

HERITAGE NEWSLETTER

THE FOUNDATION FOR SAN FRANCISCO'S ARCHITECTURAL HERITAGE

VOLUME XIII NUMBER 3

OCTOBER 1985

FALL MEMBERS RECEPTION

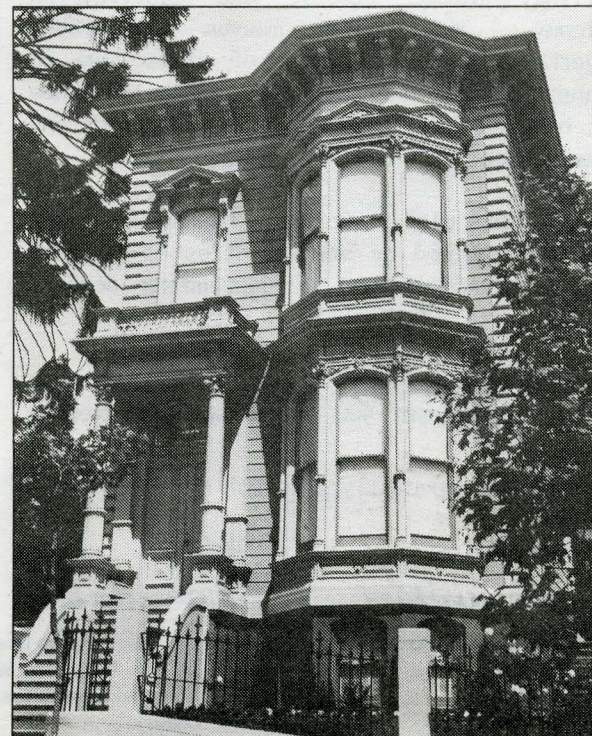
The Lilienthal-Pratt house will be the site of Heritage's **FALL MEMBERS' RECEPTION** November 20th.

The house, constructed in 1876, is an excellent example of Italianate architecture immaculately maintained and lavishly furnished. It is also very unusual in retaining its open setting as a part of a Victorian and Classical grouping of buildings which includes the Bransten House (1735 Franklin), the Coleman House (1701 Franklin), and the Wormser-Coleman House (1834 California). The Lilienthal-Pratt House is the earliest unaltered building of the group and exemplifies the elegant angled-bay Italianate style so characteristic of San Francisco during the "champagne days" of the 1870s.

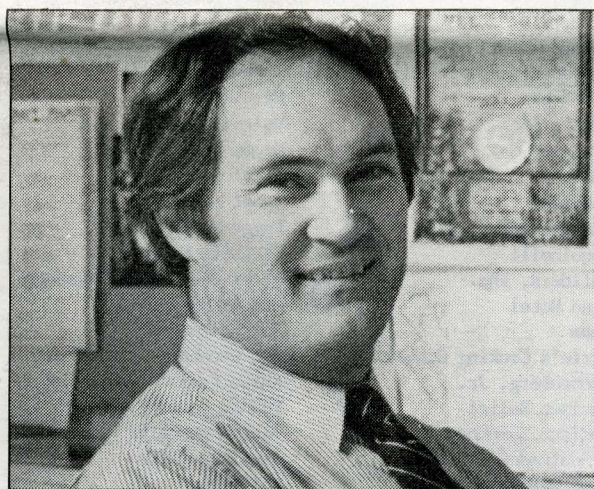
The house was constructed in the country's centennial year by Louis Sloss as a wedding gift for his daughter Bella, and her husband

Ernest Reuben Lilienthal. Louis Sloss, whose own grand residence was located nearby at 1500 Van Ness, was a stock broker deeply involved in the Aleutian Island seal trade and founder of the Alaska Commercial Company. The new house followed the architectural fashion popular in New York and Philadelphia townhouses. An entrance and hall along one side of the building leads to a formal front parlor, second parlor and dining room. The first floor rooms are spacious with bay windows, high ceilings and ornate decoration. The second floor contained a master bedroom with bed alcove and bath, three other bedrooms and a bathroom. Additional bedrooms and a sewing room were located on the top floor, with a laundry, playrooms and central heating plant in the basement. Mr. and Mrs. Ernest Lilienthal lived at 1818 California Street until a new and larger house was constructed in 1892 at 1510 Van Ness, adjacent Bella's father's mansion.

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Ward Hill



GRANT DEHART COMPLETES FOUR YEARS OF LEADERSHIP AT HERITAGE

After four years at Heritage and the completion of many of our primary goals for this period, I have submitted my resignation as Executive Director, effective September 30th. I have offered my services as a consultant during November and December to make the transition as smooth as possible.

I have not made it much of a secret that I would be interested in moving on from Heritage

when the Downtown Plan was adopted and when our extended survey results were incorporated into other sub-area plans. Now that these goals are basically accomplished, I feel it is time to advance my career.

I have thoroughly enjoyed the challenge, the creative environment, and the many victories over the last four years. I have never had a more exhilarating work experience, or felt that the goals of my work were more worthwhile. I have been able to accomplish more tangible results in four years than most professionals in this field are able to accomplish in an entire career.

Heritage's specific and primary purpose, as stated in the Articles of Incorporation, is "to preserve and protect buildings of historical or architectural interest and their surroundings." With your support in the last four years, I have enthusiastically and aggressively pursued this purpose in the most direct and effective way I know how. We are now seeing the results of this effort.

During the first ten years of Heritage's life, between 1971 and May 1981, the organization could claim direct credit for saving fourteen buildings: a dozen victorians moved from the Western Addition, the Jessie Street Substation, and the California-Pacific Building. Valiant efforts by Heritage and other groups to save the Alaska-Commercial, Fitzhugh, and City of Paris buildings although

unsuccessful in preserving the structures created a public attitude and political climate favorable to preservation, which were essential for our successes these past four years.

Since 1981, through direct involvement in the planning approval process, we have succeeded in saving the 1300 Sacramento Building, the Federal Reserve Bank, the Alcazar Theatre, Hooper's Southend Warehouse, the B. Dalton Bookstore Building, the Oriental Warehouse, the Jessie Hotel, the Williams Building, the Herbst Theatre, the Metropolitan Life Insurance Company/Cogswell College Building, the Embarcadero Bulkhead Buildings at Piers 3, 5 and 42, the N. Gray Mortuary, and the Mission United Presbyterian Church. In addition, we have had a major effect on the designs for several rehabilitation and new development proposals.

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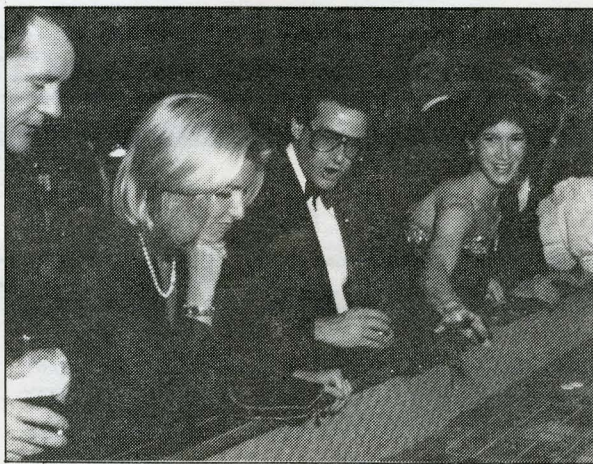
Soiree '85

Heritage's "Soiree '85" celebrated the opening of the California Culinary Academy's new facility on the evening of September 27th. Renovated California Hall was a vision of elegance as guests began to pass through the spotlighted doors at 7:30 p.m.

Dramatic renovations by Mattison & Shidler, developers of the building, and the Academy, its major tenant, included the grand vaulted ceiling, marble floors, and cantilevered balcony. The whites, mauves and grays, together with frequent use of glass have so transformed the building that those who knew it before were hard pressed to find any resemblance.

The food was classic Culinary Academy. Guests were overwhelmed by the varieties of form of chocolate and marzipan on the immense dessert trays.

Although guests were still leaving at one a.m., for the over 400 attending, the evening



Lucky winners at the gaming tables chose from an exciting array of prizes.

seemed too short. Many, caught in the sway of the music of Don Neely and the Royal Society Jazz Orchestra arrived at the gaming tables to find it was already 11:30 p.m., the time for prize redemption. Those caught in the spell of the tables had to be satisfied with prizes such as weekends at luxury San Francisco

hotels, gift certificates from I. Magnin and other fine stores, catered dinners and cases of wine. These winners will have to save their "red shoes" for next year's dancing.

The separate Silent Auction included such items as a sculpture by well-known Tom Bennett, a pair of Elinor McGuire-designed chairs, a dessert party for 30 at the Haas-Lilienthal House by Taste Catering, and dinner for two at The Great Chefs of France Gala together with an overnight at Rancho Caymus Inn in Rutherford.

This year's Soiree raised \$45,000 and was the most successful in Heritage history. It was made possible by many dedicated donors, underwriters, volunteers and guests. Numerous individuals and business firms gave generously of their time and resources.

For members of the Board and staff involved, it was a moving experience to witness the support given to Heritage.

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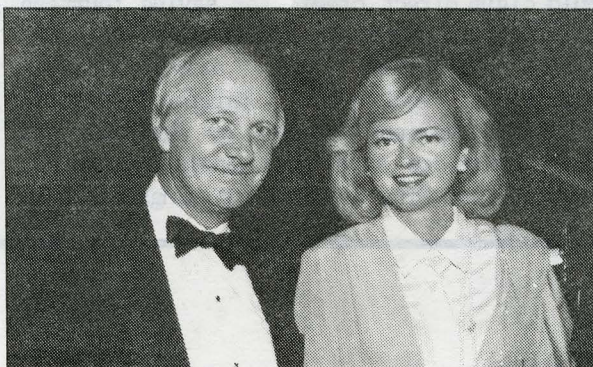
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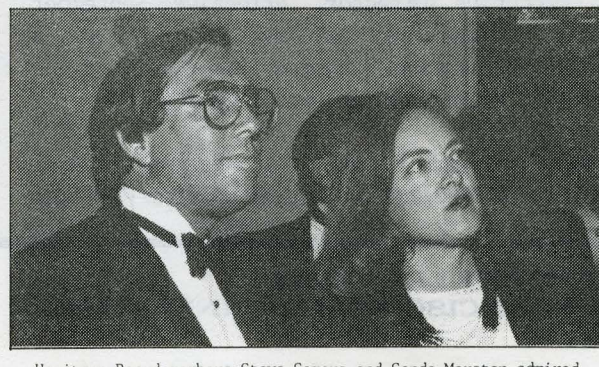
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Carole Vernier
Phyllis Walker
Molly Waste
Beverly Weber
Susan Wilner
Carolyn Wooley



A classic Culinary Academy buffet was presented to guests.



Soiree Committee members, Josef and Heidi Betz.



Heritage Board members Steve Somers and Sande Marston admired details of Michael Taylor's interior design.

