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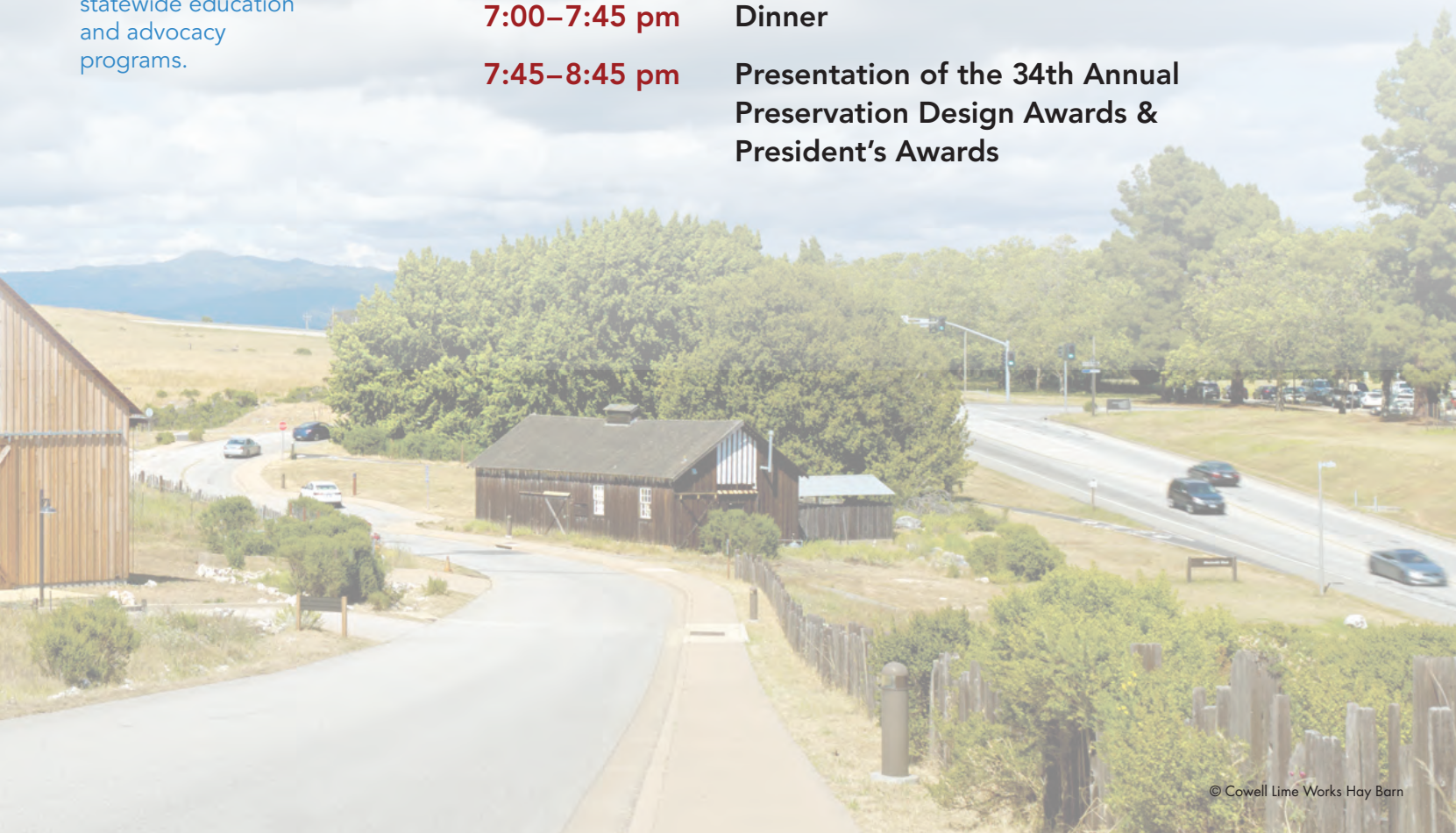
CALIFORNIA PRESERVATION AWARDS

FRIDAY, OCTOBER 13, 2017

InterContinental Mark Hopkins Hotel
999 California Street, San Francisco

- | | |
|---------------------|--|
| 6:00–7:00 pm | Cocktail Reception & Silent Auction |
| 7:00–7:45 pm | Dinner |
| 7:45–8:45 pm | Presentation of the 34th Annual
Preservation Design Awards &
President's Awards |

All proceeds from this event support the California Preservation Foundation's statewide education and advocacy programs.



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2017 PRESERVATION DESIGN AWARDS JURY

Kurt Schindler, FAIA, LEED AP

Principal, ELS Architecture and Urban Design

Awards Chair and PDA Jury Chair



Kurt Schindler is a principal at ELS and directs the firm's historic and seismic renovation projects. Over his professional career he has been involved in master planning, programming, design, and feasibility studies for dozens of historic and cultural facilities. He possesses a special expertise in assessing the adaptive reuse or upgrade potential of existing buildings. His award-winning historic renovation projects include the renovation and restoration of the national landmark 1903-33 Mission Inn, in Riverside, California, the 1939 Martin Luther King, Jr. Civic Center in Berkeley, California, the 1929 Arlene Schnitzer Concert Hall at the Portland Center for the Performing Arts, the 1923 Union Pacific Railroad Station in Anaheim, California, the 1912 16th Street Train Station Re-Use Plan in Oakland, California, the 1904 Temple Sherith Israel Seismic Upgrade in San Francisco, California, and the 1923 Grand Theater Center for the Arts in Tracy, California, the 1928 Oakland Fox Theatre, the 1927 California Theatre renovation and expansion, the 1929 Pleasanton Firehouse Art Center in Pleasanton, and the 1894 St. Mark's Lutheran Church in San Francisco. He recently completed renovation of the 1915 Old Administration Building at Fresno City College and the 1934 Civic Auditorium in San Jose.

