderful to celebrate the triumphant end of the campaign with so many Haas-Lilienthal descendants in 2018. They embraced and supported me in this role, generously shared their memories, and made me feel like a member of their family. Yet another unexpected joy of my time at Heritage!

You've been in the preservation world for many years. What have you seen as the biggest changes in the field, and how (if at all) has that influenced Heritage’s ongoing work?

Although it still has a long way to go, the preservation field has gradually moved beyond its traditional focus on high-style architecture and exclusive physical-integrity standards towards a more community-focused, inclusive approach. San Francisco has distinguished itself as a leader in this evolution, with the Planning Department’s early focus on social heritage and cultural districts, and Heritage’s work in recognizing the cultural significance of legacy businesses. Historic places are no longer seen as precious artifacts not to be touched, but are instead seen as living repositories of memory, experience, and creativity that anchor and build communities. Heritage has tried to live these values in how we manage our own historic properties, encouraging experimentation and irreverence through programs such as Mayhem Mansion and “Still Standing” with the Joe Goode Performance Group.

Heritage is celebrating its 50th anniversary this year. What are your hopes for the organization as it celebrates this milestone and moves into the next fifty?

First and foremost, I hope that Heritage will be able to continue the important public outreach initiatives launched early last year (2020) and highlighted throughout the pandemic, especially Heritage in the Neighborhoods. I’m so proud of how this new program has made our historic places and legacy businesses more accessible and valued, especially as many now struggle to survive. Heritage in the Neighborhoods, the Landmark Fund, and similar initiatives will be critical to realizing another elusive goal that guides Heritage’s mission now and in the future — that is, to be truly representative of San Francisco and its people in our work, our board, our staff, and the places we strive to protect and celebrate.

Can we expect any collaborations between Fort Mason and Heritage in the future?

For starters, several Fort Mason resident organizations are eligible for the Legacy Business Registry, including the Fort Mason Center for Arts & Culture itself. We could certainly use Heritage’s help in nominating them! In my view, the Fort Mason Center’s radical transformation in the 1970s from Army port of embarkation to a campus for arts and culture is a quintessential expression of San Francisco’s progressive roots. As Heritage works to document the city’s counterculture past at the Doolan-Larson Building, Haight-Ashbury, and beyond, I hope you’ll keep us in mind!

Left to right: Mike sitting at Aub Zam Zam’s bar at 1633 Haight Street with then-staff member Desiree Aranda, and San Francisco Chronicle columnist J.K. Dineen, c.2015. Zam Zam, included in Heritage’s Legacy Bars & Restaurants program that launched in 2013, was also included in Dineen’s book “High Spirits: The Legacy Bars of San Francisco,” and today is on the San Francisco Legacy Business Registry; A replica of Britex Fabrics’ iconic sign being installed on their new location at 117 Post Street in November 2020. Britex Fabrics was one of the very first businesses that Heritage, under Mike’s direction, helped nominate to the Legacy Business Registry in 2016.
Across 2021, Heritage will celebrate and commemorate fifty years of effort and dedication to San Francisco’s architectural and cultural identity. Born from an idea hatched by friends Charles Hall Page and Harry Miller over brown-bag lunches in St. Mary’s Square, the articles of incorporation to create the “Foundation for San Francisco’s Architectural Heritage” were signed on July 11, 1971.

While we continue to monitor and navigate the restrictions of the Covid pandemic and work alongside colleagues and city officials to aid the city’s recovery, Heritage is also still committed to recognizing and celebrating our milestone 50th anniversary in a big way.

Despite restrictions on in-person events and uncertainty over when those might change, an anniversary committee is researching different Soirée scenarios in which the Heritage community can come together safely. Simultaneously, the committee is planning programs to encourage people to celebrate Heritage’s birthday though fun explorations across the city. While these ideas are still gestating and dependent on changing public-health restrictions, other anniversary-related activities are already lined up.

