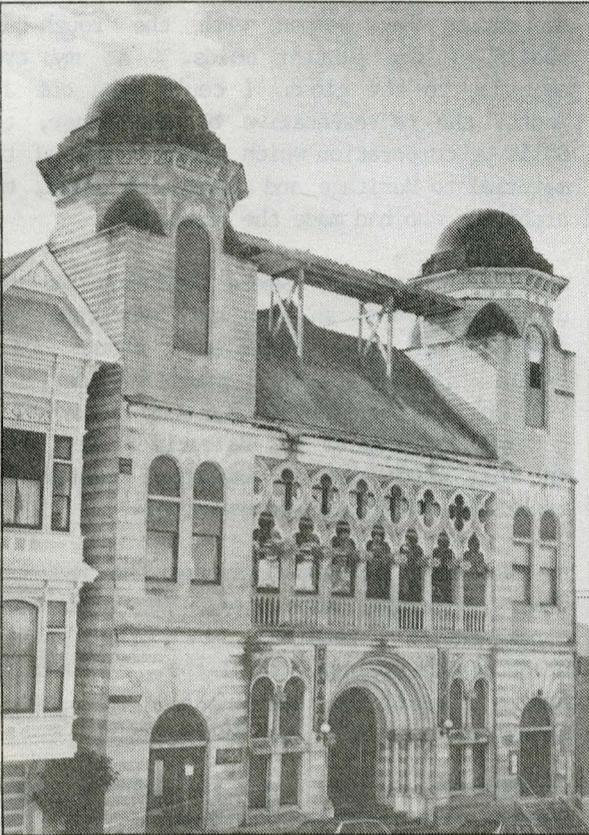


HERITAGE NEWSLETTER

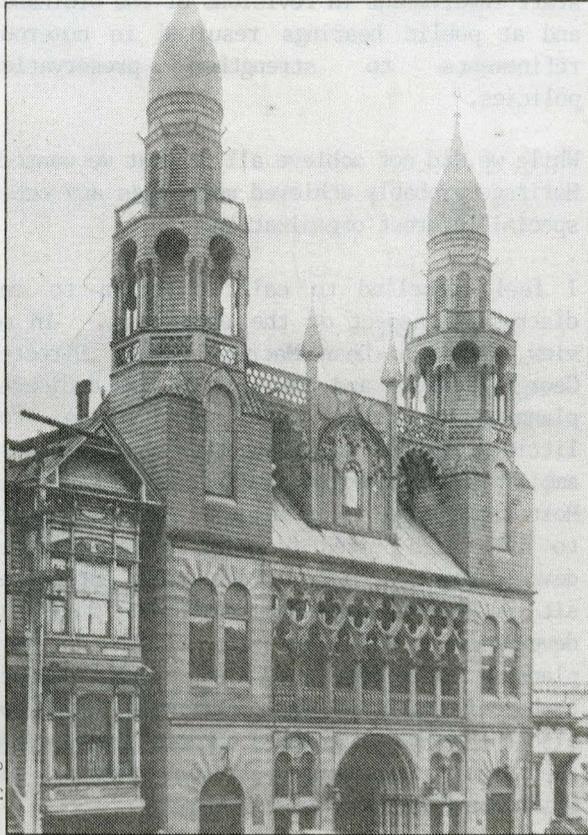
THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE

VOL XIII NO. 2

AUGUST 1985



Ohabai Shalome lost its minarets prior to 1916.



1881 Bush Street circa 1910

OHABAI SHALOME SYNAGOGUE

One of the most unusual examples of synagogue architecture in San Francisco is the former Ohabai Shalome synagogue at 1881 Bush Street.

The conservative Ohabai Shalome congregation separated from Emanu-El in 1863, shortly before the cornerstone was laid for Emanu-El's grand Sutter Street temple. Ohabai Shalome constructed their first, much more modest synagogue in 1865 on Mason Street, where they remained until 1895, when the Bush Street synagogue was completed.

Its twin minarets were miniaturized wooden versions of the great towers and pomgranite domes of Temple Emanu-El. Both the minarets and the Venetian Gothic arcade at the gallery level (a reproduction, in wood, of a portion of the Doge's Palace in Venice) were attempts on the part of architect Moses J. Lyon to convey a sense of the exotic deemed appropriate for the design of a synagogue. Such literal copying was common in the nineteenth century when

extensive documentation of European buildings became generally available.

Lyon's literal translation of stone architecture into wood construction extended to imitations of the Doge's Palace polychrome marble by using painted and scored boards at the street level. He also used Romanesque elements, principally the arched and recessed main entrance. This curious amalgamation of seemingly disparate elements created a unique architectural assemblage, and illustrates very well the tentative nature of synagogue architecture during the nineteenth century.

Although neglected and deteriorating, much of what remains of the Bush Street synagogue is remarkably unaltered from its original design. The synagogue, a designated city landmark, deserves wider recognition and rehabilitation by an organization sensitive to this rare building's history and architecture.

COLUMBUS DAY WALK FOR MEMBERS

Celebrate Columbus Day with **HERITAGE MEMBERS** by joining a walk in the North Beach/Telegraph Hill neighborhood October 12th.

See how San Francisco looked after the 1906 earthquake and fire; visit 19th century cottages which survived that disaster and their now beautiful surrounding gardens. After viewing Coit Tower's expressive murals, you will finish in one of the City's most successful architecture/landscape collaborations, Levi's Plaza.

Learn the answers to such questions as: "Where is the hidden Bernard Maybeck building in North Beach?"; "What family of well-known artists and architects was associated with Coit Tower?"; "What Art Moderne building was used as the setting for a Humphrey Bogart-Lauren Bacall movie?"; "Where is a well-preserved Gold Rush ship buried?"

This 2-hour walk is **free to members** (\$2 for non-members). Please call 441-3000 by Oct. 8th

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SEPTEMBER 27

SOIREE TO FÊTE HISTORIC NEW HOME OF CULINARY ACADEMY

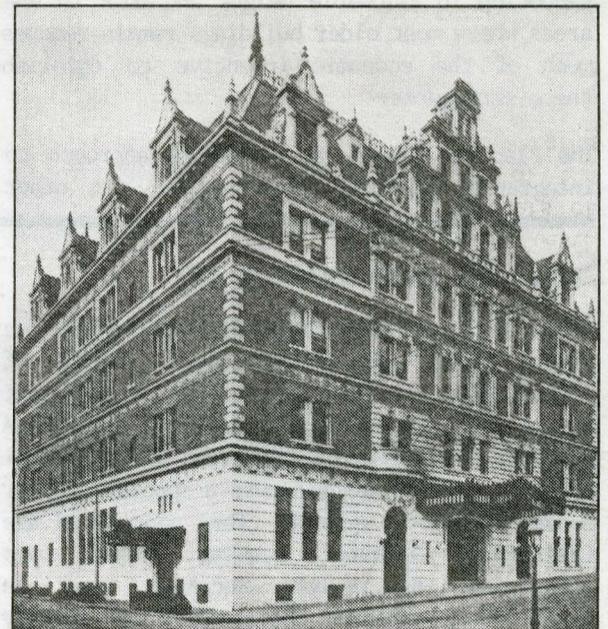
Heritage's major social and fundraising event of 1985 to be held September 27, unveils the restoration of San Francisco's historic California Hall and celebrates its re-opening as the new headquarters of the renowned California Culinary Academy.

September 27 promises to be the most extraordinary Soiree Heritage has given. Guests will dine from a buffet prepared by chefs of the Culinary Academy; dance to music of the Royal Jazz Society Orchestra; and gamble for a fantastic array of prizes.

California Hall was built in 1912 by the German House Association as a center for German-American social and cultural activities on the West Coast. Designed by Frederick H. Meyer following an architectural competition involving six prominent San Francisco architects, the imposing and elegant structure was based upon German and Flemish Renaissance architecture

In 1984, the San Francisco based firm of Mattison & Shidler acquired the city landmark at Polk and Turk from the Association. The

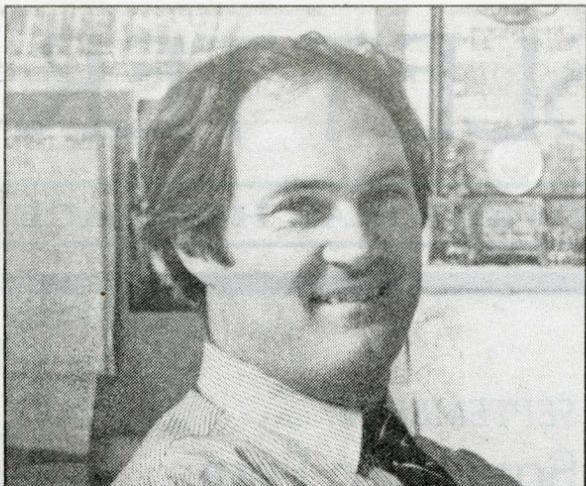
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California Hall looks today as it did in this 1913 photo

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NATION'S MOST COMPREHENSIVE PRESERVATION PLAN ADOPTED

At 1:00 a.m. on July 2, the San Francisco Board of Supervisors adopted this nation's most comprehensive plan to preserve historic buildings — the San Francisco Downtown Plan ordinance.

Heritage members and other preservationists have every reason to be pleased in spite of the rhetoric over downtown growth, annual limits, and related matters that have captured the attention of the media. As preservationists, we have come a long way since the days of battles over the City of Paris, the Fitzhugh and the Alaska-Commercial buildings.

The Plan requires preservation of 250 significant buildings, encourages preservation of an additional 182 contributory buildings, establishes six conservation districts for preserving the scale and historic character of large parts of the downtown, and adopts the most ambitious use of transfer of development rights (TDR's) anywhere in the country. Reduction in allowable height and bulk in the areas where most older buildings remain removes much of the economic incentive to demolish these structures.

The Plan is clearly a pioneering approach to integrating historic preservation with other

environmental concerns such as sunlight and wind protection, open space, housing and transit fees, day care and urban design.

Heritage can feel justly proud of our contributions to the final design. Our architectural surveys were the technical resource for the buildings rated for protection; our "Preservation Strategy for Downtown San Francisco" served as the design for both the protection policies and the TDR approach that was used; and our continuous staff involvement in revisions of the ordinance and at public hearings resulted in numerous refinements to strengthen preservation policies.

While we did not achieve all of what we wanted, Heritage probably achieved more than any other special interest organization.

I feel compelled to call attention to one distressing aspect of the experience. In my view, Director Dean Macris, Deputy Director George Williams and the rest of the dedicated planning department staff received far too little praise for producing this country's most ambitious and environmentally sensitive plan. Most cities have to go outside their own staff to hire high-priced planning consultants to develop downtown plans; plans which more often sit on shelves gathering dust than influence development. San Francisco is lucky to have planning officials that not only deliver technical skills to their difficult jobs, but also the skills to guide a complex Plan through the highly polarized political process for which San Francisco is well known.

We thank Mr. Macris, Mr. Williams and their staffs for a job well done; for their responsiveness to the preservation community; and for their historic contribution to the physical beauty and welfare of this great city. We also thank the Board of Supervisors, especially the Planning, Housing and Development Committee, for their approval of the Plan with changes to enhance the preservation element.

H. Grant Dehart

"TOMB" OF BRUNICARDI & Co. DISCOVERED

The unsteady ladder shook as I descended into the darkness, sensing what Howard Carter must have felt when he entered the tomb of the Pharaoh Tutankhamon.