Mr. Schindler received his Bachelor of Architecture and Master of Architecture degrees from the University of California, Berkeley. Mr. Schindler is active with the California Preservation foundation and the United States Institute of Theatre Technology, and has presented at the League of California Cities.

Josh Callahan

Jamestown, San Francisco



Josh Callahan is a Senior Vice President of Asset Management at Jamestown. He leads the West Coast portfolio from Jamestown's San Francisco office. Prior to joining Jamestown, Mr. Callahan was a Project Manager at Wilson Meany LLC, where he worked on notable redevelopment projects including 140 New Montgomery, and the reuse of Naval Station Treasure Island. Prior to Wilson Meany, he held development and finance roles with Community Housing Developers, a non-profit provider of low-income housing, and Catellus Development Corporation. Mr. Callahan volunteers with the San Francisco Produce Market. He received a Bachelor of Arts and Bachelor of Science from the Huntsman Program at the University of Pennsylvania, and a Master of Business Administration from Harvard Business School.

Jeff Gherardini

Plant Construction, San Francisco



Jeff is a Vice President and Project Executive for Plant Construction Company. In 1998, his first project as an Assistant Project Manager was to renovate the landmark Fairmont Hotel in San Francisco. Since then, Jeff has continued to gain experience in the renovation, seismic upgrade, and adaptive reuse of historic structures while working on projects like the Walt Disney Family Museum, the Palace Hotel, the ACT-Strand Theater, the Ahwahnee Hotel in Yosemite National Park, and a variety of buildings in the Presidio. Prior to Plant, Jeff obtained a Bachelor of Arts in Architecture from Washington University in St. Louis and a Master's degree in Architecture from UC Berkeley. In between attending those institutions, he served with

the Peace Corps in Niger, West Africa, building sustainable housing using mud bricks and middle-eastern construction techniques. Jeff is a registered architect and has previously served as a director for AIA San Francisco. Currently, he is a board member with the City of Hope Real Estate Council, the Olympic Club Building Committee, and San Francisco Heritage.

Lisa Gimmy, ASLA, LEED AP

Lisa Gimmy Landscape Architecture
Los Angeles



Lisa began her landscape architecture career with an extensive background in art and art history, and her passion for art and architecture continue to inform her work. Since founding her firm in 1992, she has directed the design of landscapes for campuses, schools, hotels, multi-family housing, and many private gardens. Lisa's in-depth knowledge of design history has led to her selection to renovate landscapes for many notable houses, including modernist homes by Carl Maston, Richard Neutra, Rob Quigley, and Eugene Kinn Choy, and the creation of a courtyard garden for a historic home in Antigua, Guatemala, a World Heritage Site. Most recently, she developed and oversaw the landscape restoration for Heineman and Heineman's Hindry House, with its historic swimming pool designed by Courtland Paul. Her work has been recognized by the Los Angeles Conservancy, California Preservation Foundation, Docomomo, and ASLA Southern California. Lisa is a founding member of The Cultural Landscape Foundation's Stewardship Council and has helped build awareness of Southern California's cultural landscapes through her participation in 'What's Out There' weekends and Garden Dialogues. She is a lifetime member of the Society of Architectural Historians, Southern California Chapter. She earned her MLA from Harvard Graduate School of Design.

Diane Kane, PhD

La Jolla



Diane Kane is retired from the City of San Diego, where as a Senior Planner to the Historical Resources Board, she handled large-scale historic surveys as part of the long range planning process. Previously, she was the Heritage Resources Coordinator for Caltrans, District 7 in Los Angeles, where she conducted Sec. 106 and CEQA review of historic properties for over twenty years. Dr. Kane has taught architectural history and planning at several southland universities, including UCSD, SDSU, the NewSchool of Architecture, the Design Institute, UCLA and Cal Poly, Pomona. As Vice-President of Programs for the California Preservation Foundation, she is a frequent contributor to CPF conferences and workshops. She is also a Board Member of the La Jolla Historical Society, where she chairs the Preservation Committee and she is a member of the Development Permit Review Committee of the La Jolla Community Planning Association.

Susan McComb, AIA, LEED AP

BAR Architects, San Francisco



Susan McComb, AIA, LEED AP, brings over 25 years of experience designing and planning a diverse group of historic renovation and adaptive reuse, university, mixed-use, entertainment, retail and hospitality projects. Since joining BAR in 1989 she has worked on a variety of projects throughout the US and internationally. Experienced in the rehabilitation of historic buildings, Susan has worked with the Presidio Trust and others on multiple adaptive reuse projects, tax credit applications and various feasibility and planning studies. Additional experience includes the adaptive reuse of a historic

San Francisco building into a 87,000 sf, 200-key concept hotel, the historic renovation of the Sainte Claire Hotel (built in 1926) and the historic rehabilitation and adaptive reuse of San Francisco Shriner's Hospital to an assisted living facility. Susan contributes generously of her time and energy to environmental advocacy and education. She has designed projects to meet all levels of LEED certification including a recently certified LEED Platinum building. Susan received her Bachelor in Architecture at the University of Texas at Austin in 1987, and is currently pursuing her Master of Arts in Historic Preservation, from the Savannah College of Arts & Design.