In 2021, we will memorialize Heritage’s first five decades with the release of a short documentary and the publication of a 60-page full-color booklet, each a creation made possible by the generosity of long-time supporters and the participation of important individuals — some of whom have been with us from the beginning. Both the film and the booklet will feature stories, images, and memories touching on the major preservation challenges and lasting successes over the past fifty years. Release of each is planned to occur with our annual Soirée.

The next three issues of Heritage News will also include stories looking back on Heritage history. Throughout the year our social-media channels and sfheritage.org website will feature articles and photographs highlighting organizational milestones and showcasing San Franciscans sharing places significant to their lives. Our annual fall Lecture Series will address Heritage’s role and impact throughout the decades on big issues — subjects such as changing architectural tastes, housing needs, legacy-business survival, neighborhood dynamism, and cultural vitality — as well as the shifting threats and evolving strategies for saving what makes San Francisco special.

A 50th anniversary is not only a chance to reflect but is also an imperative to look forward, a perfect opportunity for reevaluation and redefinition, a moment to examine relevancy and effectiveness. How can preservation adapt, expand, and meet the challenges our city faces? How does Heritage ensure its important work reaches and engages with all San Franciscans?

In anticipation of our Golden Anniversary, the Landmark Fund was created in 2017 to ensure that the city’s official inventories of historic landmarks and legacy businesses reflect the diversity of its people and places. The fund has helped designate places such as Ingleside...
San Francisco Heritage begins its 50th anniversary year with the establishment of The Joe and Libby Fee Endowment Fund for San Francisco Heritage. This new endowment fund, created by a Heritage supporter in memory of San Franciscans Joe and Libby Fee, and established with a significant gift in honor of Mrs. G. Bland Platt, will provide funding for community educational programming and projects related to historic and cultural preservation in the neighborhoods roughly bounded by Marina Boulevard, The Embarcadero, Market Street, Geary Boulevard, and Lyon Street, including but not limited to the Marina, Pacific Heights, Japantown, Nob Hill, Chinatown, Russian Hill, Telegraph Hill, North Beach, and parts of the Fillmore and Financial Districts. In addition, endowment-fund proceeds can be used for projects within the Ewing Terrace and Alamo Square neighborhoods.

Examples of Heritage’s work that distributions from the fund will make possible include educational programming and materials, nominations for historic designation, and surveys within the specified geographic areas. Heritage programs such as Heritage in the Neighborhoods and the Landmark Fund, will particularly benefit. Each celebrates and defends historic resources, legacy businesses, underrepresented buildings, districts, and nonprofits.

“We are extremely grateful for this new support,” said Woody LaBounty, Heritage’s Interim President & CEO.

For more information on making a gift to support Heritage’s work, please contact Woody LaBounty at wlabounty@sffnew.org or at 415-441-3000 x 20.

Presbyterian Church, the National Japanese American Historical Society, and the Mission Cultural Center for Latino Arts, bringing preservation work to every corner of San Francisco. Last year’s launch of Heritage in the Neighborhoods was a continuation of this resolve, focusing Heritage resources directly to those “corners” to engage and support their communities and protect locally significant places.

This first issue of Heritage News in our anniversary year reflects some of our ongoing reconsideration of preservation’s role and responsibilities to society as we enter our next half-century. We will still fight for the important buildings, businesses, and public spaces that define San Francisco. But we will also expand preservation work beyond a small sphere of professionals and amplify community voices.

We will clearly state our commitments to racial and social equity in our work and continually measure our progress. We will explore how art and performance can activate and draw new audiences to appreciate and understand historic sites such as the Doolan-Larson Building.

2020 has been a year of loss, marked by isolation, injustice, uncertainty, anxiety, and grief. “Preservation” as a word, and as a field, has always incorporated the experience of loss; it is its counterpoint, and so is needed now more than ever. As we recover, as we find ourselves on safer ground and news begins to brighten, our duty at Heritage is not to short-change our mission by letting this past year push us into being conservative or by thinking in limited ways. Our work is too important.