Flashlights dimly illuminated a giant Ionic pilaster capital laying in one corner; broken egg and dart moldings, acanthus leaves, shields, cartouches, and other classical decoration lay heaped with the rough-cast shells of the plaster molds. As my eyes adjusted to the gloom, I could make out Jim Scott, the representative of the owner, the Bellevue Corporation which offered much of the material to Heritage and Jacqueline Stavi, the architect who had made the discovery.

Achille Brunicardi, whose workshop we had discovered, was an Italian immigrant who arrived in San Francisco about 1905, establishing himself as a plaster molder. By 1909 Achille operated his own shop and moved it to this building at 443 Valencia Street, then an area which was an important center for architectural decoration workshops.

At that time Italians dominated the industry. They produced much of the classical ornamentation required by the City's academically-trained architects. Brunicardi and Co., one of the last to close, continued in operation until 1939 when Achille died.

In addition to the lack of lighting, water dripped from overhead plumbing into standing pools, and dirt settled through the low ceiling as laborers worked on the floor above. Unfortunately, many of the larger molds had only recently been broken when the long closed and forgotten basement was opened to excavate new concrete footings for the building. Others were water damaged from years of neglect. However, many smaller pieces remained intact. With help from Scott and Stavi, and working under difficult conditions, Heritage staff and volunteers sorted, pieced together and laboriously lifted numerous molds out of the

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Heritage historian C. Nelson with "artifacts"

SOIREE continued from page 1

arrangement of large handsome spaces on the ground floor, and the excellent linkage of ground floor rooms with those of adjacent floors via a grand central stairway convinced Mattison & Schidler that if these architectural elements were to be preserved a special type of tenant would be required. They approached the California Culinary Academy, which was outgrowing its current location, and an agreement was reached under which the Academy would ultimately occupy a major portion of the building.

The California Culinary Academy, established in the 1970s, has developed a reputation as one of the leading such institutions in the country. It educates students in the art of professional cookery under the instruction of European trained chefs. Students develop a sense of artistic and professional pride as well as a commitment to culinary excellence.

The Academy's ability to utilize diverse spaces while preserving the principal interior archi-

tectural elements make the project an especially fortunate match between the special qualities of this building and the new use to which it will be put.

Mattison & Schidler and the Academy are investing over \$4 million. The exterior will remain essentially unchanged. Ornamental terra cotta has been sealed; exterior brick surfaces have been tuck pointed as necessary; and ornamental cast iron work has been and painted. The lobby, main dining room/auditorium and main bar are being restored and redecorated for use by the Culinary Academy, which has employed interior designer Michael Taylor.

Volunteers are still needed to complete preparations for the event. Please call Heritage at 441-3000 if you would like to help.

Can't find the perfect gift?

- House histories researched
- National Register nominations

MARY E. GALLAGHER
HISTORIC PRESERVATION CONSULTANT
415-665-7677

SPECIAL APPEAL

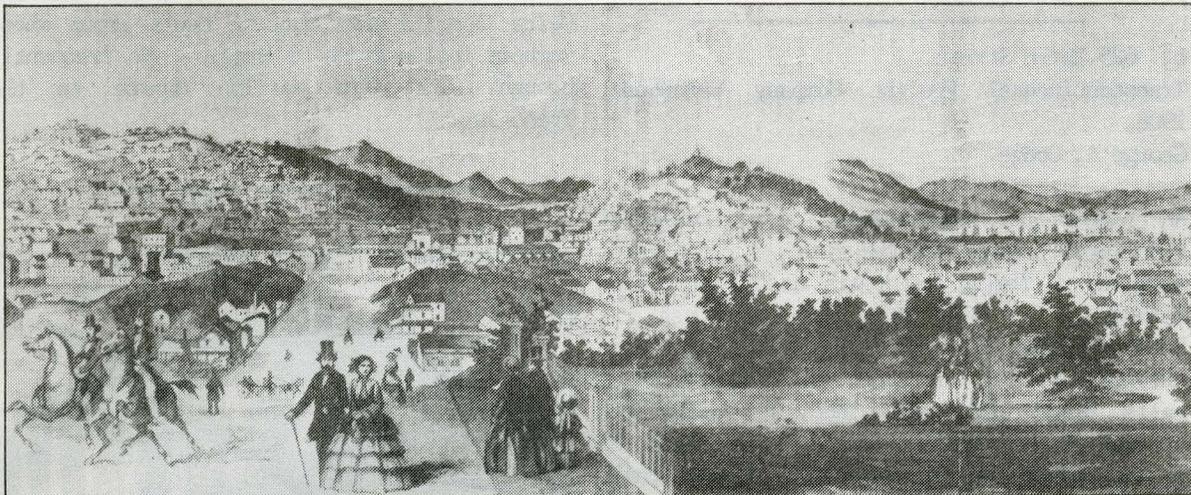
As a member of Heritage, you recently received a request for an additional contribution to enable the organization to fill several special needs this year, and to maintain the significant momentum which we have achieved.

It is not often that Heritage asks its members for additional support. However, the opportunities available to us make this a very important year.

If you have not yet responded, we encourage you to take a moment to re-read the letter.

SOUTH OF MARKET STREET

A BRIEF GUIDE TO ITS ARCHITECTURE



Looking north on Second Street above Folsom, 1857

HISTORICAL BACKGROUND

San Francisco reflects the general rule that industry locates on flat land while residences tend to cluster on hills; that the steeper the topography, the higher the income of the inhabitants. As the city developed, Nob Hill, Pacific Heights, and originally Rincon Hill, were well-to-do areas. Neighborhoods with names ending in Hollow, Valley or Flat were occupied by the less affluent. As the flattest region of the city, the area south of Market Street attracted industry and, inevitably, housing for its workers.

Before 1848, not only did the area have few inhabitants, a good third of it did not exist.

When Yankees arrived in large numbers in the late 1840s and early 1850s, their main settlement developed around Portsmouth Square. At that time, not only did today's South of Market area have very few inhabitants, a good third of it was under the Bay. In addition, a swamp stretched westward from the base of Rincon Hill, then one hundred feet high, to a point near the present intersection of Seventh and Market. Nonetheless, it was during this time that South of Market's basic design feature was fixed by City Surveyor Jasper O'Farrell, when he laid out the blocks four times larger than those to the north.

One of the few variations in O'Farrell's grid was developed in 1854 by George Gordon who, hoping to recreate the great London crescents, laid out an oval park in the center of the block bounded by Bryant, Brannan, Second and Third. Known as South Park, Gordon erected brick mansions in an English urban style. The development never flourished in spite of the area's sunny climate, for with increasing industrial development, the wealthy moved to other sections of the city.

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"South of Market" is an area difficult to define. It has been likened to San Francisco's back stairs; its basement; its service porch; its backyard. If downtown San Francisco is the City's Manhattan, South of Market is its Brooklyn or the Bronx — blue collar, industrial, somewhat decayed. Always a home for a very disparate population, the area now embraces perhaps the most eclectic mixture in its history: Asian immigrants, gays, artists, transients, architects, unemployed, high tech entrepreneurs, Hispanic Americans, and blue collar workers. Although many groups are new, South of Market's character reflects the strong influence of its history and geography.

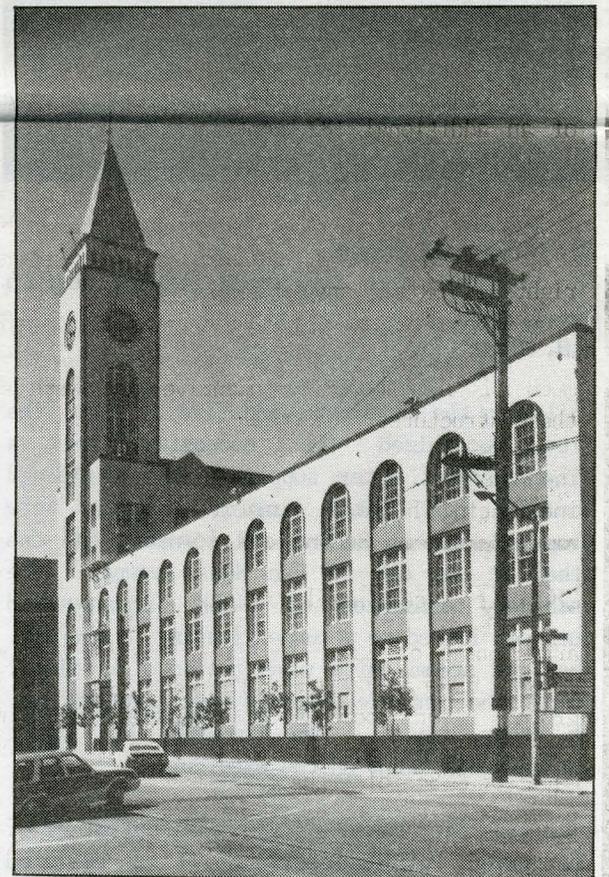
Despite its importance to the City, South of Market remains misunderstood and insufficiently appreciated. Recently, it has become the focus of increasing attention as development pressure is directed away from the prime financial and retail districts. In conjunction with planning studies for the area, The Foundation for San Francisco's Architectural Heritage has completed a building-by-building survey of the entire area below Market Street stretching from the Bay to 13th Street.

Heritage works to ensure the conservation of architectural resources and diverse neighborhoods throughout the City. Using an established rating system developed in earlier surveys, the two year effort identified more than eighty historically and architecturally significant buildings.

Because of the vast size of the territory South of Market Street, this guide identifies those structures which are within the City's South of Market planning area. They are arranged alphabetically, by street address, beginning with the numbered streets. The next issue of the Newsletter will cover buildings located in the adjacent Rincon Hill, South Beach, Mission Bay and Showplace Square areas.

1] 400-16 Second Street,
Pacific Coast Envelope Co. Building, 1916,
William H. Crim, Jr.

This recently rehabilitated industrial loft building features all the architectural elements associated with its type: an open bay on the side for a railroad spur; simple reinforced concrete construction of piers and lintels; minimal classical cornice and decoration at the entrance; and, originally, industrial sash windows. Built as an envelope factory, it was one of several large industrial buildings constructed after railroad tracks were laid on Second Street, demonstrating the close relationship between these buildings and the extensive transportation network of South of Market.



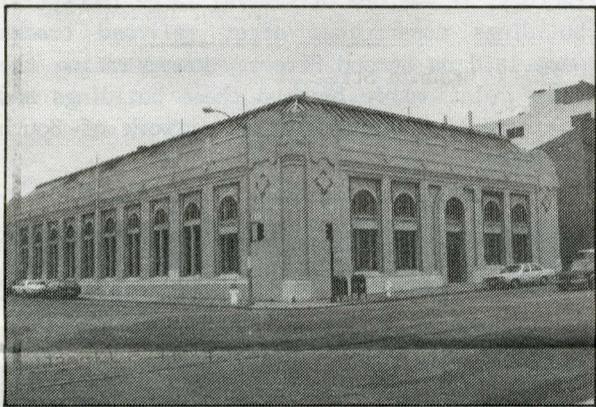
2] 461-67 Second Street,
Schmidt Lithograph Building, 1907/1919
Meyers & Ward.

Originally constructed in 1907 for Max Schmidt's lithograph company, the five story and tower portion was added in 1919. Schmidt's firm, established in 1873, was one of the largest on the Pacific Coast. It specialized in labels for California canned goods, although its largest single job was for 10,000 twenty-four-sheet posters of the Panama-Pacific International Exposition's Tower of Jewels. The 1907 complex replaced the plant on Rincon Hill destroyed by the earthquake and fire. This section on Sterling Street has not been altered and still features the original S-shaped

decoration at the top of the building. The 1919 portion was originally designed in a Romanesque style derived from the much earlier but still functionally appropriate work of Henry Hobson Richardson. Except for ten bays on Sterling Street, this exterior was remodeled in the 1960s.