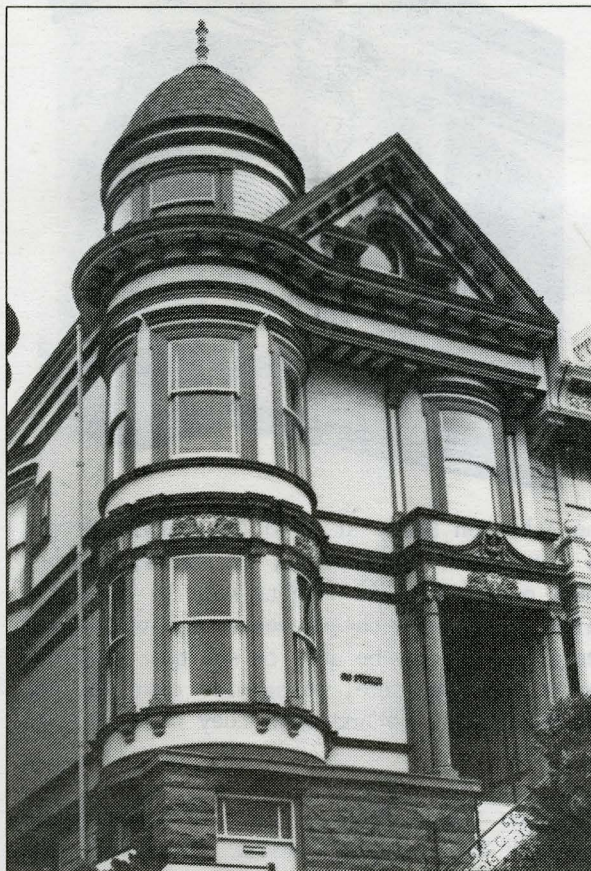
ALAMO SQUARE VICTORIAN HELPED

Following shortly after completion of restoration work on the exterior of the McMullen House, the Preservation Loan and Technical Assistance Program (PLTAP) is assisting in the rehabilitation of another notable San Francisco Victorian.

Covenant House, at 818 Steiner Street, across from Alamo Square, is a group home for low-income individuals operated by St. Anthony's Foundation, an organization of Franciscans with a long history of helping the urban poor. The Foundation began with the work of Father Alfred Boddecker and his St. Anthony's Dining Room.

According to Barney Kearney, owner of the adjacent house at 820, both houses were built in 1899 by Richard Cooper, who operated a plumbing and hardware business. Cooper constructed 820 Steiner for his own use, and 818 Steiner as a wedding gift for his daughter, Mrs. Louis Hartter. Both houses are late examples of the Queen Anne style which is distinguished by corner towers and prominent cornices. "818" also incorporates an attic pediment with Palladian window, and the entrance features Ionic columns and an applied swan's neck pediment. The floor plan is typical of larger residences of the period with a side hallway, parlors and dining room on the first floor, and bedrooms above.

Covenant House serves as a home for recovering alcoholics. These residents are assisted in developing job skills for their re-entry into



818 Steiner. "820" can be seen at left.

the mainstream of city life. When St. Anthony's began what was originally intended to be an exterior paint project, they learned of structural problems in the front stairs and retaining wall. St. Anthony's not only had difficulty identifying craftsmen with skills and experience which would ensure the building being treated sensitively, but bids exceeded their budget for the work.

Advised of the availability of Heritage's assistance by Mary Blois Lucey, a historical design consultant, St. Anthony's requested help. Through the efforts of the PLTAP, appropriate rehabilitation work has been made feasible by obtaining bids within St. Anthony's limited budget, and the long-term preservation of the house has been ensured by our plan for administration of the work to conform to high standards appropriate to this handsome building.

The project is another example of the integration of a low-income group home into its neighborhood. It also offers an appropriate alternative solution to the problem of a single-family home which is no longer desirable for single family use. Often the result is demolition or division of the interior into multiple units in which the building's original interior spaces are lost.

The staff of Heritage's PLTAP is proud of this project and looks forward to assisting other nonprofits in restoring fine historic houses for low-income San Francisco residents.

PACIFIC TELESIS REHAB

One of San Francisco's towering south of Market architectural landmarks—the 30-story Pacific Telesis headquarters building—is undergoing a major effort to restore its weathered brick and tile "skin".

The renovation, begun in March 1982, was originally estimated to cost \$13 million and be completed this year. However, unanticipated factors including the 1984 Morgan Hill earthquake, have pushed the completion date to the end of 1987 and the estimated cost to \$22 million. The 1984 earthquake caused substantial damage which, according to Pacific Telesis, might have gone unnoticed had it not been for the work already in progress.

The building at 140 New Montgomery Street suffers from spalling. This architectural affliction occurs when rain and fog seep into the exterior masonry one day, then are "boiled" out by the sun the next. The result is the loss of lime from mortar and a gradual erosion of glazed tile and brick surfaces. Unchecked, such moisture can eventually erode a structure's steel skeleton.

According to a Pacific Bell spokesman, the decision to restore "140" was based not only upon economic considerations, but also on the building's historical significance to the phone company as well as its architectural importance to the city. Two previous phone company buildings have occupied the site—the first destroyed in the 1906 earthquake and fire.

The terra cotta-surfaced building, designed by J.R. Miller, Timothy Pflueger, and A.A. Cantin, is unique. Its lobby is a marvel with walls of black and gray marble and a ceiling

which is home to an army of green, black, and gold mythological beasts.

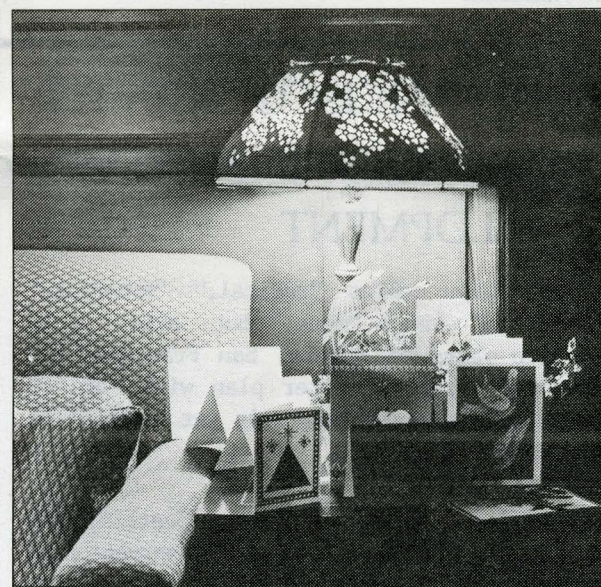
The exterior restoration involves a painstaking examination of each of its 90,000 tiles and 600,000 enameled face bricks, comprising almost six acres of outer-wall surface. One by one the tiles are tapped with a hammer: a solid thud means the tile is in good condition and securely fastened, a hollow sound means it has water damage. The damaged tiles and bricks are either repaired or replaced.

The plan incorporates knowledge gained in the restoration of New York City's Woolworth building. Although that project was successful, Pacific Telesis planners became convinced that in many applications the old ways are best. Instead of using precast cement as the Woolworth renovators had, the original adhesive used on the New Montgomery building was chosen to ensure that building materials would expand and contract uniformly.

It was also decided to replace the damaged terra cotta with new rather than a substitute which could create a spotty appearance as well as expansion problems from combining different materials.

The difficulty has been compounded because the shapes of the tiles are endlessly varied. Fortunately, each original piece was cast and coded by Gladding, McBean & Company. Although the original molds had been destroyed, the company has kept their original plans on file, which were used to ensure the new skin's perfect uniformity to the old.

Harry Johnson



CHRISTMAS OPEN HOUSE

Walls hung with Christmas greens and the 12 foot tree with Victorian ornaments, the Haas-Lilienthal House will hold its annual Holiday Open House on Saturday, December 7th.

Watch for your invitation to join members and friends in toasting the holidays with caroling and special refreshments.

Exciting prizes, a silent auction, and Christmas gift items will add to the authentically recreated atmosphere of an old fashioned Christmas.

If you would like to help with this special event, please call the Heritage office.



Period rendering of the Pacific Telephone and Telegraph Co. Building. (1925).

California Historical Society, San Francisco

BOOK NOTES

Milton T. Pflueger, Time and Tim Remembered. San Francisco: Pflueger Architects, 1985.

For most San Franciscans, the work of Timothy Pflueger epitomizes the spirit of The City

before it was crushed by the invasion of Eastern monoliths in the 1960s and 1970s. Innovative, artistic, fun-loving, slightly off-beat, Pflueger's many commissions are the architectural embodiment of San Francisco in the 1920s and 1930s. In spite of fifty years of change disguised as progress, Pflueger's work remains imbedded in The City's collective heart and mind. A quick tour of Pflueger's San Francisco demonstrates his enduring importance. Begin at the Union Square plaza and garage (1942) adjacent I. Magnin's (1947), stroll past 450 Sutter Street (1930) and over to the San Francisco Stock Exchange (1930), then take the California Street cable car to the Mark Hopkins and visit the Top of the Mark (1939). From there one can view the Pacific Coast Telephone and Telegraph Building (1925), the Transbay Terminal (1939), the Bay Bridge (1937), and Treasure Island (1939-40). These were and remain the essence of The City at a particular golden moment.

Milton Pflueger recounts these and other projects in his invaluable Time and Tim Remembered. Milton was born in 1907, fifteen years after his more famous brother Timothy. Like him, Milton had little formal architectural training, learning his craft instead in the office of Bakewell and Brown, as Timothy had apprenticed with the firm of Miller and Colmesnil in the early 1910s. After World War I, Timothy became a partner of J.R. Miller and received the most important commissions of his brief career. The greatest of these were the innovative P.T. & T. building and the magnificent 450 Sutter Street building, but Pflueger also designed a host of other structures including several theaters, schools, stores and residences. Most of these commissions are beautifully illustrated, some in full color.

The book rightly focuses on the important work of Timothy Pflueger beginning with Cogswell College (1909, 1919 and 1930), and ending with the I. Magnin Building, completed a year after the architect's death in 1946. It also includes Milton Pflueger and his son John's work to the present. Much of this work has focused on energy conservation in building design and continuing the tradition of excellence established by Timothy Pflueger. As for the contemporary architectural scene, Milton notes that it is "not unfair to say that the designs of many of our newer skyscrapers lack sensitivity and inspiration; our profession might well start afresh, as did Tim in the early 1920s." It is in this spirit that the book is written, an homage to Timothy Pflueger and a history of Pflueger Architects.

The book is available from Pflueger Architects, 165 Tenth Street, San Francisco, CA, 94103 for \$49.49, postage paid.

Christopher H. Nelson

NOTED

Gavin Stamp and Colin Amery, Victorian Buildings of London, 1837-1887, An Illustrated Guide (London: The Architectural Press, 1980). A well-illustrated survey of selected examples of Victorian architecture in London. A must for any Victorian Anglophile, a copy of this book was recently donated to Heritage's library by Toby Levine.

Lawrence Grow and Dina Von Zweck, American Victorian, A Style and Source Book (New York: Harper & Row, 1984). A beautifully illustrated source book on Victorian interiors.