Charles Hall Page, the man who started Heritage with Harry Miller when both were in their 30s, said “youth and naïveté played a big role in the preservation of San Francisco.” Heritage can no longer be called young and the years have certainly worn off any naïveté. Like so many other cultural institutions across the country, Heritage has experienced, and continues to face, a challenging financial picture. But the energy and big-thinking that launched Heritage in 1971, and saved so much of the San Francisco we cherish today, has to continue. With the support of our community, with your help, we will make sure our 50th year, and each one after that, is a big one.
Historic Preservation and a Community Legacy

BY KAREN KAI

Karen Kai is a member of the Issei Women’s Legacy Project, working to create an enduring recognition and understanding of the first-generation Japanese women who created the Japanese YWCA building in San Francisco. Karen has participated in community planning and historic preservation efforts since the mid-1990s and is a co-author of the groundbreaking JCHESS (Japantown Cultural Heritage and Economic Sustainability Strategy) that inspired the city’s Cultural Districts Program and forms the basis for the Japantown Cultural Heritage District. She is currently vice chair of the board of Asian and Pacific Islanders in Historic Preservation (APIAHiP).

Some places have a special connection and meaning in peoples’ lives that are both enduring and ephemeral. Preserving them becomes a journey that leads to deeper and more satisfying understanding of ourselves, our communities, and our society. For me, a third-generation Japanese American, such a journey began and continues at 1830 Sutter Street in San Francisco’s Japantown.

Now listed on the National Register of Historic Places and soon to become a San Francisco city landmark, the Japanese YWCA/Issei Women’s Building was first known to me as a site of the Nihonmachi Little Friends (NLF) Preschool. The building on Sutter Street is flanked by the Japanese Cultural and Community Center of Northern California (JCCNC) on the west and the Buchanan Hotel on the east, and across the street stands a mix of original 19th-century Victorian homes and redevelopment-era buildings.

With its modest front entry and enveloping walls, 1830 Sutter is easily overlooked as a Japanese community building. I had never particularly noticed it nor visited it until 1994, when my husband and I...
went to enroll our son at the NLF preschool. As the teacher explained the program to us, my eyes kept wandering around the interior of the large room that housed the preschool. Dark beams, decorative inserts, cutout ranma (transoms) sitting above a raised stage with a moon window — all conveyed the Japanese heritage of the space. Despite being well aware of NLF’s outstanding reputation, my visit left me with more questions about the building than the program. There was little information about the structure on hand and I told myself that someday I’d have to look into its history. Years passed, and as my son entered elementary school I continued working with NLF as a board member.

Then in 1996, the San Francisco YWCA announced that it was selling the building to raise money for its operations, thrusting an urgent need upon the Japantown community to safeguard one of the few Issei-generated buildings that remained intact and in public service. None of the tenants nor organizations in the Japanese or African American communities (the latter also had significant history at the site) had the capital to make the purchase. Our last hope of keeping the building in community hands rested with Japantown seniors, with some vaguely recalling a right of first refusal or promise to credit the Issei (first-generation Japanese) for their original contributions if the building were to be sold. We were taken aback when further research revealed YWCA’s promise, recorded in their own board minutes, to purchase and hold 1830 Sutter in trust for its Issei women founders. Although these women had actually paid for the building, they could not hold title to the property due to the notorious Alien Land Law, which prohibited Japanese immigrants from owning property in their own names. The YMCA promise gave the Japanese community a tangible legal argument for community ownership of the building!

Through the upheavals and diasporas of World War II-era internment and redevelopment, the Japanese American community had forgotten that the Issei women had established a legal land trust. More research uncovered the role of Japanese YWCA leader Yona Abiko, whose husband, Kyutaro, had used similar trusts to evade the Alien Land Laws. Clearly the San Francisco YWCA carried a remarkable legacy. Their predecessors had acted courageously, at risk of legal penalties including imprisonment and loss of the property, to enable the Issei women to fulfill their dreams despite the racist laws that stood in their way.