**3] 601-15 Second Street,
D.N. and E. Walter Co. Warehouse, 1909,
W.D. Shea.**

This imposing brick building was constructed by the D.N. and E. Walter Furniture Company. Like many warehouse/loft buildings of the time, it was of brick construction with a sprinkler system to reduce the risk of fire and the cost of insurance. An angled railroad spur entered the building on Second Street, enabling freight to load and unload inside the warehouse. The building's 12-20 inch thick brick walls and small, widely spaced windows were somewhat old-fashioned for its day. These features generally distinguished warehouses where light and ventilation were not as important as in other industrial structures.



**4] 698 Second Street,
San Francisco Fire Department Pumping Station
No. 1, 1910.
F.H. Meyer (?).**

Following the earthquake and fire of 1906, the City recognized the necessity for a disaster-proof water supply. Two reinforced concrete salt water pumping stations were proposed, one at Second and Townsend and the other at the end of Van Ness Avenue. The machinery consisted of eight steam-powered turbines linked to a tunnel leading to the Bay. When the steam units were replaced by diesel pumps, the concrete chimneys were also removed. In other regards, the building is almost entirely unaltered on the exterior.

Like most city-owned and designed buildings of the period, Pumping Station No. 1 was designed in a classical style, reflecting the ideals of the City Beautiful movement as promulgated nationally by the great architectural firms of McKim, Mead and White, and Daniel Burnham and Company, and locally by Willis Polk, John Galen Howard, John Reid, Jr., and Frederick Meyer, the probable architect of this structure. He imaginatively adapted the classic Greek and Roman temple form to a modern industrial structure. The elevations feature tall arcades between piers and anchored at the corners with powerful blocks inscribed with diamond decoration. The building is of both historical as well as architectural interest and remains a functioning monument to the City's determination to prevent a repetition of the disaster of 1906.

**5] 699 Second Street,
California Warehouse, 1882/1911.**

This warehouse was the first in the city to have a railroad spur running into the building, "an inestimable advantage to owners of goods in the winter season," according to the 1883-84 city directory. Since at least 1902, the building has been owned by the South End Warehouse Company whose major tenant since 1915 has been the American Radiator Company (see also 690-98 Fourth Street). The classical stucco facades with pilasters and cornice date from the 1911 remodeling and were intended to relieve the "stiffness" of the original elevations. The Townsend Street side with three gabled roof sections and blank brick wall probably date to 1882.

**6] 625 Third Street,
Transcontinental Freight Company Warehouse,
1908,
George A. Dodge.**

An important determinant of industrial structures' design was the fire insurance rates assigned different materials and construction methods. In 1908, when this warehouse was built, a minimum insurance rate was obtained through the use of 12-16 inch thick brick walls, metal doors and window surrounds, and special 9-inch thick wooden floors made of planks spiked solidly together. Beyond these purely technical requirements, the architect was free to design using a variety of architectural styles, often classical, but in this case in a castellated and semi-medieval mode. The original design was even more massive and Gothic in appearance with the fenestration limited to a row of flat-arched windows between the entries on the ground floor (three of which remain), windows opening onto the fire escapes, and the slit windows to each side. Even the large garage openings with their massive appearance and decoration reinforce the medieval imagery of the building, an uncommon but not inappropriate style for a warehouse.

**7] 660-74 Third Street,
Farnsworth Building, 1906,
William Koenig.**

This massive warehouse features some of the best brickwork in the area. The bays are divided by paneled pilasters, the double-hung windows have brick hoods and lug sills, and a corbelled brick cornice with parapet and false balustrade complete the building. This and the Transcontinental Freight Warehouse across the street are excellent examples of the large brick warehouses of the immediate post-Fire years.

**8] 665 Third Street,
M.J. Brandenstein and Company Building, 1916,
G. Albert Lansburgh.**

Originally established in 1881 on California Street between Front and Battery, the MJB Company moved its operations in 1916 to this location. The company specialized in coffee and tea imports, becoming one of the most important such firms in the West. Their five-story headquarters building combined office, manufacturing and warehouse functions. Structurally, it represents the increasing use of concrete construction for industrial buildings, contrasted with the earlier brickwork as exemplified at 625 and 660 Third Street. The design was largely predetermined by the character of the material: simple piers and lintels filled with industrial sash windows.

The incorporation of a stylized Doric order complete with dentilated cornice, triglyphs and metopes in the fifth story windows and cornice reflect Lansburgh's academic training.

**9] 500-04 Fourth Street,
Hotel Aberdeen/Hotel Utah, 1908,
John F. Deininger.**

The Utah, like many other South of Market residential hotels, has an obscure but colorful history. It was originally designed and owned by the architect, housing a Greek restaurant on the ground floor and forty-three rooms with seven baths above. After World War II, the restaurant was sold and renamed the Trans-Bay. It became the favored meeting place for the Delta Club, a duck-hunting men's group whose members included Joe Di Maggio. He frequently brought his wife Marilyn Monroe to the Trans-Bay.

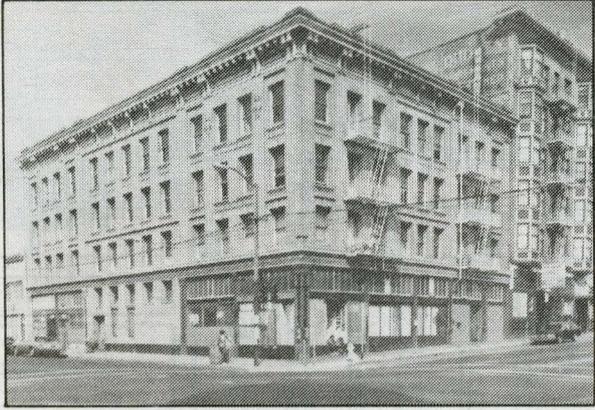


**10] 601-31 Fourth Street,
John Bollman and Company Building, 1915
Charles Peter Weeks.**

In its classical simplicity, dignified colonnade and appearance of strength and stability, this building is the Parthenon of industrial structures. Its architect achieved this effect through a solid ground floor supporting well-proportioned bays separated by stylized Tuscan pilasters and surmounted by a simple entablature and cornice. When it was originally constructed for the local branch of the Liggett and Myers Tobacco Company, the building was considered the most complete and up-to-date in the world. Constructed of flat slab reinforced concrete, the interior walls were lined with white glazed tile to add to the appearance of cleanliness.

**11] 172-80 Sixth Street,
Dudley Apartments, 1912,
William Cullett and Sons.**

While transient workers, particularly single men, had always inhabited the South of Market area, their percentage of the total population increased significantly after the earthquake. Housing for this population often consisted of cheap frame flats with a minimum concern for hygiene or comfort. The Dudley Apartments represent an attempt to provide inexpensive but humane living quarters. Special care was given to considerations of light and ventilation. Forty-five private and ten public baths were provided for one hundred rooms, an exceptionally high ratio for the time. Equally important were the esthetics of the building, particularly the facade with bay windows, classical ornamentation and correct cornice. These features reflect the Progressive ideal of providing decent housing for all.



12] 182-96 Sixth Street,
Hotel Howard, 1907,
Meyer and O'Brien.

The Hotel Howard is a residential hotel with its ground floor largely intact. The Corinthian pilasters at the corner and banded acanthus leaves above were typical of the period. Meyer and O'Brien, prominent architects of the time, varied the street elevations by recessing the end and middle windows between pairs of windows set flush with the wall plane.

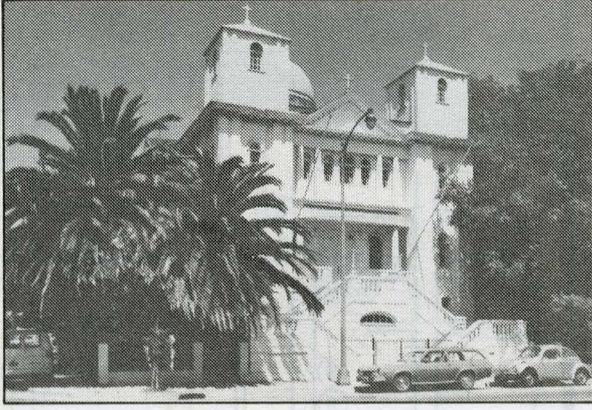
13] 201-209 Sixth Street,
Orlando Hotel, 1907
O.E. Bozio.

This fine example of a South of Market residential hotel owned and designed by an architect (with the unlikely name of Orlando E. Bozio) featured unusual Art Nouveau/Secessionist decorative elements in the pilasters, panels and cornice. The corner dome makes the building highly conspicuous in the area.



14] 665 Sixth Street,
Holbrook, Merrill and Stetson Building, 1908,
Nathaniel Blaisdell.

The original owner of this magnificent warehouse/industrial building was Charles Holbrook, who came to California in 1850. By the late nineteenth century, his company was deeply involved in the Pacific trade, with business amounting to millions of dollars each year. The continued prosperity of the firm into the twentieth century is evident from this four-story brick headquarters building constructed in 1908. The ground floor consists of segmentally arched loading docks with keystones made of narrow and irregular bricks. A belt course separates this floor from the three above, which consist of triple windows between piers surmounted by stylized capitals, frieze, cornice and parapet. The brickwork is laid in Flemish bond with the header bricks glazed a darker color to add additional visual interest to the facade. Soon after the construction of this building, reinforced concrete became the material of choice for warehouse and industrial buildings. 665 Sixth Street thus represents a late and superb example of brick industrial design in San Francisco.



15] 335-45 Seventh Street,
Greek Church of the Holy Trinity, 1906,
S. Andrio.

The Greek Church of the Holy Trinity (later the Ukrainian Orthodox Church of St. Michael), was designed to serve the spiritual and social needs of San Francisco's Greek population, which totaled 3,000 at the turn-of-the-century.

Holy Trinity was built in the style of the Byzantine of the Eastern Orthodox Church. Characteristics of this style are the central dome, Greek cross plan, and ornate decoration. The exterior, particularly the towers, has been altered from the original design, but the interior is intact with the domed crossing supported on eight pillars, painted medallions and saints, original pews, and a very rich decorative wood altar.

Socially, the church recalls South of Market's traditional role as an immigrant "half-way house" between the Old World culture of the first generation and the Americanization of subsequent generations. Once assimilated to the language and culture of the larger society, immigrants such as the Greeks tended to move from the area and be replaced by newer arrivals.

16] 149 Ninth Street,
1923.

Constructed by Samuel Schell, one of the larger South of Market developers of the 1920s, this four-story factory and loft building features unusual yellow and brown "Dickey" face brick.

17] 201-05 Ninth Street,
Joseph Fabre Hotel/Utah Hotel, 1907,
Fabre and Mohr.

The Fabre/Utah Hotel is a very good example of a post-Fire South of Market low cost lodging house with commercial ground floor. Like the Orlando Hotel at 201 Sixth Street, it features bay windows, a prominent cornice and corner dome.

18] 165 Tenth Street,
James Lick Baths, 1890/1906,
Wright and Sanders/J.W. Dolliver.

Originally a Romanesque Revival bathhouse building with rough stone walls, 165 Tenth Street was financed by the James Lick Trust to "make San Francisco a more desirable place to live." It was remodeled in a Classical Revival style following the Earthquake. By 1919, bath establishments were no longer a municipal necessity and the building was adapted to manufacturing purposes. More recently, it has been imaginatively converted to office use by Pflueger Architects.