DEHART Continued from page 1

With the adoption of the Downtown Plan on September 17th, we can claim direct credit for long-term protection of more than 300 buildings in the downtown and North of Market rezoning areas. When the South of Market, Chinatown and Van Ness Avenue plans are approved, it is likely that an additional 120 significant buildings will be permanently protected. These figures do not include over 1200 contributory buildings that will gain lesser levels of protection from our efforts through conservation and historic district designations, conditional use reviews, TDR provisions and reductions in height and bulk limits that are to be incorporated into these plans.

We have also changed the City's official attitude against the practice of "facadism", and have encouraged incorporation of preservation policies in the Residence Element and Neighborhood Commercial Rezoning.

In addition, during these four years, with excellent staff, the PLTAP program has grown from a one person operation with a \$21,000 budget, to three professionals and several volunteer architects with about \$100,000 per year. The program has provided architectural services for 55 low-income housing structures, containing about 600 dwelling units during this time. Awards from the California Preservation Foundation, the State Assembly and Senate, the San Francisco Board of Supervisors, and Congresswoman Sala Burton for their John McMullen House are well deserved, to recognize just one example of an effective

program that has gained Heritage increased credibility in the neighborhoods and in City Hall. My best wishes go to Marc Schweitzer, who has managed his program for the past two years, and to Arnold Lerner, who will be the new Director of Rehabilitation.

Our Education programs have also increased. Three downtown walks have been reinstated, and new walks on New Montgomery and the north waterfront begun. We have reinstated the lecture program, which is well attended. Marty Gordon's initiative in creating the Heritage Hikes program has been very successful.

Administratively, we have given more specific definition to the role and responsibilities of the Board Committees, established personnel policies and procedures for the first time, have automated our accounting and payroll systems and upgraded our insurance coverage. We probably provide more detailed information to our members of the Board to keep them informed and involved than most organizations of our size in the City.

Even though our actual revenues have grown by more than 70% in the last four years, from \$232,325 at the end of 1980, to \$398,215 at the end of 1984, we have managed a balanced budget every year. Last year we had a \$18,000 surplus in the general fund, and a \$50,000 surplus overall.

With this track record, I feel very good about my time at Heritage, and confident that you can move on to a more influential role in the

City. My only concern about the future is that you keep your eyes on the primary purpose of the organization — to save important buildings and their environment. San Francisco needs an effective organization that will carry out this purpose. As much as the Planning Department has improved over the last few years to become a strong advocate for preservation, it is still subject to enormous political forces working against the interests of preservation, and could easily change its attitudes with a change in administration. The hard-fought victories in the plans I have mentioned can easily be undone.

I hope Heritage will pick as my successor someone who has the same conviction and energy to carry out Heritage's primary purpose as I have tried to bring to this City. With all due respect to Heritage, this purpose is more important than the organization itself, but no other organization in the City can carry it out as effectively.

Thank you for the opportunity to serve as your Executive Director, for the opportunity to serve this city from a position of high visibility and credibility, and for your moral and financial support to carry out Heritage's important purpose.

H. Grant Dehart

P.S. Grant Dehart will be working as a private consultant and architect in historic preservation, rehabilitation and planning.

DEVELOPMENT Continued from page 4

The plan's preservation policies are rooted in the 1982 Heritage report "A Preservation Strategy for Downtown San Francisco," which was supported by a \$25,000 Critical Issues Fund grant from the National Trust. Heritage moved most of the study's major recommendations into the plan.

"We probably achieved more than any other special-interest organization," says Heritage head Grant Dehart, who departed from Heritage to become a consultant soon after winning the battle.

Although some business interests claim the plan goes too far, much stronger opposition comes from critics who think it too weak, like San Francisco Tomorrow, a group that backs the citizen initiative route to check growth, or Supervisor Richard Hongisto, who grumbled that it should be renamed "the Manhattan Plan."

Fear of even stricter growth curbs say some observers, put real estate and business behind the plan, also backed strongly by Mayor Dianne Feinstein.

Others say the plan will smother architectural creativity. "The public hates modern buildings with good reason," says San Francisco Chronicle architecture critic Allan Temko, "but (with the new requirements for tapered, Art Deco-ish towers) you won't need architects, you'll need milliners."

"All architects complain about design requirements," retorts city planner Amit Ghosh. Also, he calls the charge that the low-rise south of Market will be inundated with rechanneled development "a common misconception. Development will be much more restricted than before."

The plan's effect will be delayed in any event. "There's such a large supply of office space already in the pipeline," points out Dehart, "that you won't see any changes for three years."

While San Francisco fears "Manhattanization," Seattle frets about "San Francisco-ization." Citizens, business leaders and the city—worried that downtown was going too big too fast, erasing housing, history and "livability"—united on a downtown plan. Promoted by Mayor Charles Royer as the finale of a citywide effort begun in 1978, the plan became law in June.

As in San Francisco, the plan emerged from much review and redo. Support came from preservation advocates and organizations like the Downtown Seattle Association—a group of property owners, retailers and others—and Allied Arts of Seattle, an art and urban design champion that helped save Pike Place Market.

"A fringe sector thought downtown shouldn't grow at all," says developer Barbara Dingfield, a member of the mayor's downtown task force, "but once you go beyond that, you have to figure out how to grow."

The "how" is a series of plan provisions that:

- o Limit building heights downtown for the first time outside of the 25-block Pioneer Square historic district, with lower heights set for the retail core than for the office core;
- o Require setbacks in tall office buildings, to maintain light and air, reduce wind and retain views of Elliott Bay;
- o Allow TDRs to provide housing or preserve city-designated landmarks. Rights can be transferred from office or retail areas or historic districts like Pioneer Square to most parts of downtown. Proceeds from selling landmark TDRs must be used to restore or preserve those landmarks;
- o Deny building-bulk bonuses to projects that displace landmarks.

Mayor Royer, whose chief plan goal is more housing, hails the plan as the way to "make

downtown a community constantly alive and filled with people." The Seattle Post-Intelligencer lauds citizen cooperation: "All involved can look upon it with justifiable pride."

But others doubt the plan's clout to save old buildings. "There aren't huge incentives. You won't see much more rehab," says mortgage banker William Nichols, member of a plan review committee. "Preservation doesn't play a big role here—the main beneficiary of TDRs will be housing."

Miriam Sutermeister finds the plan "terribly disappointing." The architectural historic and Allied Artist decries the emerging 52-story "Block Five," first plan-approved project, for blocking views of and from 30-story Seattle Tower, a 1929 Art Deco Moderne skyscraper.

"People were stunned," remarks Larson, "to see the bulk that can be amassed through plan bonuses," which doubled Block Five in return for providing housing north of downtown and adding a plaza atrium, rooftop gardens and other amenities.


But Lydia Aldrich, head of Allied Art's downtown committee, says the plan can't do it all. TDRs, for example, will be used only to the extent that buildings are landmarked—a process she says building owners often defeat.

"The plan is logical," she adds. "Densities and heights were kept low where they should be, in areas like the retail core and Pioneer Square. Those concessions were very hard to win."

"The plan is not perfect," Aldrich admits, "but it's far better than what we had before."

Arnold M. Berke

(This article is reprinted from Preservation News, October 1985, the monthly newspaper of the National Trust for Historic Preservation.)



North India Restaurant

"Matters of Cost Aside, The Quality Of The Food At This New Restaurant Is Unsurpassed At Any Other Indian Restaurant In Town" ★★★★★ Patricia Unterman July 24, 1983

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SPECIAL THANKS

Heritage owes its strength as an organization to the dedication of our volunteers, friends, members, staff and Board.

We would like to recognize volunteers **DANIEL WARNER** and **PAUL BATLIN** who assist the Preservation Loan and Technical Assistance Program, **HARRY JOHNSON** whose photographs have enhanced recent Newsletters, **BARBARA ROOS** whose bookkeeping and Newsletter indexing Heritage greatly relies upon, and **ROBERT FLAGG** of A Clean Well Lighted Place for Books for his professional assistance with our bookstore.

HERITAGE SEEKS VOLUNTEERS

Volunteers are a vital part of the Heritage team. If you are interested in volunteering, please call the office at 441-3000. Heritage is currently seeking volunteers to assist in

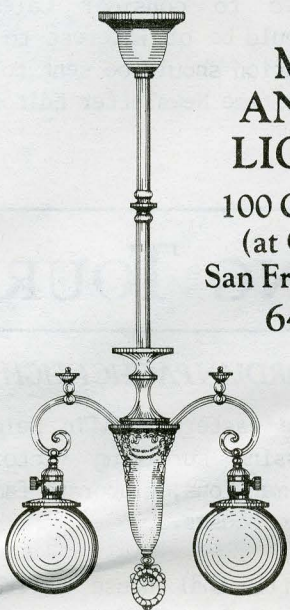
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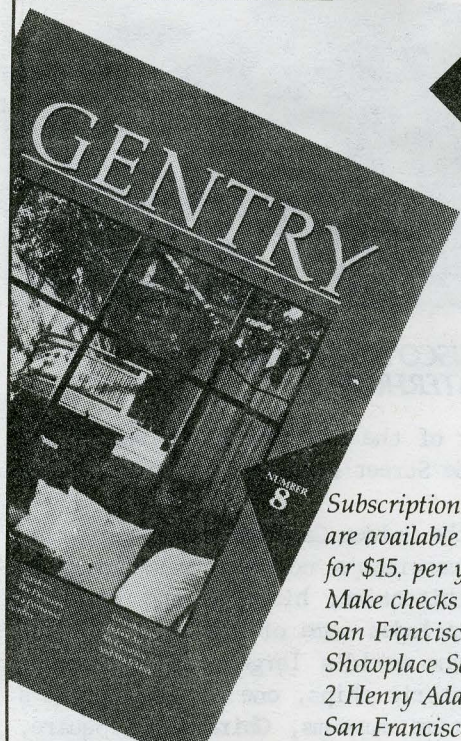


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BECOME A HAAS— LILIENTHAL HOUSE DOCENT

If you're interested in San Francisco history and architecture, become a Haas-Lilienthal House docent. Heritage is accepting applications for its winter evening docent training class. Volunteers will be trained to give tours in the Haas-Lilienthal House, our landmark Queen Anne-style Victorian at 2007 Franklin Street.

For more information or to request an application, call 441-3000 or write Heritage, 2007 Franklin Street, San Francisco, CA 94109.

NATIONAL TRUST SEEKS VOLUNTEERS

The National Trust is seeking a volunteer receptionist. Primary responsibilities are responding to telephone and written requests for basic preservation information. In addition, volunteer may assist with special field services projects as need arises. No previous experience is necessary, although an interest in and enthusiasm for historic preservation, planning or architecture is desirable. Good written and verbal communication skills necessary; typing skills a plus. Minimum time commitment at least a 6-month period for 10-12 hours a week, preferably mornings. Supervision and training provided. Contact Susan Angevin at the Trust, 974-8420.

NEW PLTAP STAFF

Arnold Lerner, AIA, has been appointed to the position of Director of Rehabilitation for the Preservation Loan and Technical Assistance Program (PLTAP). Arnie has been with the program since February 1983, first as a consultant architect and later as staff architect. Marc Schweitzer, the former director, has returned to private architectural practice. Heritage wishes him well.

