



SAN FRANCISCO - ARCHITECTURE HERITAGE NEWSLETTER

GOLDEN GATE VALLEY BRANCH
SAN FRANCISCO PUBLIC LIBRARY

GOLDEN GATE VALLEY BRANCH
INFORMATION FILE

OFFICERS & DIRECTORS: Charles Hall Page, President · Stewart Morton, V.P. · Alan E. Rothenberg, V.P. · Diana Bell Shore, V.P. · James W. Haas, Secretary
Edward J. Conner, Treasurer · R. Bruce Anderson · R. Lawrence Bacon · Mrs. Ralph K. Davies · Michael W. Erlin · Robert K. Gardner · Sallie Glasale · John F. Holstius
Reverdy Johnson · Herbert P. McLaughlin · Peter Z. Michael · Harry Miller · Mrs. Ernst Ophuls · Creighton Peet · C. David Robinson · Mrs. Laurence C. Stein

Volume III, Number 2

August, 1975

RESOURCES FOR ACTION

The keys to effective Heritage action are human and financial resources. To save a landmark, maintain a building, change a law, or commence a legal action, Heritage depends on the monetary contributions and volunteer energies of its members and friends. We have been fortunate to see our membership double twice in three years and we literally could not survive without the 150 volunteers who help us.

Unfortunately, volunteer hours do not pay bills. Membership revenues, while enormously important, cannot underwrite all of Heritage's programs. To sustain a long-range preservation program and effectively represent conservation before public bodies and agencies, Heritage depends on two funds: the General Fund and the Urban Conservation Fund. Each fund has a different purpose and each represents a vital part of the urban conservation equation.

The Urban Conservation Fund is Heritage's financial facility for acquiring threatened buildings and assisting restoration and rehabilitation of important structures which would be lost otherwise. Monies from the Fund are advanced to acquire, on an interim basis, threatened landmark buildings until adaptive reuses and conservation-minded buyers can be found, as Heritage is doing with the Western Addition project. As structures are resold and loans repaid, the monies are used again to assist other projects.

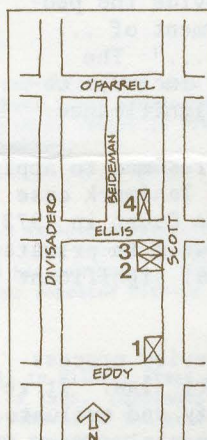
To provide the professional skills and experience necessary to operate the Urban Conservation Fund and to support the organization's on-going conservation and education programs, Heritage depends on its General Fund. The General Fund pays the day-to-day costs of maintaining the Haas-Lilienthal House, training docents, providing walking tours, doing historical and architectural research, administering the UCF, doing feasibility studies for adaptive reuse, and serving as a community resource for information on public and private conservation activities in the City.

Your support has made these projects, programs and services possible. Continuing and increased support means that the General Fund will be able to meet the greater demands which face Heritage YOU CAN HELP. Renewing your membership is essential; increasing your level of support is even better. Finding new members adds to the financial and political base of the organization. Special contributions enable expanded education programs and greater conservation efforts.

We thank you for your past support. We ask that you keep in mind Heritage's growing and increasingly effective efforts, and hope that in the future you will consider increasing your dues or making an extra contribution. Look around you -- you'll see why Heritage needs you!

VICTORIANS FOR SALE

Four Victorians are available in the newly created Beideman Place Historic Area: 1800 Eddy, 1239-45 Scott, 1249 Scott and 1916 Ellis. Two buildings are on the National Register of Historic Places.



BEIDEMAN
PLACE
HISTORIC
AREA

Site



Craig Buchanan

1800 Eddy

Part of the Heritage-S.F. Redevelopment Agency joint project, these special buildings are ready to be turned over to buyers who will rehabilitate them according to SFRA standards. The total cost per building includes estimated rehabilitation costs of over \$70,000 each. Heritage will work with buyers to help find financing and the SFRA will provide free architectural services.