19] 220 Tenth Street,
Old St. Joseph's Church, 1906.

Old St. Joseph's Church was the first parish church rebuilt after the Fire. Like St. Patrick's Church, it served the spiritual needs of the Irish, primarily working class neighborhood. When the much grander church was completed in 1913, the old church became the Convent of the Holy Name. At that time the towers and stucco siding were added, probably in an attempt to make it conform to the new building. (For more information on St. Joseph's, see 1401 Howard Street.)

20] 465-75 Tenth Street,
Rothchild Entertainment Scenery Loft, 1923,
O'Brien Bros.

Theater and movie houses expanded greatly in the 1920s. In 1925 alone there were plans for five new theaters, most of them located on upper Market Street, including an enormous \$1,500,000 building in an Assyrian and Moorish style proposed by Herbert L. Rothchild, San Francisco attorney and entertainment mogul. Although his grandiose movie palace was never constructed, he did build this loft structure to house the scenery used in many of the theatrical productions then associated with movie houses. The building clearly demonstrates its function, consisting of a tower portion with an interior open space of sixty feet, and a two-story structure for office use.

21] 230-50 Brannan Street,
H.S. Crocker Co. Building, 1906,
Henry A. Schulze.

When constructed for the H.S. Crocker Co. immediately after the Fire, this building claimed to be the largest and most modern printing house west of Chicago. It remains today, with its elaborate corbelled brickwork, rustication and parapet, one of the finest brick buildings in the area.

22] 275 Brannan Street,
Rosenberg Bros. Warehouse, c. 1904.

Originally constructed for Abraham, Adolph and Max Rosenberg, brokers, commission merchants and dealers in dried fruits, their warehouse was one of the very few buildings in the area to survive the earthquake and fire. The facade features pilasters between the bays, each of which has three segmentally arched windows. A minimal cornice and parapet complete the facade.

23] 300-10 Brannan Street,
Blimm Estate Co., 1912,
C.C. Frye and G.A. Schastey.

This was one of several warehouse buildings constructed following the opening of Second Street to railroad traffic. The architects' original design was somewhat more ornate than the present building with a large sculptured eagle located under the corner parapet. The material of the building was reinforced concrete, only then coming into widespread use, covered with white cement. Since the building was also used for showrooms, the large expanse of glass that reinforced concrete construction allowed was a prime consideration.

24] 301-21 Brannan Street,
Crane Co. Building, 1909,
Lewis A. Hobart.

Lewis A. Hobart was an academic architect of considerable versatility. Before the specialization that increasingly occurred in the 1920s and 1930s, such architects were often

commissioned to design parks, industrial buildings, even bridges, thus creating a semblance of order out of the chaotic late nineteenth-century urban landscape. While relying on the most advanced engineering, in this case fireproof construction of steel frame and brick walls, the architect incorporated traditional architectural elements, proportions and massing. This building has a rusticated base with grand classical entrance, undifferentiated shaft with beltcourse, brackets and, originally, a cornice and parapet.

25] 475-77 Brannan Street,
Baker and Hamilton Warehouse, 1907,
W.J. Miller.

The warehouse was constructed for Baker and Hamilton, importers and jobbers of hardware, agricultural implements, vehicles, bicycles, creamery outfittings and supplies, engines, boilers, etc. The building features an impressive pilastered colonnade with a central entrance. The side and rear elevations consist of more traditional buttressed 12-16 inch-thick brick walls with segmentally arched windows and parapets.

26] 355-61 Bryant Street,
General Electric Co. Warehouse, 1916,
George A. Applegarth.

Although constructed of brick with walls 16-20 inches thick, this building has windows almost as large as those common in reinforced concrete structures. The segmentally arched windows were necessary to span the large width of the bays. The architect was an important academic designer of the early twentieth century.

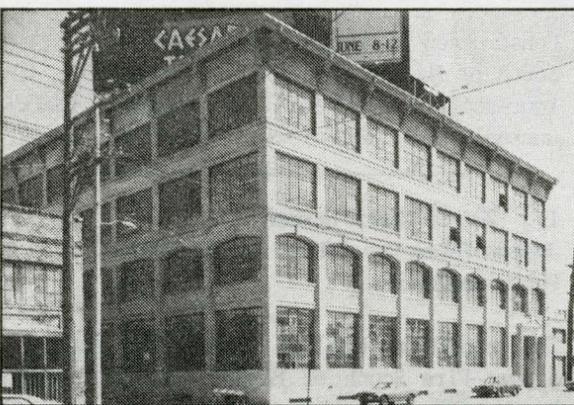
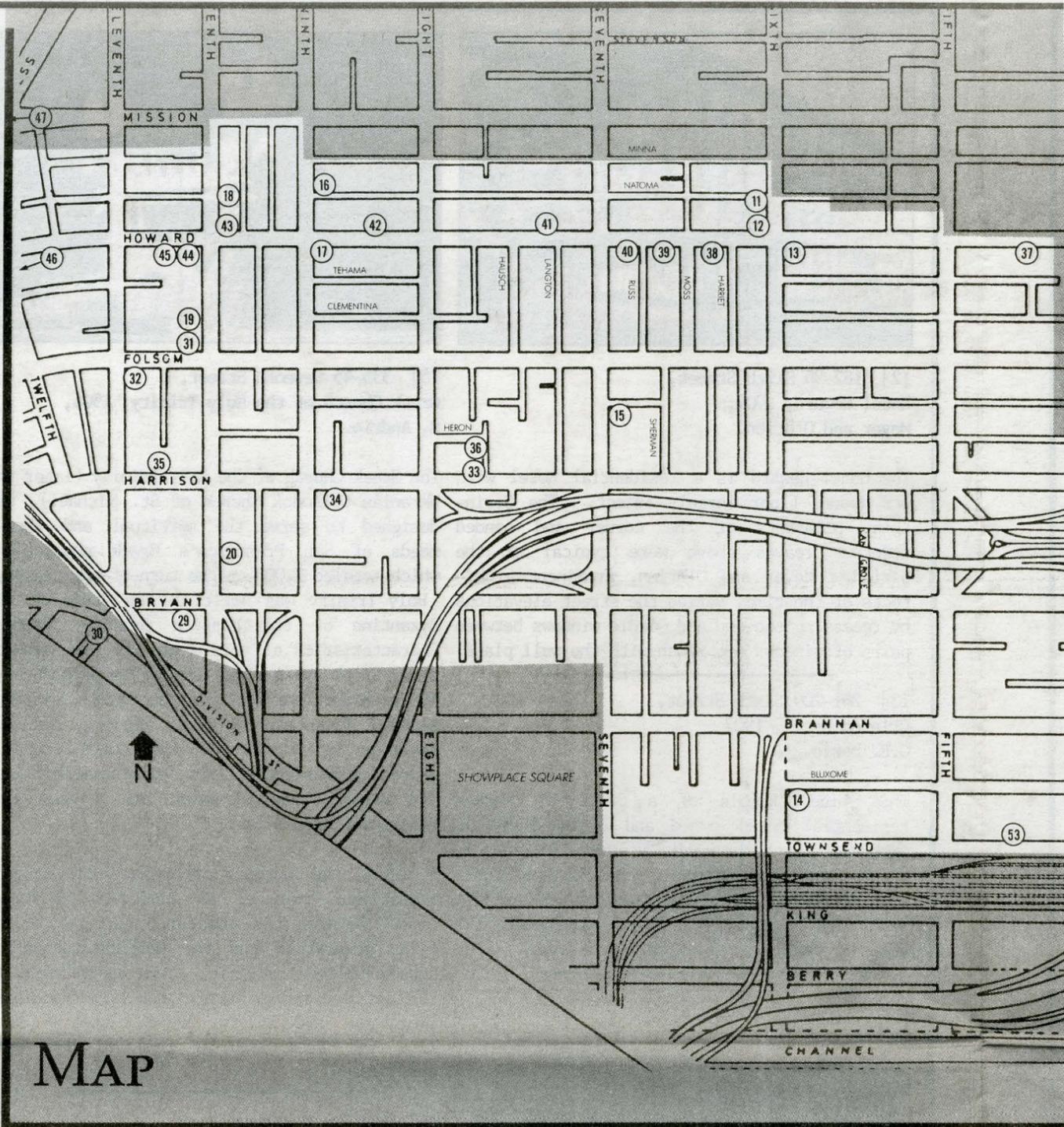


27] 385 Bryant Street,
Schmidt Lithograph Plant, 1924,
Maurice Couchot and Jesse Rosenwald.

This four-story reinforced concrete industrial plant uses Gothic-derived ornamentation. It was originally constructed for the Schmidt Lithograph Company. In addition to the fifty-foot tower, notable details included the griffins with shields squatting on the beltcourse above the ground floor, fleur de lys ornaments, and Gothic tracery in the parapet and fourth-floor windows. This medieval decoration was probably designed by Couchot, an engineer of French descent, and easily adorns an entirely modern building.

28] 539 Bryant Street,
Shreve and Co. Building, 1912,
Nathaniel Blaisdell.

One of the best recent rehabilitation and conversion to office uses South of Market, 539 Bryant was originally the factory for the San Francisco jewelry firm of Shreve and Co. The building is somewhat unusual in having a high two-story arched base supporting a mere two



stories crowned with a prominent cornice. A compatible new entrances to the rear light court of this U-shaped building provides a spectacular view of the new duct work and the superstructure of the huge V-shaped sign on the roof.

29] 1201 Bryant Street,
Pacific States Electric Co. Building, 1926.

When this three-story reinforced concrete building was constructed it contained the most advanced engineering features of the time including flat slab construction, freight and passenger elevators, spiral merchandise chutes and a railroad spur line. The top floor contained a kitchen, rest room and recreation room for employees.