Daryl Andreades has joined the PLTAP staff as project architect. Daryl traveled to London in 1978, where she spent a year studying at The Architectural Association, and received a Bachelor of Architecture degree from Rensselaer Polytechnic Institute in 1979. She is a licensed architect having worked with several Bay Area firms. Heritage welcomes her.



Next Issue: Update on the deteriorating Coit Tower murals.

NEW MEMBERS

The programs and activities of Heritage are made possible by the continuing support of our current members. We welcome the following new members:

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MAJOR DONORS

Philip Cavanaugh/Karen Lau
Caye Hursey
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Shoka Kiyono	Wayne P. Weiner
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ARCHITECTURAL RECORDS SURVEY

The National Endowment for the Humanities (NEH), through the sponsorship of the Architectural Foundation of Northern California, has funded the California Cooperative Preservation of Architectural Records for a year-long project, beginning October 1985, to survey sources of architectural records. The project is solely concerned with documenting the location of the records, and not with collecting them. Agencies to be surveyed include architectural firms, repositories, educational institutions, museums, municipal agencies, businesses, and other sources. Individuals who may have architectural resources in their possession will also be contacted. The data files developed will be available to the public and, pending funding, will be published at the conclusion of the survey.

For further information contact Waverly Lowell, Project Director, at (415) 665-1216.

CALENDAR

November 9-11, 1985
Fort Mason Center, Pier 3

"40 YEARS LATER": Honoring the Veterans of World War II and Korea

A salute to those who shipped out from Fort Mason during World War II and the Korean War. Big band sounds will fill the piers, recreating that historic era. Those who served in any fashion are especially encouraged to attend this nostalgic reunion. Call 441-5706 for details.

Sunday November 10, 1985
Paramount Theatre, Oakland

The Art Deco Preservation Ball

The second annual Preservation Ball, sponsored by the Art Deco Society, will feature Don Neely's Royal Society Jazz Orchestra, film clips, a tribute to pianist Peter Minton, and tours of the Art Deco block in downtown Oakland. \$30-\$40. Call the Society at 552-DECO for further information.

Monday, November 11, 1985
7:30 p.m. Haas-Lilienthal House

Special Lecture:

TREASURES IN HISTORIC HOMES — IN SCOTLAND

Dr. David Learmont, Curator for the National Trust of Scotland, will present a narrated slide presentation.

This presentation and discussion following is the only talk Dr. Learmont will give in San Francisco while on his U.S. lecture tour. The tour, scheduled to coincide with the opening in Washington of the exhibit "Treasure Houses of Britain", includes talks at Harvard University, the Cooper-Hewitt Museum and the Los Angeles County Museum of Art.

This special event, co-sponsored with the St. Andrews Society and the California Heritage Council, is open to Heritage members free-of-charge. Refreshments will be provided. Space is limited.

Sunday, November 17, 1985
1:30 p.m. St. Francis Lutheran Church

Duboce Triangle Walking Tour

A two-hour walking tour covering the Victorian architecture and social history of this upper Market neighborhood will be given by the Duboce Triangle Neighborhood Association. Meet in front of St. Francis, 152 Church Street. \$2.00.

Tuesday, November 19, 1985
7:45 p.m. Haas-Lilienthal House

Heritage Evening Lecture Series:

"NEWINGTON HOUSE RESTORATION"

Christopher Moltin, an English mechanical engineer, will share his experiences in the on-going restoration of his 40-room home in Newington, Oxford. Built in the 1640s, and purchased by the Moltins in 1980, this landmark manor was last remodeled in 1777.

Reception following.

Wednesday, November 20, 1985
5:30 p.m. - 7:30 p.m. Lilienthal-Pratt House
1818 California Street

MEMBER'S RECEPTION

The stunningly restored interiors of this landmark Italianate Victorian will be opened to Heritage members for an elegant reception to honor new members. Watch for your invitation! Prompt response will ensure your reservation at the event, which must be limited to 150 people.

Saturday, November 23, 1985
Haas-Lilienthal House

WORKSHOP ON HISTORIC INTERIORS

Peggy Gustave, American Society of Interior Designers Committee for Historic Preservation, will conduct a workshop for volunteers wishing to participate in the ASID program to document historic Bay Area interior spaces. The seminar will include orientation and box lunch. The first space documented will be the Stock Exchange Club. For further information, call Charles Lester & Associates, at 957-0384.

Saturday, December 7, 1985
3:00 - 6:00 p.m. Haas-Lilienthal House

ANNUAL CHRISTMAS OPEN HOUSE

Authentic old-fashioned Christmas atmosphere will again be re-created at this renowned San Francisco December event. Exciting prizes, a silent auction, Christmas gift items, and traditional food and drink will be provided.

Sunday, December 15, 1985
1:00 p.m. Falkirk Community Center
1408 Mission Street, San Rafael

HOLIDAY HOME TOUR

A public tour of several private homes, transformed into Christmas fantasy, will be sponsored by Marin Heritage. Light refreshments included. \$10. Proceeds to benefit restoration of the Falkirk Mansion greenhouse. For further information, call 457-9280 or 456-0221.

Saturday, January 4, 1986
Fort Mason Center, Building E, Room 210

HARMONIC PROPORTION IN CLASSICAL ARCHITECTURE

Introductory workshop to the theories of musical harmony and architectural proportions developed in classical Greece and Renaissance Italy. Special emphasis on the application of Theories of Harmonic Proportion as models in contemporary music and architecture. Sponsored by the San Francisco Architectural Club. \$60-\$80. Lunch included. Call George Siekkinen at 956-4394 for further information.

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.

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.



National Maritime Museum, San Francisco

SAN FRANCISCO'S HISTORIC NORTH WATERFRONT

Walking tour of the historic North Waterfront from the Hyde Street Pier to Fort Mason.

Gateway to the Golden Gate National Recreation Area, San Francisco's northern waterfront is rich in architecture, history, and maritime lore. It includes some of the city's oldest buildings, the world's largest collection of floating historic ships, one of the nation's finest maritime museums, Ghirardelli Square, unobstructed views across the Bay and the only remaining section of San Francisco's shoreline in its original state.

WHERE: Meet at the Information Kiosk at the cablecar turntable in Victorian (Aquatic) Park.

WHEN: 10:30 a.m. to noon, Saturdays. \$3.00.

SOUTH OF MARKET STREET

A BRIEF GUIDE TO ITS ARCHITECTURE: PART II



Looking east from First and Howard Streets in 1851. Note the "waterlots," some with boats converted to housing.

Rincon Hill, South Beach, Mission Bay and Showplace Square ring the more central portion of San Francisco's "south of Market." This "central" area extends approximately from Second to Thirteenth Streets and from Mission to Townsend Streets, boundaries selected to coincide with the City of San Francisco's South of Market Planning Area. The boundaries of the surrounding areas covered in this second of two parts were also established to reflect subareas defined by the City for planning purposes.

Although industrial buildings are an important aspect of the central area discussed in Part I, they do not predominate to the same extent as they do in the surrounding subareas. This survey of structures in Rincon Hill, South Beach, Mission Bay and Showplace Square is, almost without exception, composed of industrial buildings. Together they illustrate the evolution of industrial building design in San Francisco.

INDUSTRIAL BUILDING DESIGN

"South of Market" contains the best collection of industrial buildings in San Francisco. The earliest were iron warehouses prefabricated in

Liverpool, England and shipped to San Francisco to satisfy the enormous storage needs of a city that had to import most of its consumer goods. Such buildings are easy to locate in early photographs because galvanizing colored the iron a brilliant white. They were designed similar to railway stations of the time with thin iron sides and roofs covered with galvanized iron plates, folding doors in the center and skylights, and could be constructed in as little as twenty-three working days.

By 1860, "Happy Valley" was renamed "Tar Flat"

These first prefabricated buildings were soon replaced by more substantial masonry structures on rock foundations with iron shutters — a response to devastating fires which were a major scourge of the City in the 1850s. Two rare survivors from this era — the Oriental Warehouse (1867-68) and Hathaway's Warehouse (circa 1856) demonstrate the usual design consisting of one and two-story brick walls with a few small windows, and a parapet and pediments masking the multiple low gables of the truss roof. As storage buildings, light and ventilation were less important than in buildings constructed

for manufacturing.

The first industry south of Market was generally related to the manufacture of mining and foundry equipment and its industrial character developed early. By 1860, "Happy Valley," an early tent city, was renamed "Tar Flat" because of the gas works located on Howard between First and Beale. The dominant landmark soon became the 200-foot high Shelby Shot Tower constructed in 1864.

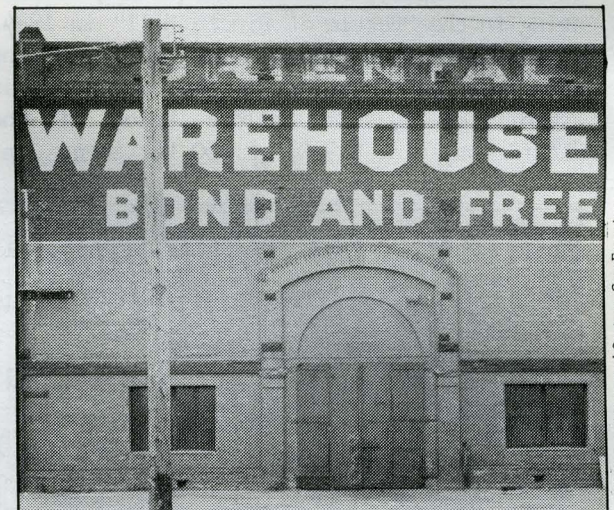
San Francisco experienced enormous industrial expansion in the late nineteenth and early

...it was only during World War I that brick was replaced as the standard industrial building material.

twentieth centuries, creating heavy demand for industrial and warehouse space. Until World War I the basic building type varied little, consisting of brick walls twelve to twenty inches thick, segmentally arched windows, piers or buttresses marking the bays, a cornice, parapet or pediment, and classical ornamentation.

Change in material brought about changes in building design.

Fire insurance rates determined to a large extent the material, structure, size and internal arrangement of these buildings. Insurance companies were resistant to the introduction of new untested materials, such as reinforced concrete.



Although reinforced concrete was used as early as the 1880s, it was only during World War I that concrete replaced brick as the standard industrial building material. The war required thrift, efficiency and speed in construction, all of which could be more easily achieved through concrete buildings. The decade from the earthquake to World War I represented a transition period where both brick and concrete buildings were erected. By

Please turn to page 11

California Historical Society, San Francisco

California Historical Society, San Francisco

the 1920s, concrete was used almost exclusively.

Change in material brought about changes in industrial building design. Modular reinforced concrete panel construction, consisting of a simple pier and lintel system, allowed greater distances between support columns freeing interior space for machinery and storage. As a result, up to 80% of the wall surface could be filled with windows, allowing the maximum amount of light and ventilation. In spite of this utilitarian approach and the fact that industrial buildings were increasingly designed by engineers, traditional architectural elements continued to be incor-

porated into the design. These details were usually of face brick or cast cement and were often used around the entrance, belt courses, pier capitals and cornice. By the 1930s, this decoration was no longer exclusively classical, but relied on naturalistic, Art Deco and Moderne inspiration.