Steven H. Oliver

President, Oliver & Company, Richmond



Steven H. Oliver is President of the award-winning construction and development firm Oliver & Company based in Richmond, CA, which has built over a thousand buildings in the Bay Area, including the California College of the Arts in Oakland and San Francisco, Berkeley Repertory Theatre, and the Charles M. Schulz Museum in Santa Rosa. A well-known arts philanthropist, advocate, and civic leader in the Bay Area, Mr. Oliver is the former Chairman of the Board of the San Francisco Museum of Modern Art and currently serves as Chairman of the Board for the United States Artists and Chairman of the Board for Community Arts Stabilization Trust (CAST). He's also served as Former Chairman (and currently as a Board Trustee) for the California College of the Arts, the National Endowment for the Arts and the Oakland Museum of California. Mr. Oliver has also served on the boards of the Smithsonian's Hirshhorn Museum and Sculpture Garden and the Artists' Legacy Foundation. Steven Oliver and his wife, Nancy, are respected collectors of contemporary art. They display one of the nation's most renowned private

collections of site-specific art at their northern California home, Oliver Ranch. The Oliver Ranch Foundation website is www.oliverranchfoundation.org

H. Ruth Todd, FAIA, AICP, LEED AP

Principal, Page and Turnbull, San Francisco



Ruth Todd is an architect and urban designer and principal at Page & Turnbull, a San Francisco-based architecture, planning and research firm with offices in Los Angeles and Sacramento. In every phase of Ruth's career, she has been involved with communicating and encouraging protection of cultural heritage in contemporary settings. She began her career as a Main Street Architect, providing designs and training to property owners of historic buildings in downtowns in South Carolina and California. She contributed to downtown revitalization and economic development projects in excess of \$523 million. Prior to joining Page & Turnbull, Ruth was responsible for enhancing the historic character of the Frederick Law Olmsted designed campus as Stanford University's Associate University Architect, where she assisted with the implementation of a capital program that exceeded \$150M per year. Ruth is an emeritus trustee of the California Preservation Foundation and currently serves on the board of directors of the Architectural Foundation of San Francisco. She is a Fellow of the American Institute of Architects and a 1994 recipient of the American Architectural Foundation's Richard Morris Hunt Fellowship.



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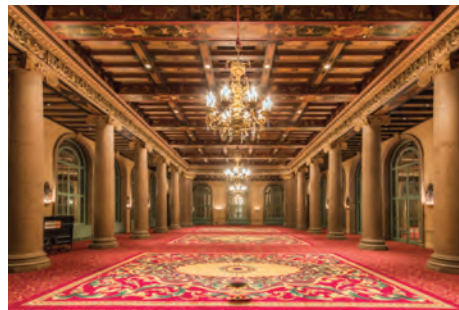
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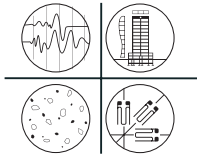
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34TH ANNUAL CALIFORNIA PRESERVATION AWARDS

34th Preservation Design Award Winning Projects

Craftsmanship/Preservation Technology

Salk Institute for Biological Studies Teak Window Conservation Project	14
Seismic Strengthening of Hibernia Bank Building..	15

Contextual Infill

Ferry Building North Arcade Retail Kiosks.....	16
Morgan Phoa Library and Residence.....	17
The Filbert Cottages.....	18

Cultural Resource Studies

Cultural Landscape Report and Treatment Plan for the Los Angeles County Arboretum & Botanic Garden.....	19
Sierra Coach #2	20

The Gamble House Cultural Landscape Report.....	21
Union Iron Works National Register Nomination ...	22

Preservation

Trefethen Historic Winery	23
University of Southern California Historic Resources Restoration and Maintenance	24

Rehabilitation

Bayview Opera House	25
Children’s Day School	26
E. Claire Raley Studios for the Performing Arts.....	27
Hay Barn Rehabilitation, Cowell Lime Works Historic District	28
McCloud River Mercantile Co. Store and Hotel	29
New Mission Theatre	30
Old Chem (The Sapp Center for Science Teaching & Learning).....	31
The Carson Block Building Rehabilitation	32

Restoration

Home Front at Camp Anza	33
-------------------------------	----

Trustees Award for Excellence in Historic Preservation & Restoration

Sacramento Valley Station Sacramento	34
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Los Angeles County Arboretum & Botanic Garden



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Recipients of the 2017 President’s Awards

Lifetime Achievement Award
Christy Johnson McAvoy, Los Angeles36

Legislator of the Year/Milton Marks Award
Representative Mike Thompson, St. Helena37

2017 President’s Awards
Charles Loveman, Heritage Housing Partners, Pasadena28
Salk Architecture Conservation Program, Salk Institute
for Biological Studies, La Jolla38
SurveyLA—City of Los Angeles’ Citywide Historic
Resources Survey39



McCloud River Mercantile Co. © Bob Swanson

Salk Institute for Biological Studies Teak Window Conservation Project

La Jolla

The Salk Institute is listed as a local landmark and the Salk’s leadership team decided to take steps to ensure the longevity of the original teak window assemblies. Wiss, Janney, Elstner Associates, Inc. was retained to investigate the causes of the varying levels of deterioration, to evaluate the structural capacity of the wood, and to develop a construction repair program incorporating some results from Getty Conservation Institute studies that met the Salk’s goals. WJE carried out a detailed assessment of the windows, documented the existing conditions, and using the California Historical Building Code, developed repair documents and protocols that retained much of the Burmese teak selected by Louis Kahn and Jonas Salk originally.