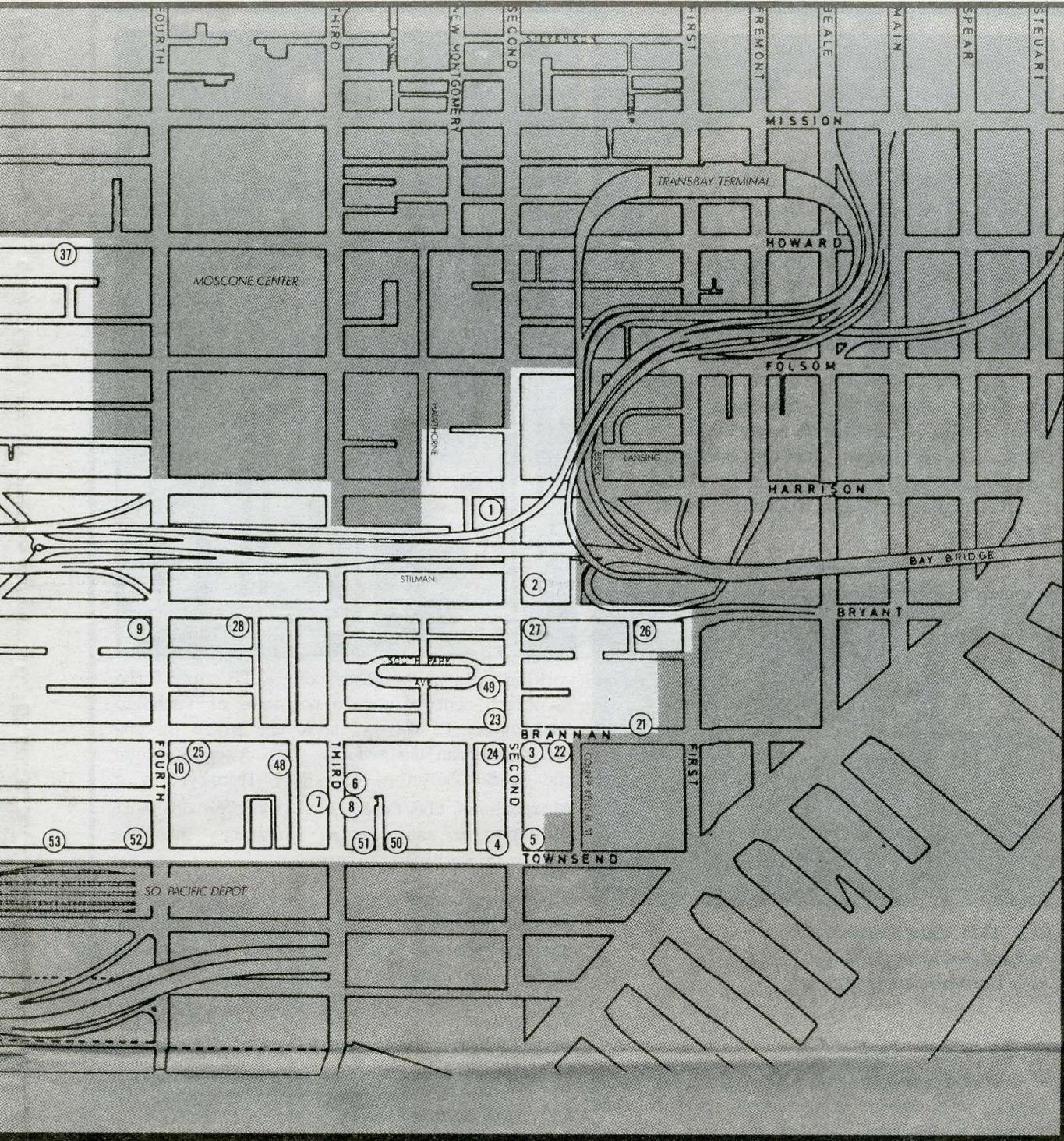
30] 1401-19 Bryant Street,
Market Street Railway Steam Power Plant,
1893/1895,
H.H. Lynch.

Constructed in 1893 as the steam power plant for the Market Street Railway and expanded in 1895, this building was downgraded to a substation in 1911 and became outmoded by the 1920s. In 1927, for example, the same amount of power could be generated in 5% of the space of the 1890s plant. Nevertheless, the power plant is a monument to the city's public transit system of the late nineteenth and early twentieth centuries. The architectural style of the building is Romanesque with powerful arched openings set into relatively unadorned brick walls 20 inches thick. A simple cornice, parapet and corner tower complete the design and conceal the multigabled roofs and skylights.

31] 1400-50 Folsom Street,
Kleiber Motor Truck Assembly Building, 1924,
The Austin Company.

The Kleiber Motor Truck Assembly building is an example of the heavy industry which became more evident South of Market in the twentieth century. Paul Kleiber's life and company reflect the American economy of the early twentieth century.

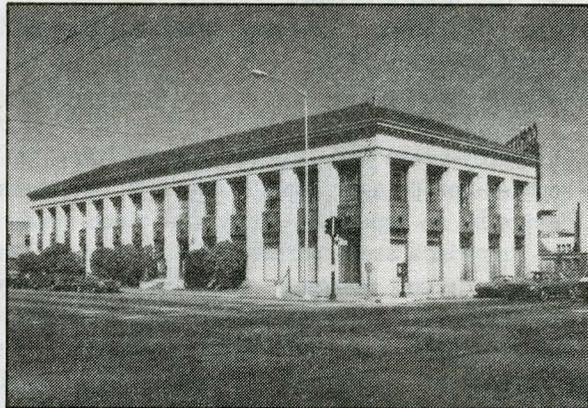
As a Polish immigrant in Chicago in the 1890s, Kleiber heard of greater opportunities available in California, and arrived in San Francisco around the turn-of-the-century. He began by repairing wagons but soon converted to servicing trucks and automobiles. The company



storage cellars held 20,000 barrels, and the plant had a capacity of producing 45,000 bottles of beer a day.

33] 1176-80 Harrison Street,
San Francisco Galvanizing Work, 1913/1929,
Charles E. Rogers, Dodge A. Riedy.

This 1929 design by Dodge A. Riedy for the San Francisco Galvanizing Works incorporates at least one smaller wood and corrugated iron structure designed by Rogers in 1913. The 1929 remodeling has been described as in a "Jules Verne/Buck Rogers" style and is a rare example of iron-clad construction combined with period graphics.



34] 1275 Harrison Street,
Gladding, McBean and Company Bldg., 1936,
Gladding, McBean and Company.

Founded in Chicago in 1875 Gladding McBean moved to Placer County, California the same year. Their first product was vitrified sewer pipes for San Francisco. The company rapidly added other clay products including architectural ornamentation. Terra cotta manufactures like Gladding, McBean and Company played a key role in San Francisco's architecture in that it allowed architects to design classically ornamented buildings, knowing that the necessary decorative elements would be available. By 1943, Gladding, McBean had nine plants, 300 kilns and 2,000 employees. Their main showroom and headquarters was built in 1936, and demonstrated the company's diverse products. Tall windows flanked by fluted pilasters of warm grey ceramic veneer and blue spandrels not only allowed a great deal of light to the showroom interiors but displayed the company's fine wares. The Windsor shingle tiles on the roof, the lions heads in the spandrels, even the classical urns with Greek bas-relief figures were all products of the company's designers. Gladding, McBean continues to be a source for terra cotta ornament and has made numerous restoration efforts possible.

35] 1440 Harrison Street,
Harrison School, 1920/1929,
John Reid, Jr.

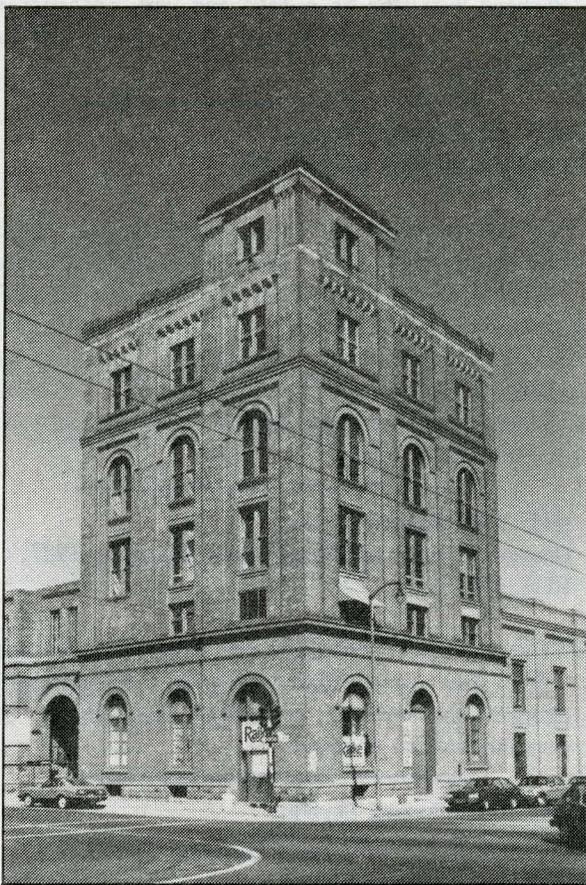
Now sadly neglected, the Harrison School was designed by the most important school architect of the 1910s and 1920s—John Reid, Jr. It is in a Romanesque Revival style with a three-story central block pierced by a large arched window and flanked by two-story wings with arched windows on the ground floor. The central entrance with terra cotta swan's neck pediment and urn is particularly fine. A three-story brick addition was appended to the west side of the building in 1929. More recently, the interiors were partitioned and largely destroyed.

grew with the expansion of the automotive industry, achieving its peak in the 1920s when Kleiber constructed this two-story reinforced concrete assembly plant, the largest west of Chicago, and purchased land in Atlanta, Georgia for an even grander factory. Kleiber trucks were exported to Australia, Russia, Hawaii and elsewhere, and had a very good reputation for sturdiness and reliability. Unfortunately, this reputation did not enable the company to survive the Depression. Worth an estimated \$5,000,000 in 1929, Kleiber's estate was valued at \$1,000 in 1939 when he died. The company he founded has long since vanished, but the building remains, a monument to the automobile industry of the 1920s.

32] 1489 Folsom Street,
Jackson Brewing Co., 1906/1912,
James T. Ludlow, engineer.

This may be the earliest surviving brewery building in the city, constructed just before the earthquake, then reconstructed immediately afterwards. The Jackson Brewery Company was founded by Thomas Green in the 1850s at 235 First Street, and taken over by William Frederick in 1868. He moved the plant to 1428 Mission in 1872, and to this site in 1906.

The building is in a Romanesque style and was originally five stories tall on both the Folsom and Eleventh Street wings (now two stories). The tower and grooved piers emphasize the



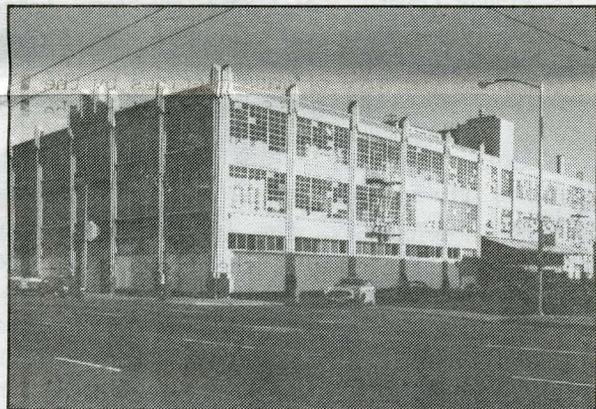
corner. This portion contained the offices and, to the south on Eleventh, the brew house, stock house, wash house and loading platform. The Folsom Street wing contained the barley and malt, kiln and engine house. At the rear of the lot was the bottling house. The cold

36] 7 Heron Street,
Metropolitan Laundry Company Power House, c.
1907,
Frederick H. Meyer.

The facade of this industrial building features giant triple arches with keystones and round medallions. A fire-proof building with 12-inch thick brick walls, it originally contained underground fuel oil tanks. Six very large water tanks on the roof connected to a centrifugal power pump. Although the classical treatment of the facade clashed with the utilitarian water tanks and original chimney, it represented the ideal of the City Beautiful movement to fit industrial structures into the fabric of the city.

37] 835 Howard Street,
Home Telephone Company Building/Dettner's
Printing House, 1907,
Coxhead and Coxhead.

This grey-green Colusa sandstone building is a sophisticated and almost entirely unaltered design by an important early twentieth century San Francisco architectural firm. Coxhead and Coxhead also designed the Home Telephone Company's main building at 333 Grant Street the same year. As with that building, they incorporated oversized elements—particularly the volute over the storefront, the wide third story windows and cornice—in a classical Renaissance design. These give an air of monumentality to what would otherwise have been a modest commercial building.