AVAILABLE VICTORIANS

1. 1800 Eddy (Eddy at Scott) A stick style Victorian built circa 1870. Can be 1 or 2 units, totalling 3130 sq. ft. Cost: up to \$85,000 for purchase and rehabilitation.
2. 1239-45 Scott (4 unit Italianate Victorian South of 1249 Scott) Built circa 1870. Two 2 BR, two 3 BR, decks and garage. Cost: about \$138,000 for purchase and rehabilitation.
3. 1249 Scott (Scott at Ellis) A single family Italianate Victorian built in 1868. Cost: about \$77,000 for purchase and rehabilitation. **SOLD**
4. 1916-18 Ellis (between Scott and Divisadero) Queen Anne style Victorian built in 1890. 2 units: one 2 BR and one 3 BR. Adjoining lot available for garden and parking. Cost: about \$78,000 for purchase and rehabilitation, including both lots.

For more detailed information, call Heritage.

(c) 1975 by

THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE
2007 FRANKLIN STREET • SAN FRANCISCO, CALIFORNIA 94109 • (415) 441-3000

CEQA AND URBAN CONSERVATION

Traditionally, the tools employed for preservation by private organizations and public agencies alike saved only a single building or area, and then only in response to a threat of demolition. Such last minute stands were frequently unsuccessful and occasionally self-defeating.

The California Environmental Quality Act of 1970 (CEQA) was enacted in response to growing awareness that environmental impacts should be carefully considered in the planning of projects in the hope that inadvertent adverse environmental problems could be avoided, and so that qualitative benefits and costs could be measured and considered as well as economic and technical factors. CEQA declares that the policy of the State of California is to "... take all action necessary to provide the people of this state with ... enjoyment of ... historic environmental qualities..." The CEQA definition of "environment" includes objects of historic or aesthetic significance.

Although the law was initially presumed to apply only to governmental projects, a landmark case decided by the California Supreme Court in 1972 determined that CEQA applied as well to private projects which possessed potential significant adverse environmental effects.

CEQA mandates an environmental review process which is essentially a "disclosure" law. It requires public agencies to identify and evaluate the potentially damaging environmental consequences of a proposed project early enough in the planning process so that plans can be changed and adverse environmental impacts avoided or mitigated.

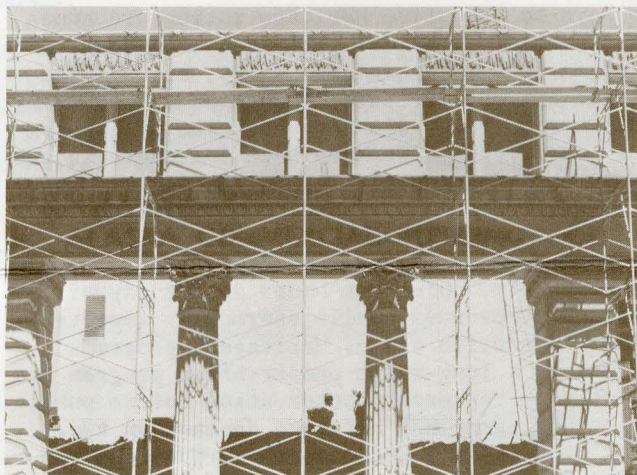
In San Francisco, the office of Environmental Review in the City Planning Department administers the law on behalf of all departments and agencies of the City and County of San Francisco. The environmental review process involves three basic steps: (1) an Environmental Evaluation (EE) to determine whether a project is subject to review and whether an Environmental Impact Report (EIR) is required; (2) preparation of the EIR; and (3) public comment and City Planning Commission hearings on the "draft" EIR. The Planning Commission determines whether the project will or will not have a significant effect on the environment. The completion and certification of the EIR does not itself constitute approval or disapproval of the proposed project. However, the law requires that the body authorizing the project must take the EIR information into account in making its decision.

Opportunities for citizen input into the environmental review process occur when the draft EIR is circulated for public comment, and during the public hearing before the City Planning Commission. There are also procedures for administrative and judicial appeal of public decisions which are subject to the review requirements of CEQA.