The YWCA refused to acknowledge the trust, dismissing the language of their minutes as merely indicating that the groups “trusted” one another. Their stance led to a community lawsuit sustained by pro-bono lawyers and their Japantown community supporters until its settlement in 2002. Ultimately, the YWCA received a substantial sum of money in the settlement, but at the steep cost of abandoning the legacy of their predecessor’s courageous stand against racism in the 1920s.

For the Japanese American community, the settlement was a multi-faceted victory. NLF was permitted to purchase 1830 Sutter, and we regained a priceless part of our community history that would have been lost. Building-ownership has protected and supported NLF’s program of cultural education and engagement of new generations in community life. And NLF’s voluntary agreement to serve as the steward of both the building and the Issei women’s legacy stands as a bold model for the creation of lasting benefits through historic and cultural preservation.

For myself, I visited a preschool and in the end felt myself engaged in graduate-level study. I was introduced to historic preservation’s importance in bridging generations and cultures, which gives meaning to the guidance of Pericles: “What we leave behind is not what is engraved on stone monuments, but what is woven into the lives of others.” I am grateful to my teachers and companions who inspired me along this journey and in my future involvements in community, cultural, and historic preservation.
New Landmark Designations Spotlight San Francisco's Diverse Histories

BY WOODY LABOUNTY

On November 6, 2020, California’s State Office of Historic Preservation recommended two Heritage-sponsored projects for inclusion on the National Register of Historic Places. The Mission Cultural Center for Latino Arts at 2868 Mission Street was established in 1977 in a former furniture-store building. Over its more than 40 years of existence, Centro Cultural de la Misión has made fundamental contributions to the field of Latino arts and culture in San Francisco and beyond, producing arts and cultural programming for local, national, and international audiences. Sponsored through Heritage’s Landmark Fund, the nomination was written by Jonathan Lammers and Desiree Aranda.

The Buon Gusto building, a former sausage-making factory and offices at 535 Green Street, was also recommended to the Keeper of the National Register. Designed by master architect Martin Rist, the industrial structure was built in 1948 in International/Modern Style. The nomination recognized the distinctive building as “a testament to the Italian community’s sausage-making trade in North Beach.” Katherine Petrin prepared the nomination on behalf of the Telegraph Hill Dwellers with a grant from Heritage’s Alice Ross Carey Fund.

In early October, Heritage joined a coalition of community advocates and organizations to form Friends of the Lyon-Martin House and support city landmark designation of 649-651 Duncan Street, the former residence of pioneering lesbian feminist activists Del Martin and Phyllis Lyon. Supervisor Rafael Mandelman introduced the landmark initiation days after. In December, Heritage also helped draft city landmark initiations for Sundial Park in Ingleside Terraces, which was introduced by supervisor Norman Yee, and the Willis Polk-designed bank building at 1 Montgomery Street, brought forward by supervisor Aaron Peskin.

The University of California, San Francisco (UCSF) announced that it intends to remove Bernard Zakheim’s mural cycle, The History of Medicine in California, from the Parnassus campus’s Toland Hall into storage. An as-yet undefined task force would be charged with advising on options for the display of the murals “in a publicly accessible setting, either on a UCSF campus or a museum or other institution.” Heritage will continue to fight for a resolution that keeps the murals intact on the Parnassus campus.

Advocacy for legacy businesses remains a Heritage priority as restrictions and enforced closures due to the Covid pandemic imperil some of the city’s most venerable bars, restaurants, and community spaces. In addition to using our social-media platforms daily to spotlight legacy businesses and broadcast fundraising campaigns for their survival, we are pushing for new benefits directed to the city's Legacy Business Registry. We encourage the Heritage community to amplify our voice by reaching out to their district supervisors, advocating for emergency support grants to legacy businesses. While all small businesses in the city need aid, the Legacy Business Registry is already in place to distribute benefits and represents a vetted list of businesses essential to San Francisco’s identity and vitality.
In 2020, our Heritage in the Neighborhoods program sparked two affinity groups focused on neighborhood preservation issues and advocacy. Heritage produced month-long spotlights on the Parkside and Marina Districts in July and October, respectively, offering a review of the history, architectural characteristics, and cultural fabrics of the two neighborhoods. At the conclusion of each month, Heritage organized virtual town halls open to anyone interested in participating in a neighborhood-focused preservation group. While restricted to organize and meet virtually, both groups quickly made substantial progress in identifying priorities and initial projects relevant to their neighborhood’s specific needs and strengths.