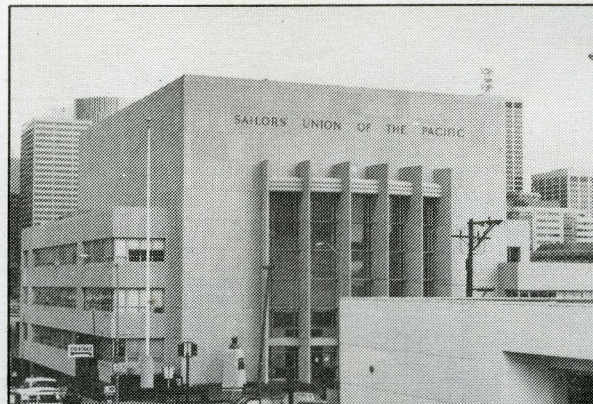
Following World War II, industrial buildings were not only stripped of their traditional decoration but, ironically, were considered by architects as the model for the commercial and public buildings they had previously imitated. Few good examples of such buildings can be found in the South of Market area, for by then heavy industry had generally moved elsewhere.

RINCON HILL

Rincon Hill, the most prominent topographical feature South of Market, was in the 1860s a prestigious residential area blessed with a sunny climate and sweeping views of downtown and the Bay. Over the next several decades the cove to the north of Rincon Point was filled, the hill itself providing some material, especially from the Second Street cut of 1869. Industrial and maritime uses soon came to predominate as exemplified in the surviving Hathaway's Warehouse (c. 1856) at 400 Spear Street. Immediately to the northwest was a government reserve established in the early 1850s. By 1859 it was the site of the United States Marine Hospital (see photo and Map); today it is occupied by the U.S. Navy Warehouse and Storehouse buildings.

The earthquake and fire of 1906 destroyed most of the buildings in the area as far east as Beale Street, but spared structures adjacent the waterfront. In the rebuilding that followed, large industrial buildings such as the Hills Brothers Coffee Plant supplanted small scale light industrial businesses.

Rincon Hill was radically transformed by the construction of the Bay Bridge and its approaches in the 1930s. During the same decade it was also the scene of conflicts between unemployed workers and police, culminating in the "Battle of Rincon Hill" in 1934. The maritime and working class nature of the area continued after World War II as exemplified by the Sailors Union of the Pacific building (1950) at 450 Harrison. In-

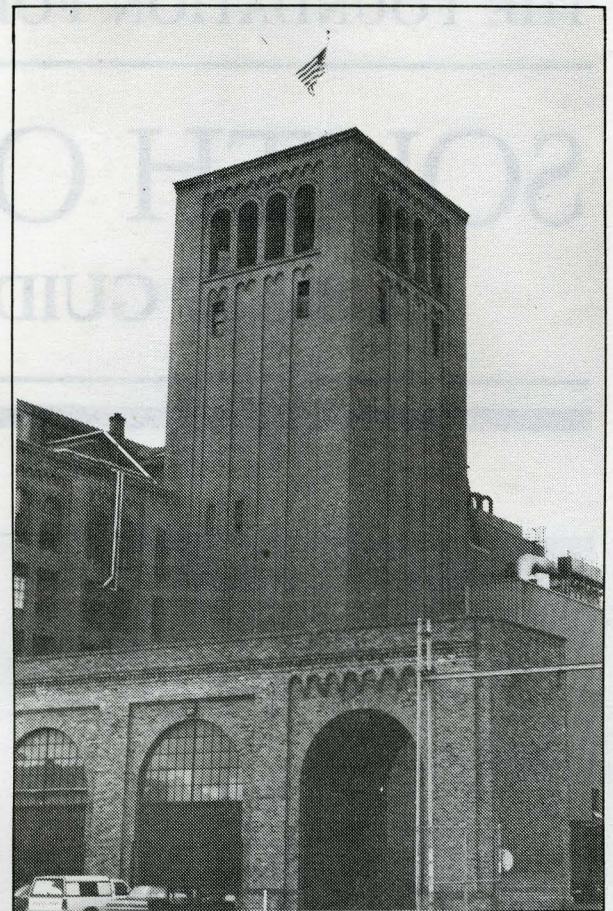


dustrial in general declined from the 1950s onward.

Current plans for the twelve-block Rincon Hill area include an innovative mix of preservation, housing and office space. Housing is proposed to be located in towers varying in height from 250 feet at the top of the hill to 100 feet at its base, thus recreating the visual prominence the hill once had. A new pedestrian street between Folsom and Harrison will link First Street to the Embarcadero. The residential towers will be surrounded by lower office buildings, parking structures adjacent the bridge anchorage, and renovated historic buildings.

1] 2-30 Harrison Street, Hills Brothers Coffee Plant, 1924, George W. Kelham.

Established in 1878, Hills Brothers Coffee is one of the last of San Francisco's great coffee firms still located in the city. It was founded by Austin H. and Reuben W. Hills



as a stall in the Bay City Market selling coffee, tea, extracts, spices and dairy products. The business expanded rapidly due to the brothers' business sense and ingenuity. They invented vacuum packing in 1898, and the development of the "continuous roasting" and "cup tasting" methods for assuring quality and consistency. The coffee industry peaked in the 1920s when Hills Brothers constructed this new plant.

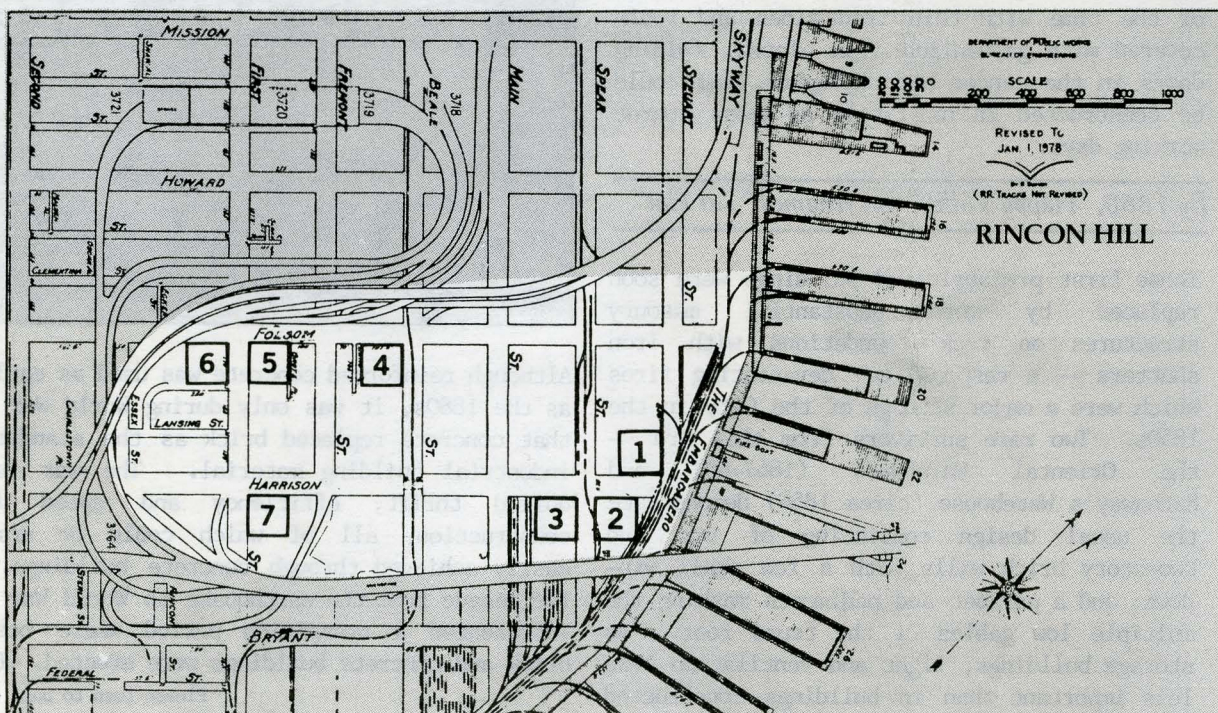
The massive Romanesque Revival structure is an important visual landmark on San Francisco's waterfront. Its style was inspired by the muscular industrial work of H.H. Richardson, particularly his Marshall Field Warehouse in Chicago of four decades earlier. The building has extensive corbel work on the cornice and small arches, and decorative brickwork in the corner panels and over the fifth floor windows.

2] 29-59 Harrison Street, Spreckels Wholesale Warehouse, 1918, George A. Applegarth.

The architect of this building did much significant work for the Spreckels family including a mansion on Washington Street and the Palace of the Legion of Honor. While all three of these buildings were designed at about the same time, they varied widely in style: the mansion is French Baroque, the Palace is French Renaissance, and the warehouse is a modern industrial design of reinforced concrete construction with industrial sash windows. Spur tracks entered the building on the Embarcadero and Spear Street, and the building contained all modern conveniences including fast-running elevators and dumb waiters.

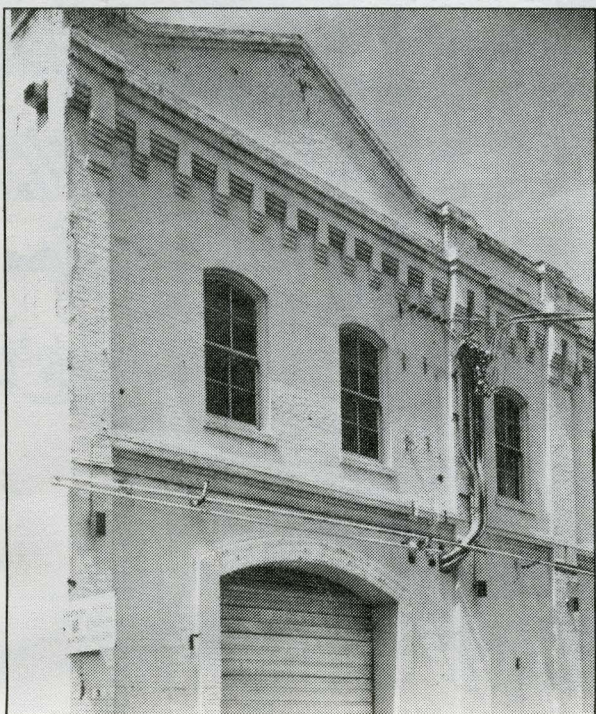
3] 400 Spear Street, Hathaway's Warehouse, c. 1856, 1890.

The historical evidence suggests that this two-story brick warehouse may have been constructed as early as 1856 as the Rincon Point Warehouse then located on filled land jutting into the bay. Both the building and the area have been considerably altered,



although the basic industrial and warehousing functions of the district have changed little. When originally constructed the building was one story tall, and was owned by Edmund V. Hathaway, a commercial produce wholesaler, and George P. Baker, a banker. By the 1880s, it was known as Hathaway's Free Warehouse, changing its name to Humboldt Free Warehouses in 1891 after the second story was added. By 1905 it was owned by the Atcheson, Topeka, and Santa Fe Railway Company and used as their Freight House. Since then, it has been used for a variety of warehouse and industrial purposes.