How does the environmental review process apply to historically and/or architecturally significant structures? Guidelines adopted by the City Planning Department (pursuant to state guidelines) provide that CEQA applies in the case of proposed demolition of buildings where they are of historical, archeological or architectural significance as officially designated by Federal, State or local governmental action. Thus, official designation is an important factor in whether environmental review is required in the first instance. Even if a building is not officially designated, an EIR may be required because the proposed demolition is part of a larger project

requiring environmental review. In this case, any historical and architectural values involved which will be adversely affected by the proposed project can be documented and incorporated into the EIR even though they are not officially recognized by some form of designation.

Although techniques for measuring environmental impact, particularly with respect to cultural values, are still relatively unsophisticated, CEQA represents a giant stride toward the recognition and consideration of such values in the process of public decision-making. However, the process only works if those concerned about the urban environment make themselves heard when projects are proposed which would be destructive.



Bruce Judd

The Alaska Commercial Building at Sansome and California Streets, a truly unique memorial to San Francisco's commercial past, is now gone. The reasons for its loss are varied and complex. Certainly one of them was the lack of strong public concern expressed when plans for its demolition and replacement were being reviewed.

A similar fate threatens the Fitzhugh Building on Union Square. Saks Fifth Avenue, which owns the building, proposes to tear down the Fitzhugh and erect a modern department store in its place. Look across the Square at I. Magnin's, Macy's and the new Liberty House to see how the scale and texture of these newer buildings affect the architectural atmosphere of the Square.

Heritage has developed an alternative plan which would combine the Fitzhugh Building with a new structure behind it which should serve Saks' needs. An EIR is being prepared now on Saks' proposed project. Reference copies of the EIR will be available at the City Planning Department, 100 Larkin Street.

Participate in the environmental review process. Attend the City Planning Commission hearings. You can help make environmental review work to conserve San Francisco's unique architecture.

THREATENING PARAPET ORDINANCE

109 Union Square area buildings have been cited for not meeting with earthquake safety standards established in the parapet ordinance. The Bureau of Building Inspection (BBI) began enforcement in late June 1975. Poorly secured building elements such as cornices and balconies are considered public safety hazards and result in citations to owners.

Decorative elements such as parapets are essential to the architectural integrity of the City's buildings. THERE ARE ALTERNATIVES TO REMOVAL WHICH ARE VIABLE AND LEGAL. Heritage is working with the City Planning Department to find ways to encourage property owners to repair appendages instead of removing them.

CLOSE-UP: LINDA JO FITZ

At the center of Heritage--both literally and figuratively--is a delightful, dynamic young woman, Linda Jo Fitz, who somehow manages to hold together disparate people and projects. Strategically located between the phone, the intercom and the front door, Linda Jo is Heritage's Program Coordinator, or better, people coordinator! Like any organization Heritage is ultimately the people in it. Linda Jo is the person who puts people and projects together.

Ms. Fitz is a fifth generation Californian who grew up in Petaluma and was educated at U.C. Berkeley, where she received an A.B. in history. Moving to Woodland, she taught school and became active in efforts to preserve the Woodland Opera House and was appointed to the Woodland Historical Landmarks Advisory Committee.

Since joining Heritage in 1973, Ms. Fitz's responsibilities have burgeoned. In addition to overseeing the development of Heritage's programs, Linda Jo directs Heritage's public relations and assists in property conservation. Her warm and genuine interest in people elicits in return a real affection from all of us who work with her: volunteers, staff and Board members. We are indeed lucky to have Linda Jo at Heritage. Our love for her is as genuine as she is.

In addition to Ms. Fitz, Heritage's paid staff now includes Robert Berner, Urban Conservation Officer; Randolph Delehanty, Historian; Candy Friesen, Secretary; Marie Hollinger, House Manager, and Ellen Lipsey, Administrative Coordinator. Three jobs are staffed by nearly full-time volunteer coordinators: Helen Tavernetti, Membership; Francesca Taylor, Development; and Marjorie Wilkinson, Publicity. Each has worked at Heritage over a year! As vital as the staff are Heritage's many other volunteers who have helped make us the most active force for urban conservation in S.F.