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Senior Director, Facility Services
Tim Ball
Salk Institute for Biological Studies, La Jolla

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Historical Architect
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Wiss, Janney, Elstner Associates, Inc., Northbrook, Illinois

Historical Landscape Architect
Liz Sargent
Liz Sargent HLA, Charlottesville

Historic Preservation Advisor
Deborah Slaton
Wiss, Janney, Elstner Associates, Inc., Northbrook, Illinois

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Specialty Sub-Contractors
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ISEC, San Diego

Jeff Walker
ISEC, San Diego

Conservation Collaborators
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Getty Conservation Institute, Los Angeles

Sara Lardinois
Getty Conservation Institute, Los Angeles



Seismic Strengthening of Hibernia Bank Building

San Francisco

The Hibernia Bank Building, designed by Albert Pissis, remains one of San Francisco's most significant commercial buildings. After being abandoned for more than a decade, a seismic retrofit and rehabilitation project was completed to bring this URM building into compliance with applicable codes and to allow for a higher building occupancy. The building, which survived the 1906 earthquake with little structural damage, was analyzed using computer modeling, and its inherent strengths were identified. An overriding goal was to not drastically alter its dynamic behavior, but to leverage it to protect this historic resource during the next large earthquake. This was wholly compatible with the overarching goal of preservation, which extended beyond the finishes to the realm of the structure itself whereby the functionality of the existing archaic seismic-resisting system was continued and re-implemented within the updated seismic design. The ornamental plaster interiors and classical stone exterior were left virtually intact.

Client

Seamus Naughten
Dolmen Property Group,
San Francisco

Project Lead

Terrence Paret
Wiss, Janney, Elstner
Associates, Inc., Emerville

Architect

Jonathan Pearlman
Elevation Architects,
San Francisco

Structural Report Author

Terrence Paret
Wiss, Janney, Elstner
Associates, Inc., Emerville

Historic Architect

Alan Dreyfuss
Wiss, Janney, Elstner
Associates, Inc., Emerville

Lead Engineer

Kelly Cobeen
Wiss, Janney, Elstner
Associates, Inc., Emerville

Historic Preservation Consultant

Christopher VerPlanck
VerPlanck Historic
Preservation Consultants,
San Francisco

Contractor

Nigel Black
Landmark Construction, Inc.,
San Francisco

Frank Rollo
Rollo & Ridley, Inc.,
San Francisco

Ferry Building North Arcade Retail Kiosks

San Francisco

Seventy-five years after the last commuter passengers purchased their ferry tickets in the North Arcade of the landmark Ferry Building, its arched openings are once again alive with the robust pedestrian and commercial activity of its zenith in the early half of the 20th century. This project repurposes static space fronting the Embarcadero Promenade into a lively retail program of local food artisans by replacing an existing storage wall with five retail kiosks.

The free-standing, “modular” steel, glass and bronze design—a compatible, modern interpretation of the building’s industrial steel trusses—maintains the historic openness and circulation pattern within the Arcade. The transformation engages the Promenade, inviting pedestrians into the building, and provides flexible, highly-functional retail space while meeting stringent regulatory concerns about open-air food service. It also advances the original vision for the 2002 Ferry Building rehabilitation and provides a model for replication in the South Arcade.



© Brei Janak

Client

Jane Connors
Equity Office Management,
LLC, San Francisco

Lead Architect

Andrew Wolfram
TEF Design, San Francisco

Structural Engineer

Alan Kren
Rutherford + Chekene,
San Francisco

Mechanical/Plumbing/ Electrical Engineer

Toby Lee
MHC Engineering,
San Francisco

Lighting Design

Faith Jewell
Horton Less Brogden
Lighting, San Francisco

Specialty Sub-Contractor

Ron Taylor
Terra Nova, Walnut Creek

Contractor

Stockham Construction,
Cotati



Morgan Phoa Library and Residence

Los Feliz

Work included the interior renovation of the family room, restoring the ceiling archways and demolishing its north facing wall for a new entry way. A carefully designed palette of hardscape introduced a balanced outdoor area, and a pool addition, lined with tiles from the historic Jackling House, designed by George Washington Smith and once owned by Steve Jobs, gave reason to further enjoy the southern California climate.

A new two-story building, consisting of a garage on its first level and a private library on the second level, includes storage, a reading area and a powder room. The building addition's most distinct feature is its metal screen façade. The screens open like shutters for clear views of the property, and when shut, allows for privacy, sun shading and environmental control.

The screen panels are made of bronze anodized aluminum—water jet cut for a precise and patterned variable apertures, referencing the original home's precast concrete window grilles. Although this is a contemporary design for the historic site, the building's form and exterior materials match the historic home.

Owners

Margaret Morgan
Los Angeles

Wesley Phoa
Los Angeles

Project Lead

Zoltan Pali
Studio Pali Fekete architects
[SPF:a], Culver City

Historic Architect

Matt Dillhoefer
MGD Environmental Design,
Pasadena

Structural Engineer

Jim Margulies
Margulies Consulting
Engineers, Calabasas

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Karl Fekete, Topanga

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West Hills

The Filbert Cottages

San Francisco

Built by William Bush to provide modest rental housing in the year after the 1906 San Francisco earthquake, the four cottages at 1338 Filbert Street have provided a home to many residents, including, in the 1940's, serving as home for the School of Basic Design and Color run by Marian Hartwell, the second owner of the property. Hartwell left the California School of Fine Arts and ran her own art school at this location. Subdivided into as many as ten apartments at one point, the cottages had fallen into disrepair. Around 2000, the site was awarded San Francisco City Designated Landmark status so that its character would be preserved. The new owners purchased the property in 2007 and after five years of planning and five years of construction have added to and restored the cottages for a new era of San Francisco residents.



© Andres Gonzalez

Owner

Dominique Lahaussais,
San Francisco

Project Architect

Jerome Buttrick, AIA,
LEED AP
Buttrick Projects A+D,
Oakland

Landscape Architect

Marta Fry
Marta Fry Landscape
Associates, San Francisco

Landscape Contractor

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Garden Route Company,
South San Francisco

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Reuben + Junius,
San Francisco



Cultural Landscape Report and Treatment Plan for the Los Angeles County Arboretum & Botanic Garden

Arcadia

The Los Angeles County Arboretum & Botanic Garden recognized the need for a master planning document to guide management decisions and to identify best practices going forward.