Architecturally, the building is distinguished by a corbelled cornice and parapet above bays separated by brick pilasters. The large

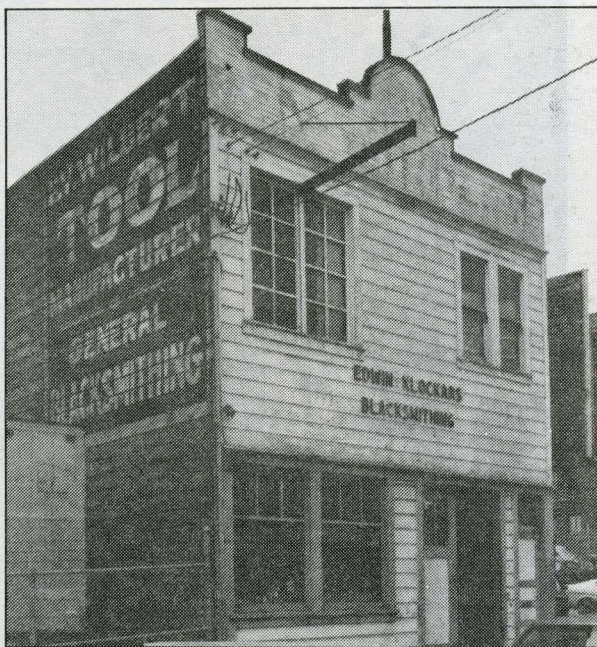


4] 301-25 Folsom Street,
Coffin Redington Co. Bldg., 1937,
Frederick H. Meyer.

Reinforced concrete, because of its versatility, fire- and earthquake-resistant qualities, and low cost was the almost universal building material for industrial structures by the 1930s. Even a classicist such as Meyer was using it almost exclusively in his work, as exemplified in this four-story building constructed for a pharmaceutical company. In this building, Meyer followed the traditional approach of a base supporting a stylized colonnade with recessed spandrels and minimal cornice.

5] 443-47 Folsom Street,
F.V. Wilbert Tool Mfg. and Blacksmithing/Edwin Klockars Blacksmith Shop, 1911.

This simple, two-story frame building with Mission-style parapet is a genuine historical relic in the area. As the sign on the side still advertizes, it was constructed by F.V. Wilbert as a machine and blacksmith shop costing \$450. At that time, it was one of many South of Market blacksmithing operations; today it is the last remaining.



6] 501 Folsom Street,
Gimbal Bros. Candy Factory, 1916,
Alfred Kuhn.

Eugene and Lewis Gimbal were wholesale confectioners, a relatively important San Francisco industry during the early twentieth century. Their factory building solidly anchors an important corner with its classically treated brick facades consisting of polychrome elements at the ground floor level, piers between corner blocks and simple cornice.

7] 425 First Street,
Union Oil Co. Building, 1940/1955,
Lewis Hobart.

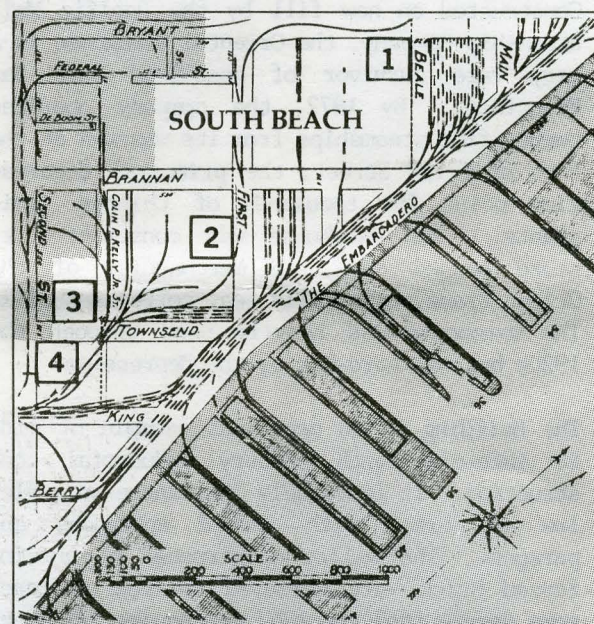
Towering 140 feet above what remains of Rincon Hill, the Union Oil Company Building is a local landmark and rare example of late modernistic design in San Francisco. When opened in 1940 it not only celebrated fifty years of Union Oil activity in the West but also the economic resurgence of the late 1930s after a decade of depression. Following the fashion of the time, Lewis Hobart designed a building with streamlined tower of orange and

blue terra cotta (altered in 1955), glass block windows set in unbroken horizontal strips, and porcelain metal panels.

SOUTH BEACH

South Beach derives its name from what was originally a crescent-shaped beach backed by forty- to sixty-foot cliffs stretching from Rincon Point on the north to Steamboat Point on the south (see 1859 map). It was used by shipbuilders in the 1850s and 1860s, with shacks occupying the beach and slips and piers extending into the bay. In 1861, St Mary's Hospital was constructed on the cliffs at the northwest corner of First and Bryant. Other important institutions included the Pacific Oil and Lead Company and the extant Oriental Warehouse from the 1860s; and the Pacific Mail Steamship Company and the surviving Hooper's South End Grain Warehouse of the 1870s. Turn-of-the-century maritime activity is exemplified by the whaler "Lydia," whose remains are believed to still exist at the corner of Townsend and the Embarcadero.

Current plans call for the creation of a marina and public park, construction of 2,600 units of housing, and preservation of the highly significant Oriental Warehouse.



South Beach in 1867. Boatbuilders' shacks and slips can be seen in the foreground, St. Mary's Hospital at center, and the U.S. Marine Hospital on Rincon Point at right.

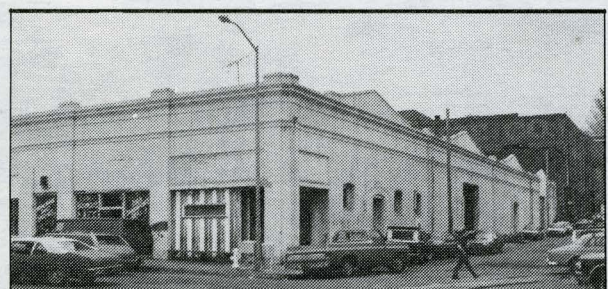
1] 500-550 Beale Street,
Matson Navigation Co. Bldg., 1942,
Kaj Theill, engineer.

500-550 Beale Street represents the last stage of the development of industrial architecture in the south of Market area. Mid-nineteenth century buildings were brick and generally two- to three-stories tall. Turn-of-the-century structures were taller, but still of brick. Concrete was the predominate material in the 1920s. This allowed the ratio of glass to wall area to increase, although the buildings were similar in scale and massing to their early twentieth century predecessors. Industrial structures of the late 1930s and 1940s, such as the Matson Navigation Co. Building, combined the low profile of the earliest warehouses with modern materials—concrete construction and increased glass area. These and the sawtooth skylights were first used extensively by Albert Kahn in his Detroit factory buildings, which quickly became the prototypes nationwide for later engineer-designed industrial structures.

2] 620-650 First Street,
Oriental Warehouse, 1867-68.

Constructed on new fill by the Pacific Mail Steamship Company, the Oriental Warehouse is a very rare survivor of post-Gold Rush San Francisco. By 1872, the company operated twenty-five steamships from its wharves at the foot of First Street, the principal debarcation point for thousands of Chinese immigrants. The warehouse was constructed to store bonded and free merchandise of the Orient trade, especially tea, coffee and silk. The warehouse was heavily used through the 1920s but was hard-hit by the Depression.

The building is an excellent example of mid- to late-nineteenth century industrial construction. It is vaguely Italianate in style, low and broad with arched entrances and parapet. The walls, constructed of unreinforced brick, are believed to have suffered some damage from the 1867 earthquake, although they were apparently undamaged in 1906. The foundations are of stone and timber piles, the floors of wood and the roof consists of timber beams and trusses. Apparently original and highly significant is the sign on the Brannan Street side—"Oriental U.S. Bonded Warehouse, Howard & Pool"—which may be the oldest surviving outdoor sign in the city.

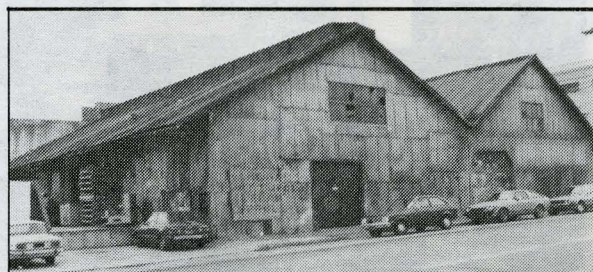


3] 64-72 Townsend Street,
Hooper's South End Grain Warehouse, 1874.

This building has served as a warehouse from its construction in the mid-1870s to the



present day. Originally constructed by John Hooper as the South End Grain Warehouse, it was one of at least four warehouses in the immediate area specializing in the grain trade. Although the unimposing one-story building has been altered on the Townsend Street facade, it still features the standard nineteenth-century warehouse design of pediments covering the gable ends behind a cornice and parapet.



4] 99 Townsend Street,
Du Pue Warehouse No. 1, c. 1892/ c. 1908

This decaying metal building is significant as a rare survivor of the early industrial history of the city. It is believed to have originally been a warehouse for the Du Pue Company. Ownership later passed to the Western Fuel Company and the building used as a lime and brick warehouse.

MISSION BAY

Mission Bay, as its name implies, was originally entirely under water except for a sliver of land south of Townsend near Third known as Steamboat Point (see 1859 map). The point was used for shipyards in the 1850s. By 1858 the area was largely filled except for China Basin Channel, which regularized the Mission Creek outlet and provided water access to this rapidly industrializing and entirely manmade district.

The Central Pacific Railroad (which later merged with the Southern Pacific) acquired much of the land in the area and constructed a three-story Italianate-style railroad station in 1873 (see photo) at Fourth and Townsend streets. The terminal's location far from the



The Central Pacific and Southern Pacific Railroad Station at Fourth and Townsend Streets. Constructed in 1873, the fourth floor was added in 1877.

California Historical Society, San Francisco



U.S. Coast & Geodetic Survey Map, 1859, showing the shoreline as it existed at that time.

business district demonstrates the relative unimportance of San Francisco as a railroad terminus. Southern Pacific's importance as a landowner and developer, however, was great and remains so today. Railroad tracks, switching yards and maintenance buildings occupied most of the area. Southern Pacific also constructed warehouses for freight, most notably the Southern Pacific-Haslett Warehouse (1903-04) at 115-31 Townsend and the gigantic

Kerouac, who worked as a brakeman for the S.P. in the early 1950s, and his friend Allen Ginsburg. In "Sunflower Sutra" Ginsberg wrote of the switchyards:

"I walked on the banks of the tincan banana deck and sat down under the huge shade of a Southern Pacific locomotive to look at the sunset over the box house hills and cry.