BUILDING UPDATE

Mish House (1153 Oak)

Recently purchased by a group of preservation-minded investors headed by architect Hal Major,



Janet Silber

this impressive Stick style Victorian, c. 1885, dominates its neighbors, thanks to its newly painted facade. The elegant former residence of Sarah Mish is a S.F. Landmark. Mr. Major is now restoring the interior for office or residential use.

Western Addition

Three more sales have been completed in the Heritage/SFRA joint house relocating project: 1735-7 Webster, 1813 Sutter and 1844 Turk. Four more houses are available. See page 1.

The Goodman Building (1117 Geary)

A San Francisco landmark, the Goodman Building dates from 1869. It is currently occupied by the Goodman Group (25 resident artists) who hope to buy it from the S.F. Redevelopment Agency and continue developing it as a community arts center. The building was placed on the National Register of Historic Places on June 18, 1975.



Ted Milikin/Goodman Group, Inc.

National Register listing is especially significant because it calls for special review of demolition plans made by federally funded agencies like the SFRA.

The Goodman Group's continuing efforts to save the building have included working with the S.F. Landmarks Board to prevent demolition of eight attached (rear) Victorian flats and investigating loan possibilities such as the FHA Title I Loan Program which now applies to National Register buildings.

Mills Building & Tower (220 Montgomery & 220 Bush)

The Mills Building and Tower was declared a S.F. Landmark in July 1975. The City's only intact example of the Chicago School of architecture, the Mills Building was designed in 1891 by Burnham and Root. Chicago architects revolutionized architecture by developing a new building technique using steel frame construction. This innovation allowed the construction of the skyscraper which was to change the face of the City.

In 1930, S.F. architect Louis P. Hobart designed a tower as a compatible addition, continuing the materials, color and delicacy of the original structure. With its Tower, the Mills Building is an architectural composition that has developed coherently since 1891. The design of the 1931 Tower is important because it introduced to the City the idea of retaining a fine structure while accommodating the need for more space.

Geary Theater (415 Geary)

As a result of ACT's application, the Geary Theater was placed on the National Register of Historic Places on June 18. The Geary is under consideration for designation as a San Francisco Landmark.

The Geary (formerly the Columbia) Theater was built in 1910 and designed by Bliss and Faville with a facade decorated with colorful terra cotta ornament. The handsome period interior remains substantially intact.

HISTORICAL PRESERVATION EASEMENT

Heritage recently assumed responsibility as architectural conservator for a third San Francisco building in connection with its easement program. Sally Walker, the owner of 964 Eddy Street, conveyed an Historical Preservation Easement to Heritage, legally protecting the structure from future incompatible alteration or demolition.

Located in the Western Addition A-2 redevelopment area, 964 Eddy is a fine example of the Italianate styling of the 1880's. Its facade is typically arranged with slanted bay windows, a portico and a pronounced cornice at the roofline. A strong vertical emphasis is given by the composition of the bay, the outline of which is seen in all elements from the basement to the upper cornice and by the decorative woodwork embellishing it. The house is the only remaining structure of a prominent row featured in *Here Today*. Thanks to Sally Walker's determination, the house has escaped demolition and is being restored to its original condition.

Heritage established the easement program to strengthen the protection of landmark quality structures. The Historical Preservation Easement is a written agreement in which the owner of the building gives Heritage the right to review and control changes proposed for the exterior of the building. Heritage's rights do not, however, include possession of the property. The interest given to Heritage binds all successive users and owners of the building and lasts in perpetuity.

The Historical Preservation Easement agreement allows the building to be used by the owner in all ways consistent with the preservation of its exterior. Sale, devise, lease and all other rights of conveyance normally associated with real property ownership are left intact.

In order to protect its easement, Heritage has yearly inspections. Heritage's obligation as holder of the easement is to restrict property development as is necessary to ensure the continued architectural integrity of the building's exterior.

Historical Preservation Easements are a relatively new concept in urban conservation. However, they are now being used by non-profit organizations and public agencies across the country to preserve our irreplaceable cultural resources.