The Cultural Landscape Report and Treatment Plan provides an in-depth analysis of the 127-acre site's complex history, including Rancho days, metamorphosis into a botanic garden, and a modern destination used by 500,000 visitors annually. It may be the first CLR created for an arboretum, fully acknowledging the significance of historic resources as part of an arboretum.

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Sierra Coach No. 2

Jamestown

The Sierra Coach No. 2 has had a long, varied history as both a passenger car and an early Hollywood movie prop. The coach was originally constructed in 1869 for the Central Pacific Railroad. By the 1890s, it was serving as a commuter rail car in the San Francisco Bay, and continued to be used as a passenger car for other railroads through the 1920s. By the end of that decade the car began its long career as a coach for motion pictures. The car, also known as the "Movie Coach," subsequently was used for a number of motion pictures and television shows.

The team created the car's construction chronology and analyzed the car's current condition. Two historic contexts were identified related to this work, including the car as an early passenger car, and later, as a film set and prop used in the Hollywood television and film industry in the twentieth century.



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The Gamble House Cultural Landscape Report

Pasadena

The Gamble House, a National Historic Landmark, has been celebrated for its meticulous preservation and the careful stewardship which guides its mission as a house museum, sharing its masterwork Arts and Crafts architecture with thousands of visitors annually. Though the house and garage have benefitted from extensive documentation and planning, the landscape had not been studied in detail prior to this project.

Recognizing the imperative that good stewardship must address not only a property's buildings but also its site and setting, The Gamble House conducted years of planning and fundraising to commission this painstakingly detailed examination of the history, characteristics and features of its landscape. The resulting recommendations for treatment contained in this report are intended to maintain and restore the site's character as it matured from 1908 to 1929, while accommodating its current use as a historic house museum hosting thousands of visitors annually.

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Union Iron Works National Register Nomination

San Francisco

Union Iron Works is the oldest shipyard in continuous operation in the Western United States. At 65 acres, with over 50 buildings, structures and objects built over a 61-year period of significance, the shipyard is a large, complex resource. The client, a public agency, understood that this was a significant historic resource, and commissioned a National Register nomination to study the property. This was the first step in planning development at the site. Given that most of the buildings had been vacant for many years, appropriate development and adaptive reuse is the best preservation strategy over the long term. National Register status is also a prerequisite for Rehabilitation Tax Credits, which will act as an important funding tool for rehabilitation. Finally, the nomination informed master planning for the development of the site.



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Client

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Trefethen Historic Winery

Napa

On August 24, 2014 the three-story, 18,000- square-foot historic barn structure of the Eshcol/Trefethen Winery Building was severely damaged during the South Napa Earthquake leaving it resting in a precarious tilt, with the upper floors rotating and shifting approximately four feet to the west.

The severely damaged building was temporarily shored before straightening, followed by strengthening and rehabilitation. Exterior straight sheathing and historic windows were repaired and reinstalled to the original aesthetic, while interior redwood sheathing was preserved. Historic mortared stone foundations were also preserved and utilized in the restoration and retrofit.

A "Remembrance Post", remaining in its damaged post-earthquake orientation and supported by new steel framing, serves as a tribute to the earthquake illustrating the magnitude of destruction. Not only did the historic building survive, it has been made stronger to continue its legacy as a piece of winemaking history in Napa Valley.

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University of Southern California Historic Resources Restoration and Maintenance

Los Angeles

The University of Southern California (USC) has an extensive set of historic buildings dating to 1880 representing many eras of history and design both on campus and in the surrounding community. These buildings which are also eligible for the National and California Register were nominated by USC and received City of Los Angeles historic designation. They all have special features such as decorative painted ceilings, carved doorways, murals, railings, light fixtures, decorative cast stone, patterned stone flooring, wood and metal doors and windows and modern aluminum fins that are virtual landmark elements themselves. For a large institution with a wide collection of resources there is an enormous task to maintain historic features and provide appropriate treatment. Ensuring that Facilities Managers who oversee an array of issues across campus and at buildings in the surrounding neighborhood have information, recognize preservation issues and have access to specialists has been an important part of the effort. This process has allowed for a successful restoration and maintenance program for historic resources.



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Bayview Opera House

San Francisco

Built in 1888, the Bayview Opera House has been a performance venue and cultural center since the late 19th century. Its local landmark and national historic status recognizes it as one of the oldest of its kind. Despite its continuous use, age, economic depression, minimal maintenance, and multiple alterations took its toll, leaving the Victorian gem damaged, inaccessible, and fragmented.

The culmination of a ten year effort, the rehabilitation unifies the building and site by removing barriers; creating an interactive landscape; and sensitively achieving compliance upgrades and repairs while preserving the historic character. Floating walkways provide access around the building for the first time, connecting it to a new outdoor community performance area and "Bayview Gardens" in place of brick and concrete hardscape.

The transformation reinforces the connection between an important community symbol and a long-struggling neighborhood, restoring the vibrancy of its historic role as the heart of the Bayview.

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REHABILITATION

Children's Day School

San Francisco

Children's Day School is an adaptive reuse of the former Mission Park Congregational Church at 601 Dolores Street. The project is an exercise in architectural grafting. In some areas new and old elements remain distinct and in others they fuse together, blending modern sensibility with historic character. Throughout the building, transparency and compatible finishes allow spaces to flow freely between one another. In keeping with the middle school's environmental mission, the rehabilitation incorporated various sustainability features, such as a central natural ventilation chimney and a rooftop garden that reinforces the school's farm and garden program. The former sanctuary space is transformed into the Founders' Hall, a new focal point for arts and community life. An array of flexible learning spaces, such as the tech-savvy Innovation Lab, provides opportunities for hands-on experimentation. What was once a neglected building is now a vibrant community resource with a direct connection to Dolores Park.