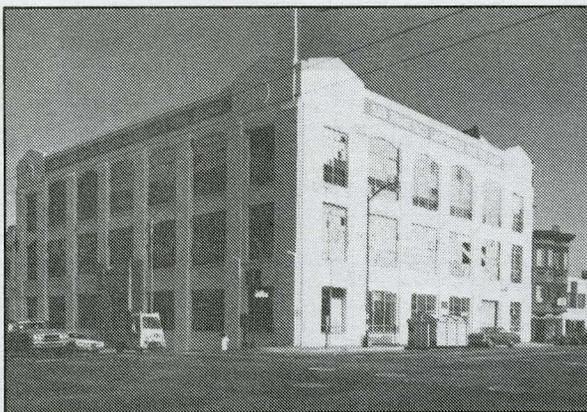
38] 1035 Howard Street,
Eng-Skell Co. Building, 1930,
A.C. Griewank, engineer.

The Eng-Skell extracts and soda fountain company constructed this reinforced concrete industrial-style building with dramatic Art Deco pylons in 1930. Notable details include the central pediment and door frame.

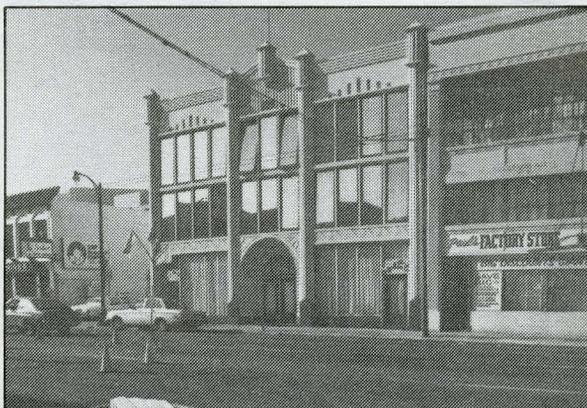
39] 1049 Howard Street,
James H. Hjul Building, 1923,
James H. Hjul, engineer.

From 1907 to his death in 1957, James H. Hjul designed many South of Market industrial buildings. He variously described himself as civil engineer, contractor, structural engineer, and builder. His work was characterized by careful attention to detail, an emphasis on delicacy of line and lightening of structural members for refinement of proportions. 1049 Howard Street is an excellent example of his skills with its attenuated piers, large areas of glass, classical details and elegant proportions.

40] 1097 Howard Street,
San Francisco Association for the Blind, 1925,
Henry H. Meyers.



Originally called the Blindcroft Building, 1097 Howard was constructed by the Cowell Estate and given to the San Francisco Association for the Blind. A reinforced concrete building in a Gothic style with industrial sash windows, it is distinguished by an elaborate terra cotta entry frame.



41] 1126 Howard Street,
Harband Building, 1930,
A.C. Griewank-engineer.

A typical South of Market industrial form, this building has a highly unusual Art Deco facade. Without intruding on the almost entirely glass facade, the design gives depth, texture, and decorative interest, all of which is achieved with ordinary materials and workmanship. The Harband Building is a late and very interesting example of industrial building design in San Francisco.

42] 1234 Howard Street,
Guilfooy Cornice Works, 1924.

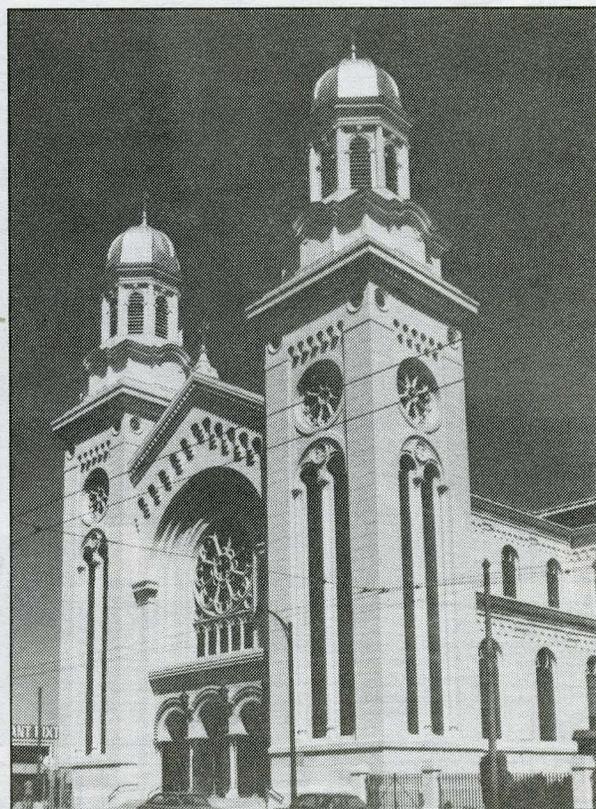
The Guilfooy Cornice Works has produced architectural elements for many San Francisco buildings in the century since its founding in 1887. Logically, the company's headquarters displays its products on the building's facade: giant fluted pilasters, Renaissance panels, egg-and-dart molding, dentils and parapet, all in galvanized iron.

43] 1380 Howard Street,
George W. Haas and Sons Candy Factory, 1927,
Willis C. Lowe.

This reinforced concrete building features some very fine classical details, particularly around the arched entrances and above the cornice at the corners.

44] 1401 Howard Street,
St. Joseph's Roman Catholic Church, 1913,
John J. Foley.

St. Joseph's Church is an important architectural, cultural and historical landmark in its South of Market area. The parish was founded in 1861 and parish schools were established on the site in 1867. The church has provided educational facilities since. The church served the predominately Irish and



working class neighborhood well into the twentieth century when a new wave of Catholic immigrants, Filipinos, took the place of the older European immigrants. St. Joseph's, like the Greek Church of the Holy Trinity, is a microcosm of the traditional function of South of Market in assimilating immigrants into the fabric of American culture.

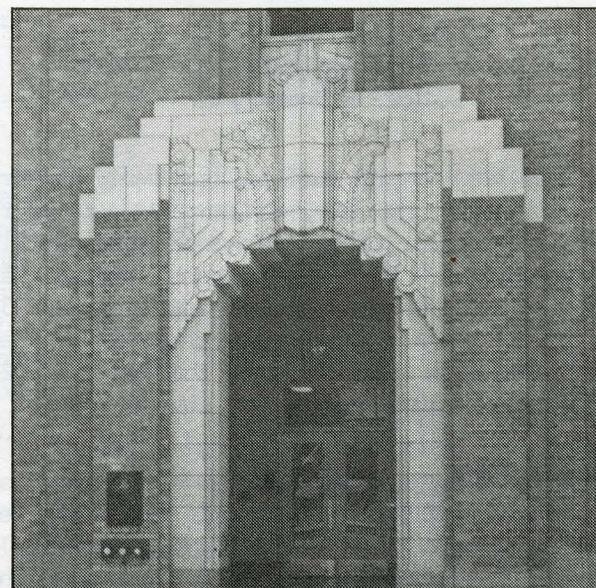
The thousand-seat church is a fine late example of the Romanesque style with certain elements derived from the Spanish Missions. Twin towers capped by gleaming gold domes flank a triple-arched entrance and large rose windows. The interior follows the usual cruciform plan with arcaded aisles, vaulted ceilings, coffered apse, organ loft, oak pews and stained glass.

45] 1415 Howard Street,
St. Joseph's Rectory, 1908.

The rectory is a symmetrical, classical building with pediment over the central door. The open space and greenery provided by the adjoining garden is important in the streetscape.

46] 1675 Howard Street,
Marin Dairymen's Milk Co. Building, 1937,
Harry A. Thomsen.

When constructed, the San Francisco Chronicle proclaimed this dairy processing building "one of the finest and best equipped in the West." Constructed in the hygienic streamlined Moderne style of the 1930s with tower, horizontal and vertical strips of glass blocks, and curved parapet above the main entrance, the building was owned and operated by Marin County farmers.



47] 1 McCoppin Street,
Pacific Telephone and Telegraph Exchange
Building, 1935.

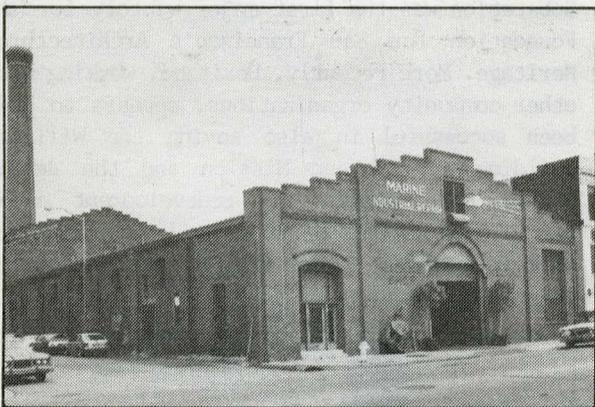
Designed by the building department of Pacific Telephone and Telegraph, this good example of the Art Deco style of the mid-1930s uses traditional materials—brick and terra cotta. It attempts modernity in the strong verticality of the piers and the ahistorical ornamentation.

48] 322-26 Ritch Street,
Morgan Oyster Co. Stables, 1906,
Edward J. Vogel.

Oyster growing was once a profitable industry in San Francisco Bay and the Morgan Oyster Company, established in the 1850s, was one of the most important companies in the business. Increased oil in the Bay, dumped by the growing number of ships, doomed the industry. In 1921 the company was forced to suspend operations. This substantial brick building with pilasters and corbelled cornice was originally used as stables, then as a feed mill in the 1920s, and by 1980 for industrial purposes.

49] 1 South Park,
Tobacco Company of California Building, 1912,
William H. Crim, Jr.

Although South Park began as a well-to-do residential area, by the late nineteenth and early twentieth centuries it had become an industrial district. 1 South Park, originally constructed for the Tobacco Company of California, is representative. The building has a Santa Cruz white cement exterior, galvanized iron cornice, and industrial sash windows. Because of its style and distinctive design, the structure functions as a visual anchor to the Second and Brannan Streets area.

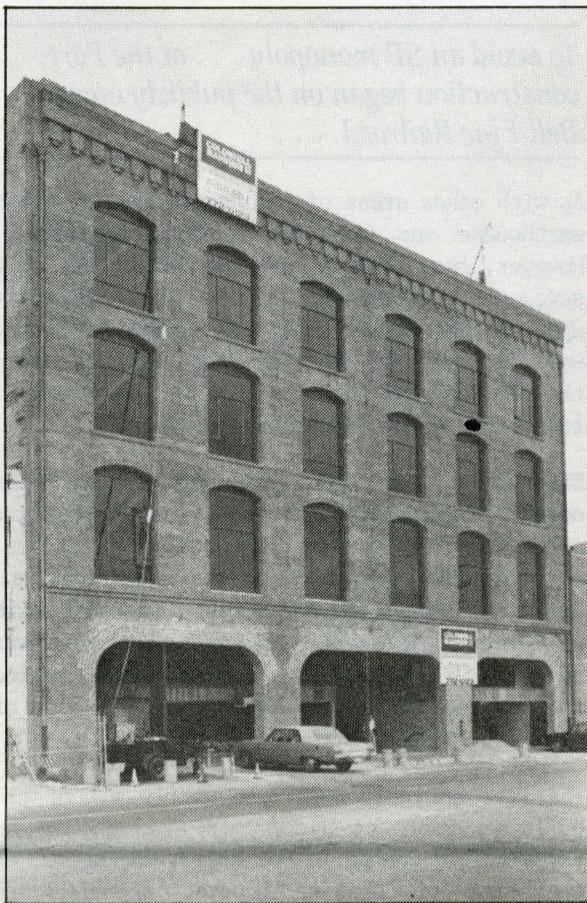


50] 166-78 Townsend Street,
California Electric Light Company, 1888,
Percy and Hamilton.