SENATE BILL 927

Strict interpretation of San Francisco's building codes often adds considerably to rehabilitation costs of older buildings with no appreciable increase in occupant safety. For example, code requirements for adapting a Victorian home for use as a professional office (i.e. an engineer's office) are as strict as those for the Bank of America Building and the Transamerica Pyramid.

Help, however, may be on its way in the form of Senate Bill 927. This bill, authored by Senator Mills and Assemblyman Montoya "would enact the State Historical Building Code which would provide alternate building regulations for the rehabilitation, preservation, restoration or relocation of qualified historical buildings or structures." The bill also established a State Historical Building Code Advisory Board to represent agencies such as Heritage to the State Architect's Office.

SB 927 passed the State Senate and went on to the Governmental Organization Committee

of the State Assembly for a hearing on August 5th. The bill should now be before the Ways and Means Committee, the last stop before a full Assembly vote.

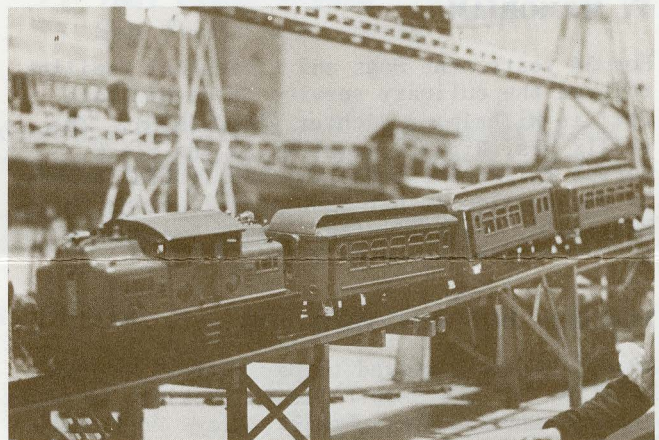
Bay Area members of Ways and Means include Assemblyman Foran from San Francisco; Assemblymen Boatwright, Miller and McAlister from the East Bay and Assemblyman Papan from the Peninsula. Letters supporting SB 927 would be effective.

TOY TRAIN ON DISPLAY

A model railroad layout from the Haas-Lilienthal attic, unused for over thirty years, is now operating in a specially designed basement room adjacent to the ballroom. Thanks to Heritage volunteers, the layout was restored, moved and reassembled for public display and enjoyment.

The trains were a gift to William Haas II from his father, Charles, in the mid-1920's. Following the death of his parents, young William and his sister, Madeleine, moved in with their aunt, Alice Lilienthal and her husband, Samuel. The trains were brought to the house and set up in the attic/playroom for use by the children of both families. The layout, designed by the Haas-Lilienthal family chauffeur, Morton Vrang, includes a 16 foot long suspension bridge, steep spirals, switches, signals, and a loop-the-loop.

The one operating locomotive, Lionel No. 402, is typical of the more sophisticated toy trains built in the 1920's. Driven by two electric engines and weighing 9½ pounds, it is constructed of tin-plated steel. The three passenger cars, with individual chairs, represent the ultimate in luxurious rail travel of more than half a century ago. The train is controlled by a relatively "new" transformer. It is only 35 years old.



Bruce Judd

The oldest part of the Haas-Lilienthal collection is the six car freight train displayed on the suspension bridge. It was built before World War I. Unfortunately the engine, Lionel No. 38, lacks a motor. Of the six freight cars, all but one has been restored and repainted.

We would like to have a choice of trains to operate, but this requires the donation of motors, wheels and some other parts suitable for the engines on hand (Lionel No.'s 8, 38 and 42). Anyone interested in the details of what is needed may contact our chief train restorer, Anthony Perles, 4333 20th Street, San Francisco, 94114.

The Haas-Lilienthal Electric Train Collection is on long-term loan to the Foundation for San Francisco's Architectural Heritage through the courtesy of Madeleine Haas Russell.

HERITAGE IN PRINT

The awareness of Heritage's urban conservation efforts is reflected in these recent articles:

"The Art of Downtown Building," S.F. architectural conservation by Randolph Delehanty. San Francisco Business, Vol.10, no.6, June 1975. Greater San Francisco Chamber of Commerce.