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E. Claire Raley Studios for the Performing Arts

Sacramento

Built in 1921, the Fremont School hosted many Sacramento students. Shuttered in 2012, this historic building seemed doomed. The Sacramento Ballet needed a new home with sufficient clearance for dancers to practice and perform. Restoring the school economically while achieving project goals required innovation; especially in regard to the structural engineering. Converting second-floor classrooms into ballet studios while supporting the existing floor and roof was not easy. Twelve interior, two-story concrete columns were removed and loads redistributed using steel, post-tensioned cable strung below existing beams attached to four steel columns between the studios. A first for historic building adaptive reuse, this solution not only enabled the design to meet the Ballet's objectives, the school's original exterior walls, roof, windows, and character-defining architectural features could be preserved. The Sacramento Ballet and local cultural arts groups were home at last.

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Hay Barn Rehabilitation, Cowell Lime Works Historic District

Santa Cruz

The 1860s Hay Barn, one of the most prominent buildings in the Cowell Lime Works National Register Historic District, was used for as storage and maintenance after the Cowell Ranch became the site of UC Santa Cruz, but had partially collapsed by the time donors enabled the University and the Center for Agroecology and Sustainable Food Systems to rehabilitate it. The Cowell Lime Works complex is significant under Criterion A at the local level. Patterned generally on the New England barn type, but with a steeper roof pitch, and the two-bay-wide interior layout of English barns, this post-and-beam barn is also notable for its 6 inch x 8 inch ridge beam with step-lapped connections and wedge dovetail tying joints. It was dismantled and reassembled piece-by-piece, with each salvageable member individually relocated, while features and systems required for University use were inserted strategically using contemporary materials and details to maximize compatibility and differentiation.



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McCloud River Mercantile Co. Store and Hotel

McCloud

This project was about saving a local historic landmark for the town of McCloud in Siskiyou County. Its history dates back to the late 1800s, at the time of the great timber, newspaper and rail barons.

Besides providing merchandise, the McCloud River Mercantile also provided a place to enjoy each other's company or see celebrities during the 1930s-40s Hollywood Era. Many old townfolks have fond memories of William Randolph Hearst and Marion Davies at the soda shop sipping milkshakes. They have fond memories of the Mercantile because they also could depend on having a Company charge account during times of need. "Mother McCloud" was what they called her. There are not many Company stores and towns left because many were taken down or abandoned when the "Company" left.

The McCloud River Mercantile Co. Store and Hotel Project rehabilitated the entire structure in phases. From the exterior to the basement, first and second floors, the project removed non-historic finishes; upgraded all utilities; seismic upgrade; and restored and/or replaced historic finishes. Compatible businesses now housed include: tenant retail spaces; office spaces; diner; espresso café; mercantile store; candy store; meat market and tavern; event space; and hotel rooms.

REHABILITATION

New Mission Theatre

San Francisco

The New Mission Theatre was rehabilitated to create a contemporary multi-theatre venue with restaurant service, a bar open to the public, and inventive community based programming:

- Restoration and rehabilitation of the historic promenade lobby, auditorium, main coffered ceiling, plaster wall and ceiling ornamentation, marquee, and Art Deco blade sign
- Seismic strengthening of the Promenade Lobby, the original 1916 vaudeville theatre unreinforced masonry structure (URM)
- Introduction of new sensitively designed elements to create a fully functioning contemporary movie theatre including inserting four small theatres in the balcony made possible by extending the lower balcony, adaptation of the original projection room into a bar with openings into the historic "Patron's Lounge" that is open to the public with no ticket purchase, and insertion of the kitchen into secondary spaces
- Detailed paint analysis of extensive Art Deco decorative finishes that had been overpainted, which provided the basis for the new decorative painting scheme



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Old Chem (The Sapp Center for Science Teaching & Learning)

Stanford

The 60,000-square-foot, four-story brick and sandstone veneer structure received its first ever comprehensive overhaul, enabling a renewed life as the Science Teaching and Learning Center. The project included all new building systems and a complete seismic retrofit of grand proportions. All interior structure was removed, brick and sandstone shell braced, and new shotcrete walls installed. Floor slabs were replaced to preserve the original soaring ceiling heights that historically defined interior spaces.

A semi-subterranean addition at the back of the building houses an auditorium and lecture hall while maintaining a deferential relationship to the original H-shaped massing of the building. The addition gracefully connects to the original structure by a slender “slot of light”—a continuous skylight that floods the student gallery with daylight.

Interior features that were preserved include: the grand scale of spaces, particularly at exterior walls; ornamental iron stairs and adjacent columns; volume of central classroom space; and the sky-lit inhabited attic space. The exterior sandstone was carefully cleaned and repaired, and all wood windows were restored.

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REHABILITATION

The Carson Block Building Rehabilitation

Eureka

Built in 1892 by lumber baron William Carson and designed by architect Samuel Newsom, the three-story Carson Block Building was regarded as one of the grandest buildings in Eureka. Constructed mostly from California redwood, the commercial building is symbolic of redwood's role in California's development.