After considering the formation of a potential historic district of early houses, Parkside Heritage decided first to pursue landmark designation for Stern Grove’s Trocadero Inn. The former roadhouse, constructed in the 1890s, is governed by the San Francisco Recreation and Park Department and has been rented out for parties, weddings, and other events for decades. After issuing a press release of their formation and desire for the landmark designation, members of Parkside Heritage met at the Trocadero with district supervisor Gordon Mar and members of the park department to discuss the potential designation. Draft language for a landmark initiation was provided to the supervisor’s office and he has expressed a strong interest in pursuing introduction in the coming weeks.

After two meetings, in November and December, the new Marina Heritage group prioritized spotlighting Chestnut Street, the neighborhood’s dense commercial corridor of many family-run legacy businesses and intact Art Deco and Moderne storefront buildings. To assist the businesses struggling through the restrictions of the Covid pandemic, Marina Heritage is planning a robust interpretive program highlighting significant groceries, delis, theatres, and restaurants, with an intent to use history and architectural appreciation to attract customers and build neighborhood awareness and pride. Ideas include a free printed booklet and map, a self-guided walking tour, new social media channels, and a website, with any or all of these in possible combination. A follow-up meeting for the group is tentatively scheduled for January 21, 2021 (see pg. 16).

Both Parkside Heritage and Marina Heritage are open to anyone invested in their missions and success. Please contact Kerri Young at kyoung@sfheritage.org if you are interested in participating, and have thoughts, ideas, and questions as we plan these projects.
Artist Jeremy Fish Celebrates the Haight's History

BY NANCY GILLE

Nancy Gille is a San Francisco Heritage Board Member Emeritus and Chief Door-Opener at the Heritage-owned Doolan-Larson Building.

In 2015, my then-15-year-old niece, Molly, came to visit from Oregon eager to see the exhibition O Glorious City by “someone she’d been following” for a couple of years. That someone was North Beach resident and internationally renowned artist Jeremy Fish. To commemorate San Francisco City Hall’s 100th anniversary, the San Francisco Arts Commission Galleries commissioned him to create 100 drawings about City Hall, San Francisco, and the people that make who city special. It was my first introduction.

Five years later, SF Heritage asked Jeremy to design a graphic for Heritage’s 2020 Soirée celebrating Bimbo’s 365 Club and its nomination to the San Francisco Legacy Business Registry. While that event was cancelled due to coronavirus, talk continued about a potential residency at the Doolan-Larson Building. In September 2020, in partnership with the Haight Street Art Center and with support from Grants For The Arts (GFTA), Jeremy inaugurated the Haight-Ashbury Visual Artist Residency. His aim: “to create works of art to attract the new young San Franciscans to this wonderful piece of San Francisco history.”

On a crisp November Friday afternoon, I had the pleasure of sitting down with Jeremy (socially distanced) to chat about his experience.

How did you become aware of this opportunity with Heritage?

I was familiar with SF Heritage, but it was Peter McQuaid (Haight Street Art Center) who put the bug in my ear when he asked if I'd be interested in a residency at the corner of Haight and Ashbury. That led to a tour with Peter, Mike Buhler, and someone from GFTA. I spent an enormous amount of time in the Haight when I first moved to San Francisco, but hadn’t ever noticed the D-L residence. I was stunned by what I saw inside, and touched by stories I heard about counter-culture icons passing away, such as photographer Jim Marshall. I thought that to meet and record interesting people who were part of that era would be a good thing. But I left that day feeling there was no way anyone will let me have the keys and let me in to draw pictures. It was likely just another fruitless possibility; I didn’t think it would really happen.