This extremely rare remaining example of South of Market industrial architecture dating from the 1880s was constructed as a plant for the California Electric Light Company. Designed by the prominent nineteenth century architectural firm of Percy and Hamilton, the front half of this brick building was originally three stories and the rear half one to two-stories high. A 150-foot octagonal brick smoke stack dominates the design and serves as a visual landmark in the area. The interior originally contained boilers in the rear section and thirteen dynamos in the front half.

51] 180 Townsend Street,
California Wine Association Building,
1906/1921,
Frederick H. Meyer.

Originally a two-story building constructed early in 1906, the California Wine Association warehouse survived the earthquake and fire which destroyed or badly damaged most of the surrounding structures as well as the Association's other cellars. This building was then used as both the organization's headquarters and bottling plant.



52] 310 Townsend Street,
Crocker Warehouse, 1901,
Frank S. Van Trees.

This handsome brick building, originally constructed by Charles and Jennie Crocker for W&J Sloane, survived the earthquake and fire of 1906. Its only decoration is the corbelled brickwork at the cornice and the segmentally arched windows. The ground floor on Townsend Street has been remodeled, but probably had round arched openings similar to those still existing on the Bluxome Street facade. It has recently been converted to offices.

53] 340-60 Townsend Street,
W.P. Fuller and Company Warehouse, 1906,
Wright, Rushforth and Cahill.

The W.P. Fuller Co., parent of Fuller O'Brien Paints, played a leading role in the provision of paint, oils, mirror and glass beginning in the 1860s, eventually becoming the preeminent such firm on the West Coast. When the San Francisco-based company constructed this building in 1906, the San Francisco Chronicle noted that the architects provided "for the largest possible floor area, unusual strength, economy in cost and the most rapid construction." The two-story building had a total of 60,000 square feet, with a gallery on both floors. Although of standard brick construction reinforced with steel and iron tie rods, the architects incorporated modern features such as concrete floors on the first story, a sawtooth roof covered with tin, and wired glass in metal frames. Traditional elements include the rusticated pilasters, belt course and simple cornice.

HISTORY continued from page I.

By the late 1860s, Second Street had been cut through Rincon Hill and the earth used to fill Mission Bay. First Street then contained a mixture of boarding houses for sailors, Irish saloons, gas works, German groceries and boilerships. Its character in that era is reflected in the works of Jack London, born a few blocks from Rincon Hill on Third Street in 1876. "South of the Slot," he wrote, consisted of "factories, slums, laundries, machine shops, boiler works and the abodes of the working class."

Employment opportunities were concentrated in low-skill manual and industrial work. Industry was located in several well-defined areas, with warehouses particularly prominent on the waterfront. These were crucial to the prosperity of a city that by 1880 processed 99% of all merchandise imported into the Pacific states and 83% of all exports. The largest warehousing company and employer was the Haslett Company. Several of the Company's warehouses survive.

The 1870s saw the proliferation of inexpensive lodging houses, especially on Mission between Third and Ninth. At that time, South of Market contained one-quarter of the City's boarding houses, and fully one-half of its 655 lodging houses.

Because of the relatively large number of working men and unemployed, South of Market was the scene of repeated labor demonstrations. The year after Jack London was born, 5,000 unemployed men gathered at Fifth and Mission in an anti-Chinese and anti-capitalist demonstration. Union Hall on Howard between Third and Fourth was frequently the site of mass meetings by the Workingmen's Party of California during the depression of the late 1870s.

South of Market has continued to be the location of numerous labor and charitable organizations. For example, the first Salvation Army "Institute" was established at Howard and New Montgomery, a block from the emerging "skid row" between Third and Fourth. Their Industrial and Social Department followed on Harrison between Fourth and Fifth. The Industrial Workers of the World maintained their headquarters in the area between 1912 and the mid-1920s, and the Sailors' Union constructed a Moderne building at 450 Harrison even later in 1950.

In both good times and bad, church parishes in the area performed an important role. The oldest remaining is St. Patrick's, the largest of four Roman Catholic churches constructed to serve the needs of the predominantly Irish area. In addition, there were five German Protestant churches, four Swedish, two

please turn to page VIII

"SOUTH OF MARKET: ITS HISTORY & ARCHITECTURE"

Tuesday September 17, 1985
7:45 p.m. Haas-Lilienthal House

Heritage Architectural Historian Christopher Nelson will provide a slide lecture on the history of development of South of Market and industrial building design. The findings of Heritage's completed SOMA survey will be included.

Wine reception following.

HISTORY continued from page VII.

Japanese, one Jewish and one Greek congregation by 1892. Many of these also remain, today serving as cultural and social centers for more recent immigrants.

The development of transportation South of Market has also been a significant influence in creating what we see in the area today. The 1860s and 1870s saw the completion of the Southern Pacific railroad network with a

terminal at Third and Townsend. To avoid a Southern Pacific monopoly of transportation facilities at the port, construction began on the publicly-owned Belt Line railroad in 1890. By the time it was completed after the turn of the century, it linked piers from China Basin to Fort Mason. Surviving portions of the line can be found at Townsend and the Embarcadero. Work on a seawall, begun in 1878, continued until completed in 1929. Further additions to the transportation network occurred in the 1910s and 1920s when spur tracks were laid in response to increased heavy industrial development.

To avoid an SP monopoly . . . at the Port, construction began on the publicly owned Belt Line Railroad. . . .

As with other areas of San Francisco, the 1906 earthquake and fire had a dramatic effect. However, here damage from the tremor was more severe because so much of the area was built upon unstable fill. What the earthquake spared was destroyed in the fires that ignited among the crowded wood shanties that filled the small lots between the industrial buildings.

Efforts to stop the blaze were concentrated north of Market with the exception of the Mint and the Post Office. Few other structures, most of them warehouses on the waterfront and buildings below Townsend Street, survived south of Market. After the disaster, the area was quickly cleared and the debris dumped behind the new section of the seawall at the foot of King and Townsend Streets.

The fire not only destroyed nearly all of the buildings South of Market, it also led to an irreversible change in the area's character. At the time of the earthquake, housing and industry were still mixed throughout the area, as they had been from the 1850s. After the fire, the district was reconstructed primarily as an industrial area with residential development largely limited to lodging houses west of Fifth Street serving the increasingly single, male and transient population. From 1900 to 1910, population declined from 62,000 to 24,000, and by 1910, 80% were male.

Few . . . structures, most of them warehouses on the waterfront and buildings below Townsend Street, survived. . . .

The 1905 Burnham Plan had recommended a system of warehouses next to the piers and wharves linked by railroad tracks and broad roadways to the adjacent manufacturing district, thence to the wholesale and, finally, the retail districts. It also proposed an Outer Boulevard along the seawall where all residents, especially those of moderate means who lived in the area, could find "refreshment and benefit". In the rebuilding, however, this portion of the plan was not implemented. Eighty years later in 1985, the Department of City Planning has made the same recommendation.

South of Market became increasingly industrial in the 1920s. Rincon Hill was razed to create fifteen additional blocks for industrial use. Spur rails were laid and large developers boosted the area as the most logical for jobbing, warehousing and light manufacturing. Simultaneously, the remaining earlier Irish and northern European immigrant population largely deserted the area.

Like the city in general, South of Market saw

little development in the 1930s. It was, however, the scene of several of the most dramatic labor conflicts of that troubled decade. The 1934 strike led by the International Longshoremen's Association came to a climax in pitched battles between the police and workers along the waterfront and other nearby streets. This became known as the "Battle of Rincon Hill" to the thousands of spectators and supporters who gathered to view the conflict.

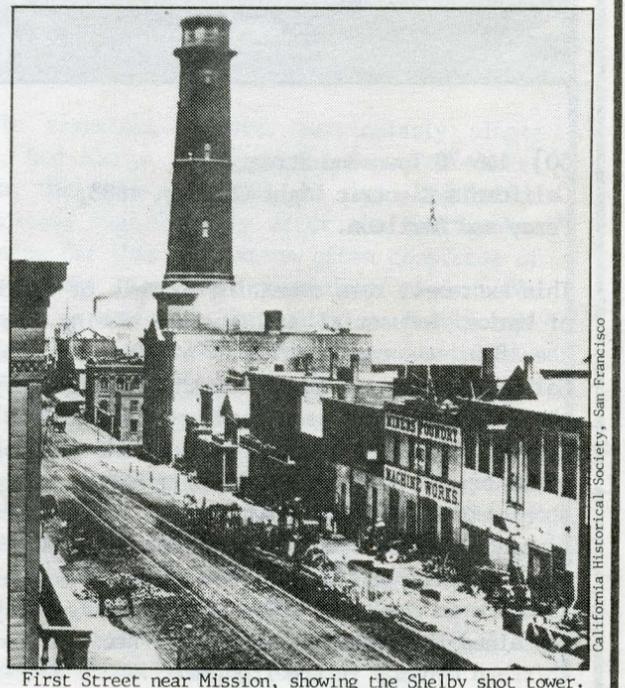
In the mid 1930s, relief missions were concentrated South of Market, especially at the intersections of Third, Fourth, Howard and Folsom. High unemployment spawned a relatively new phenomenon: hundreds of chronically unemployed single and elderly men, many of them homeless, congregating on the sidewalks or in the pool halls concentrated on Howard Street between Fourth and Fifth.

Unemployment virtually disappeared during World War II and South of Market experienced its first significant influx of blacks. By the end of the war, they totaled about 10% of the area's population. Simultaneously the area's population was aging. By 1950, one-third of the men were over sixty years old, and a new wave of immigration involving Chicanos and Filipinos had begun.

. . . urban renewal was combined with a freeway construction program. The magnitude of the changes . . . are surpassed only by the earthquake and fire.

In 1953, San Francisco declared a large portion of the South of Market area an urban renewal zone. As elsewhere in the country, urban renewal was combined with a freeway construction program. The magnitude of the changes brought about by these programs in the 1960s and '70s, are surpassed only by the earthquake and fire. It has been estimated that 4,000 persons and over 700 businesses were displaced in the clearance efforts.

The defeat of the Redevelopment Agency plan to demolish the Willis Polk-designed Jessie Street Substation was the first major victory for The Foundation for San Francisco's Architectural Heritage. More recently, Heritage, working with other community organizations, appears to have been successful in also saving the Williams Building at 3rd and Mission and the Jessie Hotel, both within the redevelopment area. During the 1980s, Heritage will continue to work to preserve other significant structures identified by our surveys.



First Street near Mission, showing the Shelby shot tower.

HERITAGE

THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE

The HERITAGE NEWSLETTER is published quarterly in April, August, October and December by the Foundation for San Francisco's Architectural Heritage. Unsolicited articles and other copy are welcome and will be considered for publication. Call or write the Newsletter Editor for deadline dates.

San Francisco Heritage is a non-profit member supported organization dedicated to the conservation of important architectural and historical elements and diverse neighborhoods of the City through planning, education, advocacy and technical assistance.

Heritage is located at 2007 Franklin Street, San Francisco, 94109. (415) 441-3000.