Beginning in the 1920s, the building underwent insensitive alterations, most notably the installation of cement plaster over the ornate redwood cladding. Work began in 2010 to evaluate the building's historic significance and existing conditions. 2013 marked the beginning of a two-phase rehabilitation, returning the exterior to its original appearance. The rehabilitation extends the life of this Eureka icon by executing necessary structural repairs, implementing accessibility upgrades, repairing deteriorated materials, and replacing the missing elements with local materials to match the original. Funding for the project came from multiple sources including a Community Development Block Grant and the 20% Federal Historic Rehabilitation Tax Credit.



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Home Front at Camp Anza

Riverside

The Home Front at Camp Anza project realizes a four-year vision to honor our past and provide a quality place for disabled veterans of today to live comfortably, safely, and affordably with their families. The \$14.5 million endeavor included the restoration and rehabilitation of a World War II Officers Club surrounded by 30 new residential units in compatible bungalow clusters and site improvements like a pool, tot lot, and community garden on 2.16 acres. The project ensured retention, repair, and restoration/rehabilitation of important features of the Officers Club's original design, including shape, massing, footprint, wood siding, wainscoting, hardwood flooring, wood trusses, and double hearth brick chimney. Missing or damaged features were replaced in-kind, including the main entry, facade aqua media, and wood windows. Now eligible for listing in the National Register, the Officers Club provides on-site amenities, support services, benefits coordination, and History Room for commemoration and display.

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TRUSTEES AWARD FOR EXCELLENCE IN HISTORIC PRESERVATION & RESTORATION

Sacramento Valley Station

Sacramento

When Southern Pacific Railroad opened the depot in 1926, Sacramento Valley Station was one of the company's most prominent stations in the West, and was designed to showcase the importance of Southern Pacific and the City of Sacramento, the seat of the State Capitol. The building is significant as an example of 20th century revivals, and as a notable work of master architects Bliss and Faville.

In addition to modern reinforced concrete and brick construction, finishes such as California marble and travertine floors, decorative chandeliers, and amber glazed arched steel windows collectively impart a warm Mediterranean aesthetic to a classical building. The east wall of the waiting room features a mural by John A. MacQuarrie entitled "Breaking Ground at Sacramento, January 8, 1863, for First Transcontinental Railroad" portraying Leland Stanford, Mark Hopkins, Collis Huntington and Charles Crocker of the Central Pacific Company responsible for the rail line between Sacramento and Promontory Summit, Utah.

As was the experience with all rail stations across the country, Sacramento Valley Station endured the downturn of rail passenger ridership and lack of maintenance over the subsequent decades. When the City acquired the

property in 2006, the facility was in poor condition and required seismic strengthening, fire protection, code upgrades, and accessibility improvements. The upper floors of the building could not be occupied, and Amtrak operations were dispersed and inefficient. Heat gain in the Main Waiting Room required doors to be propped open and pigeons invaded the public space. The Station lacked necessary infrastructure to serve the projected increase in train ridership, multi-modal transit, and complementary retail programs.

Initiation of the planned improvements began with a multi-phase development plan with the Station as the anchor to the Sacramento Transit Intermodal Facility (STIF). Phase 1 of the plan was completed in 2012, including a seismic upgrade to the Station. The rehabilitation of the Station, part of Phase 2, began in 2012 upon successful securement of a federal transportation grant and matching local sales tax funding. Completed in 2016, the station remained open during construction.

The project included the rehabilitation of the Station, site improvements in the vicinity of the building, construction of a new warehouse structure, a new canopy, and new signage. The Station's important character-defining materials consisting of brick masonry, terra cotta, steel windows, bronze-clad and mahogany doors, marble, travertine, plaster, concrete, decorative metals, linoleum and wood

were all addressed. Existing building systems such as structural pile foundations and steel, and concrete and wood framing were upgraded, while new required systems such as fire suppression and alarms, elevators, mechanical, electrical, security, WiFi, and plumbing were introduced.

System upgrades and added features increase sustainability and reduce energy and water consumption without compromising the original design. Strategies include a sophisticated temperature regulation system, high-efficiency equipment, low-flow water fixtures, solar panels, rainwater reuse for toilets and landscaping, material reuse, and LED lighting. In addition, as much as 95% of the demolition and construction waste was diverted from a landfill by recycling, reselling, or donating materials.

The Sacramento Valley Station acts as a gateway to the City and connection to expanding and ever changing local, regional, and national transportation networks. It fronts the City's downtown and edges the major rail corridor serving passenger and freight connections across the country. Immediately north of the rail tracks is the Sacramento Railyards, a 240-acre, a privately-held and historically significant industrial district to be redeveloped with mixed use, commercial, residential, and cultural amenities. The City-owned property surrounding the Sacramento Valley Station, site of the Sacramento Transit Intermodal Facility, is currently being planned as an expanded



regional transportation center, including transit-oriented development. The area is envisioned to become a revitalized urban center and expansion to the City's downtown core.

Today, it is the seventh busiest rail station in the nation and serves as the first and most enduring building of the city's intermodal transit network. As ridership continues to increase, an estimated two million people will pass through the revitalized station annually in future years including: users of Amtrak, light rail, buses, bicycles, taxis, and more. The facility has, and will continue to serve, a broad section of the local and regional population from all slices of life. It embraces that charge, and provides a place of dignity for everyone.