What's it been like to live at the Doolan-Larson residence?

In the mid-1990s when I made the decision to leave New York and move to San Francisco, it was because it was a cheaper place to live. I was drawn by skateboarding, music, and art. Some of the places I stayed include a closet in the old SF Bay Guardian building and an abandoned video store in the Sunset. For the last 16 years I've lived in a small, dark, basement/
ground floor apartment in North Beach that's shaped how I work. The D-L residence is by far the nicest place I've lived. It's filled with light, especially with my drawing table at the corner windows overlooking the Haight-Ashbury intersection. It's been a profound experience having more light in my life. It's changed my idea about what living conditions I need to be happy.

What's your view of Haight-Ashbury today?
Certain neighborhoods — Haight-Ashbury, North Beach, Chinatown and Fisherman’s Wharf — face significant challenges because of their dependence on tourism. What I've experienced feels like history repeating itself based on what I’ve heard it was like in Haight-Ashbury in the 1970’s. My hope is that my work can help in some way with the neighborhood’s recovery. If nothing else, to remind folks to visit and support this area.

What are favorite Haight Street businesses?
FTC, which I’ve known about since when I was 19 years old. It is THE most recognized, famous skateshop in the world [and a legacy business]. As for nightclubs, Club Deluxe and Milk Bar. I’m a long-time fan of Derby of San Francisco and their iconic jackets, as well as Relic Vintage. And I've become a fan of both Gus’s Community Market and Luke’s Local – shame on Whole Foods for preying on these two locally owned markets.

What counter-culture individual would you most like to meet or has been a big influence?
Rick Griffin [psychedelic-poster and comix artist] has been a big influence – I feel like my trajectory followed his, except he was a surfer artist and my passion is skateboarding. Cartoonist Robert Crumb is another. And Augustus Owsley Stanley III [the Grateful Dead’s original sound man] would be my third choice for a fantasy, three-guest dinner party here at the D-L residence.

Over the last 50 years, SF Heritage’s focus expanded from “architectural” to the current mission to “preserve and enhance San Francisco’s unique architectural and cultural identity.” As a young artist, why is this significant or worthwhile?
In a city that has changed more in the last 25 years that it did in the previous hundred years, it is more important to hang on to what makes the city what it is... the foundation of what makes it cool. Architecture has been subject to earthquakes, fire, and redevelopment. If we don’t hold on to the treasures, to me it is the most tragic thing San Francisco could do. It's my hope that young people who moved to San Francisco for work, not because of a love of the city, are encouraged to pay attention.

What’s next?
I’ll be staying more local. An exhibition of my work that opened in Denver in October was the first I didn’t attend. A group show in Moscow has been postponed. I’m looking forward to a residency at the SF Botanical Garden summer of 2021 and hopefully another at the San Francisco Cable Car Museum in 2022.

Anything more you’d like to say?
I want to thank Mike Buhler and San Francisco Heritage and especially thank Peter McQuaid of Haight Street Art Center for making this happen. I offer my endless love and support to the struggling business owners in the Haight-Ashbury district. Best of luck in future endeavors to all the shop-owners who were forced to close.

Visit Jeremy’s exhibition for this residency at the Haight Street Art Center (215 Haight St.) starting in the spring of 2021. Stay tuned for more details!
Mapping Our Progress Toward Cultural Equity

BY KERRI YOUNG

In recognition of Heritage’s work over the past 50 years not having been adequately or justly centered on racial and social equity, and that as a mission-driven nonprofit organization in the United States we have a responsibility to proactively address structural and institutional racism in collaboration with impacted and threatened communities, San Francisco Heritage will amend its hiring practices, programs, and operations beginning in 2021.

Beginning this issue, Heritage News will have a section dedicated to reporting on our commitments to racial and social equity. The goal is to achieve diversity, equity, and inclusion within our preservation work. This Equity Report Card will provide Heritage supporters and the general public with quarterly updates.