"Jack Kerouac sat beside me on a busted rusty iron pole, companion, we thought the same thoughts of the soul, bleak and blue and sad-eyed, surrounded by the gnarled steel roots of trees of machinery."

(from *Howl and Other Poems*)

Current plans for the 195-acre Mission Bay area are considerably more grandiose. Southern Pacific has proposed an enormous "city" within the City designed by I.M. Pei consisting of twenty million square feet of commercial space and seven thousand housing units having a daytime population of fifty thousand.



1] 115-31 Townsend Street, Southern Pacific-Haslett Warehouse, 1903-04, Edward L. Holmes.

Constructed by the Haslett Warehouse Company for the Southern Pacific, this six-story brick building stretches through the block to King Street. The Haslett Company was the largest warehouse firm in the city with a total storage capacity of over 150,000 tons. Architecturally, the building consists of 16-28 inch-thick brick walls with small segmentally arched windows, metal tie rods, and a curved parapet. Although the building was converted to loft office space in 1977, its original use is still suggested by the fading Haslett Warehouse sign on the side.

2] 135 Townsend Street, Haslett Warehouse, 1911, MacDonald and Applegarth.

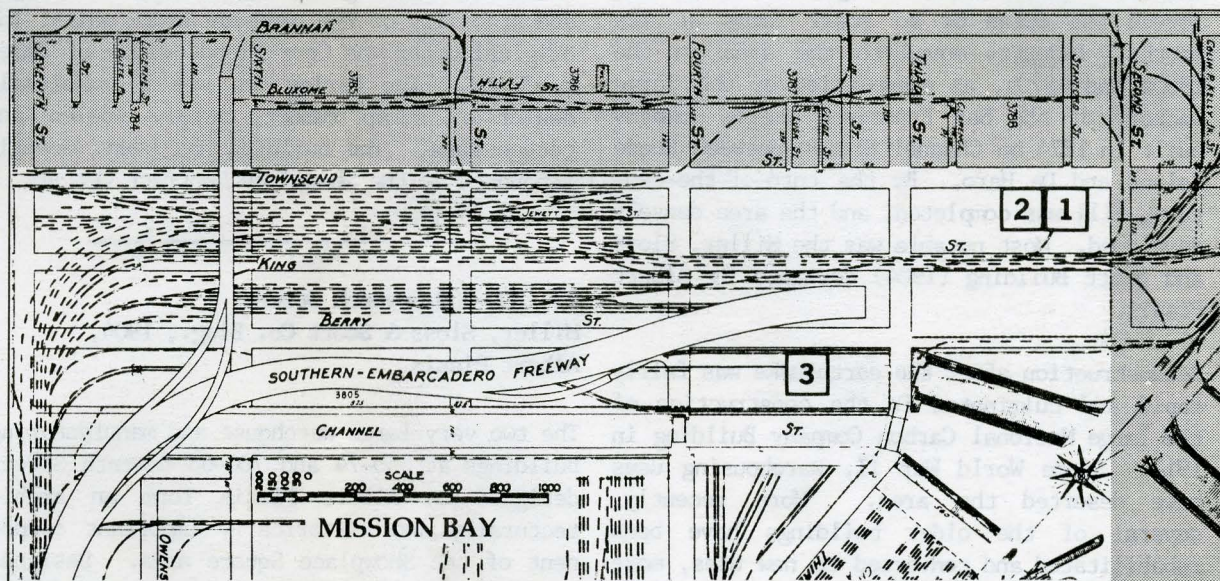
This building, like 115-31 Townsend, was owned by the Haslett Warehouse Company. Unlike its neighbor, this warehouse was constructed of reinforced concrete scored to resemble



The 1915 Mission Revival Southern Pacific Depot at Third and Townsend replaced the earlier building. In turn, it was demolished for a recreational vehicle parking lot.

Southern Pacific Terminal Building (1921), now the China Basin Building, at 185 Berry Street.

In 1915, the 1873 railroad terminal was replaced by a Mission Revival building as part of the City Beautiful movement coinciding with the Panama-Pacific International Exposition. Mission Bay remained heavily industrial, and its character captured by the novelist Jack



masonry. It was precisely during the decade 1906-16 that reinforced concrete became the standard material for warehouse and industrial buildings.



3] 185 Berry Street,
Southern Pacific Terminal Building (China
Basin Building), 1921,
Bliss and Faville.

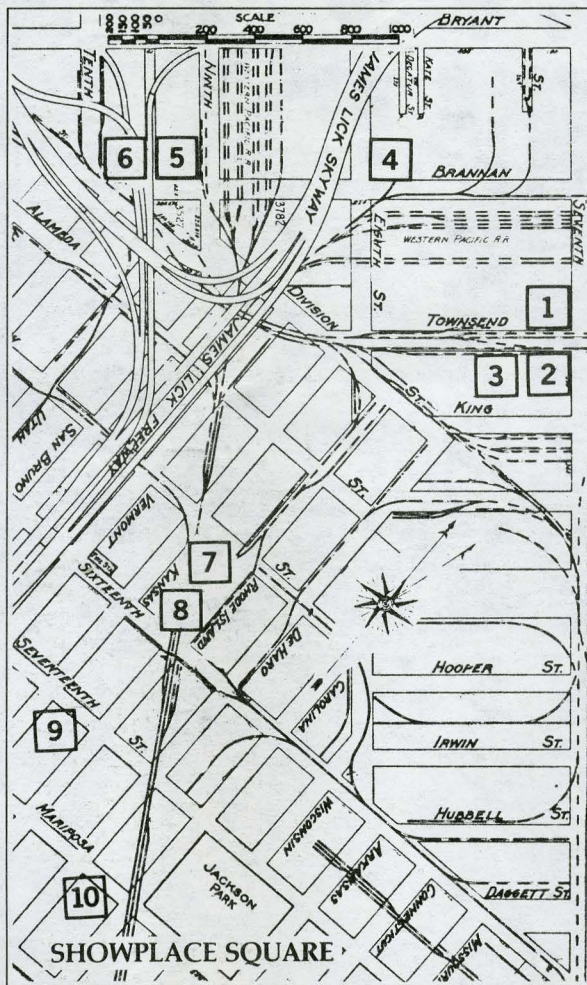
Six-stories tall and 850-foot long, this enormous warehouse was constructed by the Board of State Harbor Commissioners and the Southern Pacific to house much of the state's, wholesale fruit and produce trade. Also known as the Grocers Terminal Building it was of the most modern reinforced concrete design. The *San Francisco Examiner* wrote in August, 1920 that its facilities would be able to handle, at the waterside, "all" cargoes of seasonal freight, grain, cotton and the tropical pineapple and sugar at a minimum of cost" for the domestic, export and transshipment trade. To accomplish this, the building was equipped with revolving cranes, whip hoists and railroad spurs. Divided into four sections, it was originally occupied by the Haas Brothers, Dodge, Sweeney and Co., S&W Co., and J.H. Newbauer & Co. It was considered the most modern and efficient structure of its kind in the world at the time, but although its materials were new, the window pattern and general proportions give it an enduring, almost classical appearance.

The building was converted to offices in 1973, reflecting San Francisco's decline as a port after World War II. Today it resembles a great beached ocean liner.

SHOWPLACE SQUARE

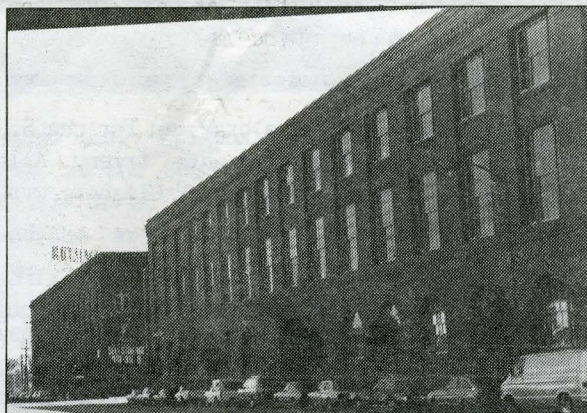
Showplace Square was primarily marshland prior to 1860. Division Street follows the approximate course of Mission Creek, which once flowed into the Bay near the intersection of Division and Seventh. By 1859, Brannan Street, a plank road, bridged the creek and served the dozen or so small farms at its mouth. Industry moved to the area in the 1860s and 1870s, as exemplified by the large factory of the San Francisco Candle Company built in 1874 on Channel Street between Rhode Island and De Haro. By the turn-of-the-century, fill was completed, and the area densely developed. Most notable was the Miller, Sloss and Scott Building (1904) designed by Albert Pissis.

Reconstruction after the earthquake was fairly rapid and culminated in the construction of the large National Carbon Company Building in 1917. Since World War II, warehousing uses have deserted the area. More recently, several of the older buildings have been rehabilitated and converted to new uses, most notably the Giftcenter and the Design Center.



1] 650-674 Seventh Street,
Charles Harley Co. Bldg., 1911
Albert Pissis.

While Albert Pissis is best-known as the architect of such grand downtown buildings as the Emporium, Hibernia Bank and Flood Building, he began his architectural career



with a very large warehouse building at North Point. The Charles Harley Co. Building, designed only three years before Pissis' death, illustrates his continuing adherence to classical architecture in its purest form. Decorative details such as the medallions, belt cornices, and pilasters are reduced to a minimum increasing the impression of strength and stability of the handsome brick walls. The original owner was Cora Flood, widow of James L. Flood. The Harley Co. was a wholesale dealer of scrap rubber, metal, woolen and cotton rags. The building has been recently renovated as the Showplace Contract Center.

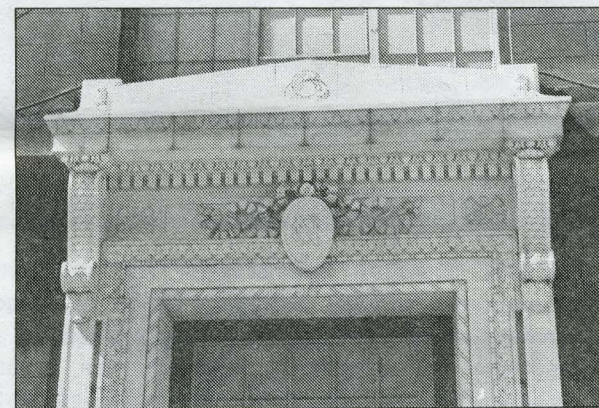
2] 700-768 Seventh Street,
Miller, Sloss & Scott Co. Bldg., 1904,
Albert Pissis.