"Economics & Aesthetics in Union Square," the Heritage/AIA proposal summary for the retention and adaptive reuse of the Fitzhugh Building. SPUR Report #109, May 1975.

San Francisco Planning and Urban Renewal Assoc.

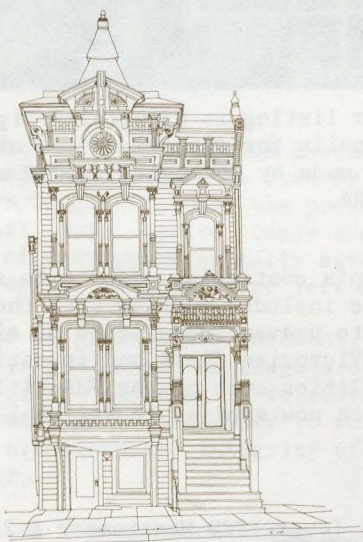
"Bay Area Architecture: The Last Five Years," design and conservation efforts, by Susan King Currant, Vol.1, no.1, April-May 1975.

"In San Francisco, A Gingerbread Remembrance," Haas-Lilienthal house, by Randolph Delehanty. Nineteenth Century, Vol.1, no.2, April 1975. The Victorian Society in America, Phila.

THE OLD HOUSE JOURNAL

Restoring a Victorian? Thinking about it? You'll find invaluable information in the OLD HOUSE JOURNAL about the restoration techniques, maintenance and decoration of pre-1914 houses. The monthly journal, published in New York, features clearly written articles on building techniques with many sketches, illustrations and photographs. Also covered are: historical notes on architectural periods and styles, hints from the readers, reviews of helpful publications, glossaries of building parts and tips for restoring foundations, sagging floors, staircases, noisy steam heating systems, rotted window sills, plumbing, wiring and sundry ills common in older homes.

An inspection checklist for vintage houses is available and well worth the \$.50 if you are about to buy or restore a house. Write to: THE OLD HOUSE JOURNAL COMPANY, 199 Berkeley Place, Brooklyn, N.Y., 11217.



Nonprofit Organization
U.S. POSTAGE
PAID
San Francisco, CA
Permit No. 10581

Golden Gate Library
1801 Green Street
San Francisco, 94123

THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE
2007 FRANKLIN STREET • SAN FRANCISCO, CALIFORNIA 94109 • (415) 441-3000

COMING EVENTS

Suns. 12:30 pm Walking Tours, various areas of S.F.
Call 441-3000 for schedule & order form; reservations by mail only.

Every Wed. Sat. Sun. Haas-Lilienthal House, Guided Tours.
1-3:30 Wed., 12:30-4:30 Sat. & Sun. \$1,
50¢ student/sr. citizen, members free.
2007 Franklin Street.

Tues. Aug. 19 Monthly Program: Golden Gate National Recreation Area, by Stephen Heath.*

Wed. Sept. 10 Lecture Series (begins): by Robert Roysten.**

Mon. Sept. 15 Monthly Program: South Park & Rincon Hill, by Dr. Albert Shumate.*

Sept. 17 Lecture Series: by Henrik Bull.**

Sept. 24 Lecture Series: by Paffard Clay.**

Oct. 1 Lecture Series: by Jim Burns & Harold Baxter of Lawrence Halprin & Assoc.**

Oct. 8 Lecture Series: by Joseph Esherick.**

Oct. 15 Lecture Series: by Randolph Delehanty.**

Mon. Oct. 20 Monthly Program: S.F. Victorian Revival, by Judith Waldhorn.*

Tues. Nov. 18 Monthly Program: Restoration, by San Francisco Victoriana.*

* Monthly Programs, 7:45 pm, Haas-Lilienthal ballroom, 2007 Franklin. \$1, members free. See flyer for details or call 441-3000.

** Lecture Series: CITY SPACES: THE ART OF ENVIRONMENT. Speakers are notable local architects, landscape architects, and our urban historian. Wed. eves., 8 pm, Fireman's Fund auditorium, 3333 California. Free parking. \$20 series, \$15 member/student/senior citizen. See flyer or call 441-3000.