Speaking for the staff here at Heritage, I am excited to present the first regular section that communicates ongoing progress to boost cultural equity within our historic-preservation work. Through regular progress reports, our intent is to be transparent in our efforts and build accountability. Our organization is uniquely positioned to help San Francisco’s diverse communities safeguard their heritages, and support architectural and cultural-preservation initiatives that help tell their full stories. These times require us to recognize the devastation that racism and white supremacy has inflicted in all aspects of society, including the field of historic preservation, and to refocus our work with equity at the center. If you are interested in this journey, reach out to me at kyoun@sfheritage.org. Let’s get to work!

Over the past several months, we have:

• Drafted a statement, policy, and plan for increased attention and incorporation on equity for board review and endorsement. This includes prioritizing equity across internal operations (hiring, board diversity, etc.) and external activities (communications and programs, etc.). Woody LaBounty and Kerri Young will meet with the board’s executive committee in January 2021 and formally present our plan for approval at the next full board meeting in late January 2021.

• Began weekly staff meetings dedicated to monitoring and accelerating equity work.

• Reserved an author-compensated “Community Voices” column in Heritage News, to spotlight diverse voices and issues from throughout San Francisco’s preservation community.

• Continued external promotion of San Francisco’s diverse cultural assets.

• Initiated conversations with the recently established American Indian Cultural District (AICD), to actively assist where needed on preservation programs that center on American Indian voices, histories, and experiences. This included first acknowledging Native invisibility in our own work and in the field of preservation.

• Continued to plan proactively for Landmark Fund projects that represent marginalized groups. In November 2020, we began advocating for landmark designation for the Kong Chow funerary monument in Lincoln Park, formerly land used as a city cemetery and located in the northwest part of San Francisco’s Richmond District. The monument is a remnant of a sprawling burial ground used by San Francisco’s 19th-century Chinese community.
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Sunset Heights Association of Resp. People
Tannerhecht Inc.
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Yvonne Bowers
Brian Bringardener
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John C. Brown
John Brown
James M. Buckley and A. Elizabeth Costello
Christopher Buckley
Mike Buhler
Harry and Pauline Buhler
Kathleen Burgi-Sandell
Kathryn A. Burns
Elizabeth Burns
Kay R. Bush
Inge Byrnes
Brenda Byrnes
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Deborah Holley
Thayer Hopkins
Lori and Mark Home
Inge Horton
Judith Hoyem
Kathleen M. Hutchinson
Jeffrey Idelson
Vivian Imperiale
Mr. and Mrs. G.T. Ingham
Moe Jamil
Thursday, January 28, 6:00 PM

**Semi-Annual Meeting**

This event will take place on Zoom. Register for free at sfheritage.org/upcoming-events.

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**January 2021**

**THURSDAY, JANUARY 21, 2020, 6:00 PM**

**Marina Heritage meeting**

Zoom

Join us for a meeting with the newly-formed Marina Heritage affinity group, where we will continue planning an interpretive project highlighting the standout architecture and historic businesses along and around the Marina's Chestnut Street corridor. All are welcome! Find the details at sfheritage.org/upcoming-events.

**THURSDAY JANUARY 28, 2020, 6:00 PM**

**Semi-Annual Meeting**

Zoom

We will provide an update on Heritage’s 50th anniversary activities and post-Covid-19 plans in 2021, including public-policy and advocacy priorities. Find details and register at sfheritage.org/upcoming-events.

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**Spring 2021**

**SPRING 2020, EXACT DATE TBD**

**Exhibition for Jeremy Fish Artist-in-Residency**

Haight Street Art Center

215 Haight St, San Francisco, CA 94102

In September 2020, San Francisco visual artist Jeremy Fish started a three-month residency at Heritage's Doolan-Larson Building in Haight-Ashbury. In collaboration with the Haight Street Art Center, Jeremy’s exhibition will showcase what he has produced over the past several months.

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"Drinks with Janis and Jimi"