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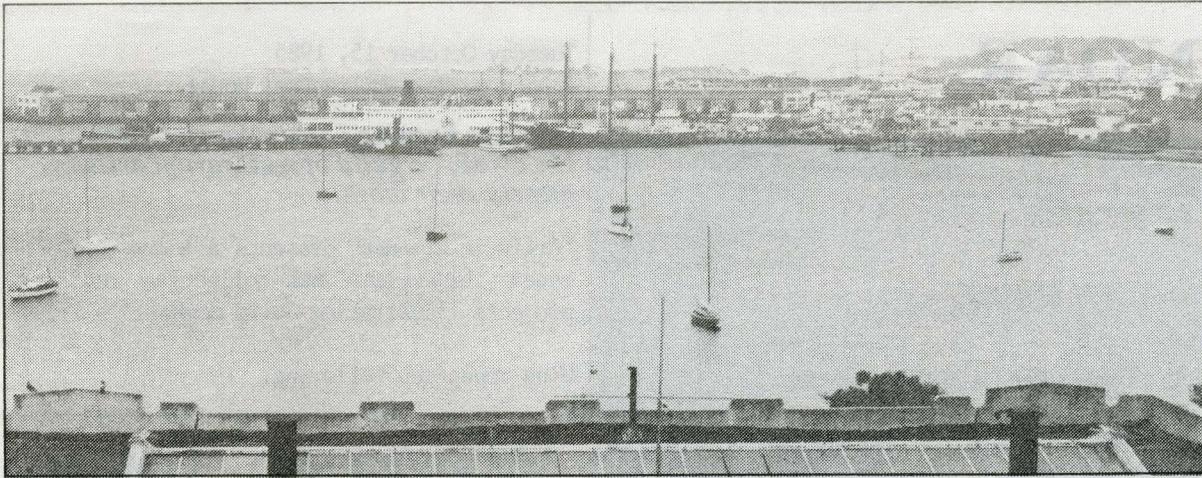
Yes, I'd like to join HERITAGE. Enclosed is my membership contribution of \$ _____ (\$25 minimum).

Please send me more information about HERITAGE.

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The Hyde Street Pier from Black Point

HERITAGE PLANS NEW WATERFRONT WALK

Heritage will begin a walk illustrating the architectural, military and maritime history of the Northeast Waterfront this fall.

The National Maritime Museum Association has awarded Heritage a grant of \$8000 to train guides and administer the walk over the next two years, in conjunction with the National Park Service.

The walk, which is scheduled to begin in October, will originate in Aquatic Park and conclude within Fort Mason. The Maritime Museum, the Hyde Street Pier, historic houses

within Fort Mason, the remains of the Spanish gun battery, and the site of Gen. Fremont's home will be included.

Heritage hopes to provide greater familiarity with the history of this very significant area, as well as with architectural and maritime preservation efforts, to the thousands of visitors to San Francisco and the GGNRA.

If you are interested in becoming a guide for this walk, contact Rosalind Henning at 441-3000 as soon as possible. Training will begin in September.

PLTAP PROJECT

HERITAGE HONORED FOR REHAB PROJECT

In a special event at the historic John McMullen House on August 2nd, Heritage was recognized for its role in the preservation of the City's architecturally and historically significant buildings, neighborhoods and districts.

Heritage received Resolutions from the San Francisco Board of Supervisors; the California State Assembly; the California State Senate; Congresswoman Sala Burton; and an award from the California Preservation Foundation.

Gee Gee Platt, Heritage Board Member and new President of the California Preservation Foundation, presented Heritage's Preservation Loan and Technical Assistance Program with an award for its work on the John McMullen House — a home for 27 mentally disabled adults in the Mission District — owned and operated by Leroy and Cathy Looper. The award is one of only eight given statewide this year. The Resolutions and award may be viewed in our offices.

BRUNICARDI continued from page 2

basement. The cache includes molds for fluted and twisted colonettes, balustrades, shields and consoles, decorative panels and egg and dart moldings.

Heritage is seeking a small group of volunteers to work with the casts as an ongoing project. Our thanks to Clifford and Geoffrey Nelson, without whose help the molds could not have been documented and removed in time. Heritage also extends its thanks to Louis Paponis, who provided several helpful leads in our effort to research the history of Brunicardi's business.

Christopher Nelson

WALK continued from page 1

if you plan to attend. The walk will begin at 9 a.m. and again at 11 a.m. at the statue of Ben Franklin in the center of Washington Square. Wear sturdy walking shoes and be prepared for stairs.

See you on Columbus Day as we, too, discover new worlds.

Pat Farquar

INDISPENSABLE!

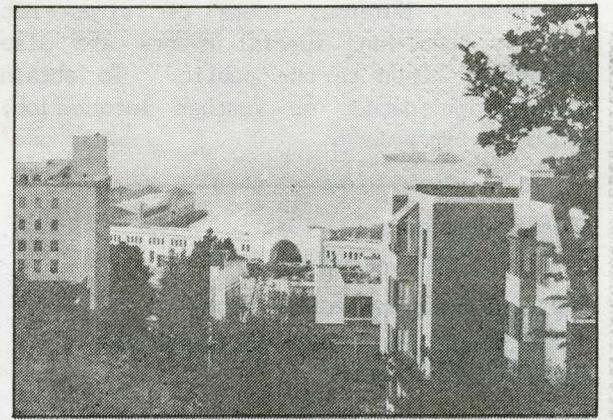
Heritage is dependent upon the assistance of dedicated volunteers to maintain and improve the quality of its programs, to undertake new ones, and to ensure its continued effectiveness in the community. In addition to our house docents whose quiet work keeps the Haas-Lilienthal House open to the public, several new volunteers have enabled Heritage to accomplish important tasks recently. The help of **ROBERT COWLING** has enabled the undertaking of a variety of projects. Among the results are the institution of a city-wide sales program for the book *Splendid Survivors*. **GLORIA DETERING**'s professional typing has enabled Heritage to accomplish mailings which otherwise could not have been completed.

Thanks to **LUIS MARTIN**, Heritage was able to distribute its last Newsletter to all branch libraries and other neighborhood locations, the beginning of an effort to make more San Franciscans aware of Heritage and familiar with our goals and activities. **JEAN BROOKS** and **MARK SMITH** joined Luis to prepare the mailing members recently received as well as other large mailings currently underway, saving hundreds of dollars in mailing house costs.

LEE SAGHS has been instrumental in the timely completion of several projects involving our survey files. **MARY GALLAGHER** has enabled the completion of research projects by gathering needed information at the California Historical Society while **LINDA FLEMING** has provided Heritage similar assistance in the collections of the San Francisco Public Library.

TO OUR RENEWING MEMBERS

Heritage does need the properly completed half of your Renewal Card in order to ensure proper completion of our membership records. Please enclose the completed Renewal Card with your check when responding to the renewal notice.



A view along the walk route.

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CALENDAR

Tuesday August 27, 1985
7:45 p.m. Haas-Lilienthal House

Heritage Evening Lecture Series:
**"ART DECO: HOW DID IT GET TO
SAN FRANCISCO?"**

Michael Crowe, a leading force behind the Bay Area's Art Deco Society, will present a lively slide lecture on the history and development of the Art Deco style. Examples of characteristic design elements will illustrate a discussion of their sources and an analysis of their influence on overall American design.

Wine reception following.

September 2-4, 1985
Sheraton Palace Hotel

**ASSOCIATION FOR PRESERVATION
TECHNOLOGY PRE-CONFERENCE
PROFESSIONAL TRAINING COURSES**

Courses in: Preservation of Architectural Concrete; Paint Analysis; Seismic Retrofit; and Maritime Preservation issues will be offered. Open to the public. To obtain a registration packet or further information, contact Bruce Judd, AIA, Conference Chairman, at 421-1680.

September 4-7, 1985
Sheraton Palace Hotel

**ASSOCIATION FOR PRESERVATION
TECHNOLOGY 1985 ANNUAL
CONFERENCE**

Conference will focus on both "Conservation of Materials" and "Technology of Systems". Included are sessions devoted to: terra cotta curtain walls; concrete structures; interiors/decorative arts; roofing systems adobe; structural systems; and substitute materials. Numerous tours of sites not normally open, and special events are also scheduled. Open to the public. To obtain registration packet or further information, contact: Bruce Judd.

Tuesday September 17, 1985
7:45 p.m. Haas-Lilienthal House

Heritage Evening Lecture Series:
**"SOUTH OF MARKET: ITS HISTORY
& ARCHITECTURE"**

Heritage Architectural Historian Christopher Nelson will provide a slide lecture on the history of development of South of Market and industrial building design. The findings of Heritage's completed SOMA survey will be included.

Wine reception following.

Friday September 27, 1985
7:30 p.m. to Midnight

THE 1985 SOIREE

Heritage's major social and fundraising event of 1985 unveils the restoration of San Francisco's historic California Hall and celebrates its re-opening as the new headquarters of the renowned California Culinary Academy.

Buffet prepared by chefs of the Culinary Academy; dancing to the music of the Royal Jazz Society Orchestra; gaming for a fantastic array of prizes. Invitations will be mailed to members. Non-members desiring further information should contact Heritage at 441-3000.

Saturday October 12, 1985
9 a.m. and 11 a.m.

HERITAGE COLUMBUS DAY WALK

A walk illustrating the history of the North Beach and Telegraph Hill neighborhoods and the development of their history and landscape begins at the Ben Franklin statue in Washington Square and ends in the Levi's Plaza development.

Walks last two hours and are free to Heritage members; \$2 to non-members.

Sunday October 13, 1985
12 noon to 4 p.m. - Piedmont

**SECOND ANNUAL PIEDMONT
HISTORICAL WALK**

Walking Tour, based upon Queen of the Hills, a history of Piedmont by Evelyn Pattini. Open to the public. \$10. For further information, call Piedmont Camp Fire at 655-7388.

UPCOMING MEMBER EVENTS

During the past two years, Heritage has played a key role in the preservation and reuse of a number of significant structures in San Francisco. These successes have been made possible through your support of Heritage programs.

In the coming months, and throughout 1986, we have planned an increased number of special on-site member events to celebrate. The first event is being planned for early October. We look forward to sharing with you the "new faces" which have been restored to these special buildings.

Tuesday October 15, 1985
7:45 p.m. Haas-Lilienthal House

**Heritage Evening Lecture Series: "ARTISTIC
LICENSE," a guild of restoration artisans
present their work.**

"Artistic License" presents a slide lecture of recent individual and collective restoration projects illustrating Guild members' skills.

Wine reception following.

WALKING TOURS

**VICTORIAN & EDWARDIAN PACIFIC
HEIGHTS**

Walking tour of the eastern Pacific Heights neighborhood discussing surviving Victorian and pre-World War I mansions, elaborate family homes and smaller row houses.

WHERE: The Haas-Lilienthal House Ballroom, 2007 Franklin Street, San Francisco.

WHEN: 12:30 - 2:30 p.m., Sundays. \$3.00.

"SPLENDID SURVIVORS"

Beaux Arts and Art Deco buildings which have survived San Francisco development pressure.

WHERE: Meet at the entrance of the Halladie Building, 130 Sutter Street.

WHEN: 12:05 to 12:55 p.m. Thursdays

"BANKING TEMPLES"

Walking tour of elegant monuments to money commissioned by San Francisco's financial giants.

WHERE: Meet at the Clay Street entrance of the Transamerica Pyramid, Clay and Montgomery.

WHEN: 12:05 to 12:55 p.m. Thursdays

NEW MONTGOMERY STREET

Walking tour of this street illustrates the fascinating buildings of this area.

WHERE: Meet at the steps of the McKesson Building Plaza at the intersection of Market, Montgomery and Post Streets.

WHEN: 12:05 to 12:55 p.m. Thursdays

\$2 charge for all downtown walks. Participants are encouraged to bring a brown-bag lunch.

CALENDAR SUGGESTIONS

Heritage is pleased to consider Calendar suggestions which would be of interest to our membership. Information should be sent to the attention of the Heritage Newsletter Editor.

THE FOUNDATION FOR
SAN FRANCISCO'S ARCHITECTURAL

HERITAGE

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