The two very large warehouse and manufacturing buildings at 650-74 and 700-68 Seventh Street designed by Albert Pissis form an architecturally and historically important component of the Showplace Square area. Designed in 1904 for the pioneer hardware and steel

firm of Miller, Sloss & Scott (later the Pacific Hardware and Steel and Baker & Hamilton Companies), the building survived the earthquake and fire unscathed. Apparently, the 16- to 20-inch thick walls were so well-built that damage was minimal. This functional strength was given architectural expression through a rusticated ground floor with the arched openings incorporated through radiating voussoirs. The two-story main entrance was emphasized with sandstone surrounds, elaborate keystone and plaques. The central and end bays were distinguished through brick quoining, a popular design element of academically trained architects. Now the Baker Hamilton Design Center, the building is an excellent example of industrial architecture by one of San Francisco's most important late-nineteenth and early-twentieth century designers.

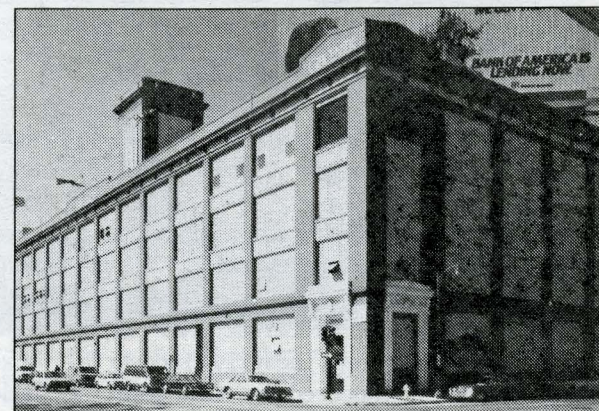
3] 638-40 King Street,
Baker and Hamilton Plant, c. 1906-12.

This miscellaneous collection of early twentieth-century warehouse and industrial buildings are associated with the steel-making firm of Baker and Hamilton (see also 475-77 Brannan). Machine shops, storage, a box factory, offices and even a club room were housed here. The iron-clad buildings feature curved and stepped parapets with projecting canopies over large entrance doors and loading docks.



4] 555-99 Eighth St.,
National Carbon Co., Bldg., 1917,
Maurice C. Couchot.

When the National Carbon Co. Building was constructed by the prominent San Francisco Civil Engineer Maurice C. Couchot in 1917, it was considered the most advanced factory design in the West. Its style and material were the direct results of the World War, which required maximum industrial output and strictest economy. This combination of thrift and efficiency basically doomed the great brick and classical warehouses of the pre-war period. In their place cheaper modular reinforced concrete buildings long-championed by engineers such as Couchot and Ernest Ransome became the norm. Not only was con-

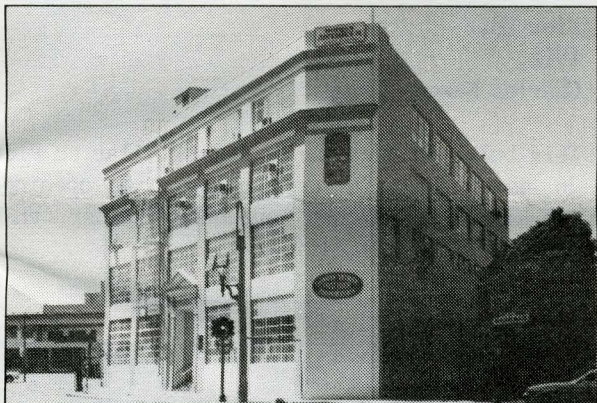


crete construction less expensive, it was also faster, a particularly important consideration during the war boom.

555 Eighth illustrates state-of-the-art construction techniques of the time, not only in its modular panel and slab system, gravity tanks in the six-story towers, heating and ventilation (which changed the air in the building every thirty minutes), but also in the intercommunicating telephones, pneumatic tubes, dumb waiters and spiral chutes. Today the building has been rehabilitated as the Giftcenter.

**5] 1000 Brannan Street,
Standard Sanitary Manufacturing Co. (Keystone Building), 1923,
Weeks and Day.**

Although of the most modern construction, Weeks and Day employed medieval imagery in their design for this building. Examples are the buttresses on each pier, the round-arched windows in the top of each corner tower and the medieval mason in the keystone over the ornately carved entrance (now partially obscured by the Keystone Building sign). The large bays were designed with modern industrial sash windows between reinforced concrete piers and the roof supported with vaulted trusses.



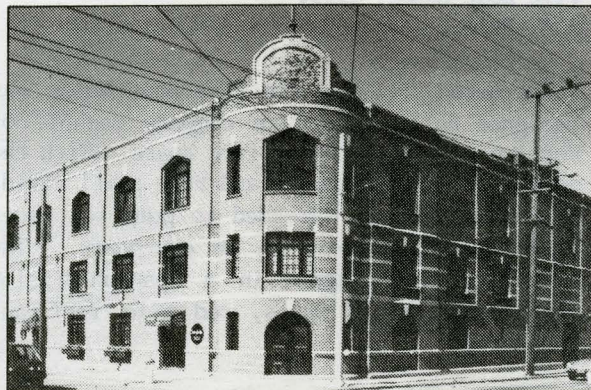
**6] 290 Division Street,
Richmond Sanitary Mfg. Co. Bldg., 1924,
Powers and Ahnden.**

Designed as an office and display room building 290 Division Street combines the most advanced structural system—reinforced concrete, flat slab construction, industrial sash windows—with one of the most ancient of architectural elements—the Corinthian portico about the entrance. Such combinations of seemingly disparate elements are once more in fashion.



**7] 235 Fifteenth Street,
1911,
G. Albert Lansburgh**

This five-story and basement warehouse is a very good example of brick industrial construction following the earthquake and fire. Unlike the later reinforced concrete structures, the emphasis in design was entirely on the wall surface with small and widely spaced windows. Lansburgh, an academic architect best-known for his theater designs, alleviated the starkness of the elevations through contrasting brickwork, keystones, belt courses, and ornamental tie-rod plates. See also 1616 Sixteenth Street by the same architect and for the same owner.



**8] 1616 Sixteenth Street,
Schlesinger & Bender Bldg., 1911,
G. Albert Lansburgh.**

Lansburgh incorporated several decorative motifs on this warehouse building that he also used on 235 Fifteenth Street. These include the pointed arched windows on the third floor, contrasting keystones, belt courses and ornamental tie-rods. The dominating design feature is a corner tower with large arched entrance and vaguely Mission-style parapet with flagpole. The brickwork is magnificent, in Flemish bond, with flat arches over the first and second story windows.

The warehouse was originally constructed as the wine cellars and cooperage for Schlesinger & Bender, important San Francisco wine merchants. The cellars had a capacity of 1,500,000 gallons and were serviced by a private rail spur leading into the building.

**9] 1901-49 Seventeenth Street,
Transportation Guarantee Co.,
1925.**

South of Market always possessed the best and most varied transportation network of any section in the city. In the mid-nineteenth century the system consisted primarily of China Basin and the piers; by 1900 an extensive railroad system was in place; and in the 1920s facilities to accommodate trucking were beginning to develop. This 80,000 square-foot reinforced concrete building was originally constructed to "handle all trucks for various firms, attending to the garaging, washing, oiling, greasing, painting, repairing, insurance and incidental matters" in one centralized facility. It was subsequently owned by Greyhound Company and presently houses an envelope storage company and S&C Ford.

Architecturally, this is a little-altered and very good example of the industrial architecture of the 1920s. The reinforced concrete walls on a steel frame are reduced to simple piers and filled entirely with industrial sash. The decorative parapet with vertically projecting caps conceals four steel gable roofs with skylights. A pediment over

the garage doors identifies the building's main entrance.

**10] 501 De Haro Street,
Standard Brands of California/Anchor Steam Beer, 1937/1951,
Edward E. Eames.**

Originally constructed for Standard Brands of California and used as a plant by its Chase and Sanborn coffee brand, the building was acquired by Anchor Steam Beer in 1979. Beer and coffee industries have had a close association with the south of Market area and have constructed a number of the most monumental buildings there. This building is in the streamlined Moderne style with dominating corner tower. Typical of the style is the vertical emphasis, strip block windows and curved and hooded entrance.

THE PIERS

Early piers south of Market were generally haphazard and insubstantial, and were quickly engulfed by fill. The configuration of the coastline stabilized with the construction of a permanent seawall, begun soon after the State Board of Harbor Commissioners took over port operations in 1863. However, it was not completed until the early twentieth century. An integral part of the seawall project was the creation of a railroad linking the piers and warehouses. The influence of the City Beautiful movement is reflected on the waterfront in the construction of monumental pier bulkhead buildings. These beautified the waterfront but also created a wall between the City and its Bay.

The waterfront here bustled with activity during World War I, in the 1920s, and again during World War II. After the war, port trade declined and the Belt Line railroad and piers were left to deteriorate. Current plans for the area include rehabilitation of some of the piers and bulkheads, a waterfront promenade and an historic trolley line along the Embarcadero.

**Pier 16,
1913-1915,
O.W. Jones.**

The Mission Revival-style Pier 16 was originally one of three identical bulkhead build-

WALKING TOURS

Walking tours of Rincon Hill, Showplace Square and the proposed Second and Townsend Streets Historic District are available free to Heritage members. Led by Christopher H. Nelson, Heritage Architectural Historian, tour dates are available for weekends during November and December, 1985. For further information, call Chris at 441-3000.

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This guide was researched and written by Chistopher H. Nelson.
Design and layout by Paula McKenzie.

ings stretching 773 feet from Pier 16 to Pier 20. Piers 16 and 18 were used by the Pacific Steamship Company. Interior spaces consisted of a narrow 11-foot gallery on the south wall, and a 90-foot open space surmounted by a wooden truss ceiling. In 1957, Piers 16, 18 and 20 were condemned; today only Pier 16 remains.

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.

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Pier 26,
1912,
Charles Newton Young.

Pier 26 is a simplified version of the slightly later Pier 24. It too is in a Mission Revival style with central arch and parapet. Because of its size and style, it is a visual anchor between two docking areas and an important link in the Mission-style wall of bulkhead facades.

Pier 22½,
Fire Boat House, 1915,
A.A. Pyle.

Constructed in 1915, the Fire Boat House was designed to house a fire company capable of manning a fire trucks or fire boats. With the memory of the Earthquake and Fire still vivid, the fire boat was intended to pump sea water into the city's mains in an emergency. The structure was designed in a Spanish/Mission style with stucco walls, red tile roof and brackets.



Pier 24,
1914.

When the seawall was completed in this area in 1909, permanent piers were constructed. Pier 24 was used by the Nelson Steamship Lines, which by 1928 boasted that it operated the largest coastal fleet based in San Francisco. Architecturally, the pier building reflects the ideals of the City Beautiful movement in



Pier 28,
1912,
Charles Newton Young.

This bulkhead building is very similar to Pier 26 except that it has large single openings flanking the arched entrance rather than double arched entrances.



Pier 38,
1908/1935,
H.B. Fisher.

Originally linked to an identical adjacent pier, Pier 38 is a 1930s manifestation of the earlier City Beautiful movement to embellish the city with grand classical architecture. This pier was used by the McCormick Steamship Company.

Pier 42,
1917,
A.A. Pyle.

This grand bulkhead building follows the form of other such structures with a central gabled portion containing the main entrance and flanked by smaller, hipped sections. The cornice line of the flanking portions is continued in a belt course on the main section.