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San Francisco

Contractor

John Home, Manager
Rudolph and Sletten, Inc.,
Irvine

Construction Manager

Hank Doll, Principal
Vail Cooper & Associates, Inc.,
Sacramento

Jennifer Bryant, Manager
Vail Cooper & Associates, Inc.,
Sacramento

Building Envelope

CeCe Louie, Manager
Simpson Gumpertz & Heger
Inc., San Francisco

Lex Campbell, Engineer
Simpson Gumpertz & Heger
Inc., San Francisco

Hardware & Doors

Mike Rice, Principal
Opening Consultants, Inc.,
Dana Point

LIFETIME ACHIEVEMENT AWARD

Christy Johnson McAvoy

Los Angeles

Christy Johnson McAvoy is an expert and practitioner in many facets of historic preservation in both the private and non-profit arenas. She has been at the forefront of historic preservation in California since the 1970s. In 1989 she co-founded Historic Resources Group, a Los Angeles-based historic preservation planning firm, working with real estate developers, architects, public agencies and non-profit organizations to help them meet their preservation-related



planning, educational and economic needs. Prior to founding Historic Resources Group, she was the principal owner of Johnson Heumann Research Associates. Both firms focused on cultural resource studies, National Register nominations, historic tax credit projects, and historic resource surveys for cities such as Beverly Hills, Huntington Beach, and Los Angeles.

Ms. McAvoy holds a Bachelor of Arts in American Social and Cultural History from the University of California, Santa Barbara; and a Master of Arts in Humanities/ Architectural History from California State University, Dominguez Hills. She regularly speaks at conferences and workshops, including those for the National Trust, the American Planning Association, the California Preservation Foundation, and the Urban Land Institute. For over a decade, she served as Adjunct Professor in the USC School of Architecture, in addition to helping found its program in historic preservation.

Throughout her career, she has been highly involved in national, state and local historic preservation organizations. She served on the Advisory Board of the National Trust for Historic Preservation and the Board of the National Center for Preservation Training and Technology. She is an honorary member of the American Institute of Architects, California Chapter. She served on the Board of Trustees for the California Preservation Foundation from 1985 until 1991 and was past president of CPF from 1989 to 1991. She is also a past president of the Los Angeles Conservancy from 2001 to 2002, and a co-founder of the non-profit organization, Hollywood Heritage.

Some of Christy's signature projects include Hotel Casa del Mar, Standard Hotel, Fox Studios, Universal Studios, Graumann's Chinese Theatre, Egyptian Theatre, Los Angeles Memorial Coliseum, Wallis Annenberg Center for the Performing Arts, Annenberg Community Beach House, Scripps College, Mount St. Mary's College, USC, Wattles Estate and Gardens, and Exposition Park Rose Garden. She has been instrumental in developing hundreds of units of low-income housing in historic buildings, including Mary Andrews Clarke YWCA, St. Andrews Bungalow Court, and the Downtown Women's Center.

Her work has received multiple awards over the years from the National Trust for Historic Preservation, the American Institute of Architects, the California Preservation Foundation, the Cultural Heritage Commission of the City of Los Angeles, the Los Angeles Conservancy, the Los Angeles City Historical Society, the Governor of California, the Hollywood Chamber of Commerce, and the Hollywood Arts Council.

Ms. McAvoy was also instrumental in defining the role of the preservation consultant over the past forty years. Throughout her tenure in the field, she demonstrated the need of preservation as a planning tool to local governments and helped shape the field through developing local public policies and standards for historic preservation.

Now retired from Historic Resources Group, she is still actively involved in planning and supporting events and organizations for the further development of historic preservation statewide.

LEGISLATOR OF THE YEAR: MILTON MARKS AWARD

Representative Mike Thompson

St. Helena

Representative Mike Thompson represents the 5th Congressional District in California, covering parts of Contra Costa, Lake, Napa, Solano, and Sonoma counties and is a senior member of the House Committee on Ways and Means. In August 2014, the South Napa earthquake struck, damaging a number of historic structures in Napa County. The Franklin Street Post Office in the heart of downtown Napa was among the most severely damaged in the earthquake. In June 2015, the United States Postal Service (USPS) submitted a letter to the State Historic Preservation Officer, signaling its intention to demolish the building. Constructed in 1933 as a WPA project, the Franklin Street Post Office is one of a handful of Art Deco style buildings in Napa County and is listed on the National Register of Historic Places.

Representative Thompson led the effort to save the post office, discussing the alternatives with the Postmaster General and meeting with USPS officials in his Washington, DC office. He led the effort to engage the Advisory Council on Historic Preservation as a consulting party in the 106 process. "The Franklin Street Post Office is one of our community's crown jewels. It's a beautiful part of our history and no one wants to see it destroyed," said Thompson. "By selling the post office we

can make sure this wonderful structure is around for many generations to enjoy." The building was ultimately sold to a party that will repair and adaptively reuse the building.

The South Napa earthquake also took a toll on historic neighborhoods in Napa, damaging over 1500 homes. After the earthquake, the homeowners that took advantage of the California Bolt + Brace program found that the grant to earthquake-proof their homes was subject to federal taxes. In March 2017, Representatives Thompson and Paul Cook (R-CA 8th district) introduced legislation that would exempt these grants from federal taxes to encourage protection of homes in future earthquakes.

Representative Thompson worked for passage of other tax incentives to promote adaptive reuse of existing buildings. In 2013 he co-authored a bill that expands the New Markets Tax Credit program by authorizing up to \$100 million per year for distressed communities with closed or realigned military installations (H.R. 3439). As a member of the Ways and Means Committee, he co-sponsored the Historic Tax Credit Improvement Act of 2017 (H.R. 1158).

In July 2015, President Obama signed a proclamation declaring the Berryessa Snow Mountain National Monument in Northern California. Representative Thompson worked for nearly a decade to secure National Monument status for Snow Mountain. He ultimately gained the support of 65 elected officials, 200 businesses, 29 landowners and farmers, and over 35 conservation groups to secure National

Monument designation of Snow Mountain. He has stated that he will "oppose any effort to undermine the Antiquities Act, gut protections for federal lands, or overturn the designation of Berryessa Snow Mountain as a National Monument."

Representative Mike Thompson has been a leading advocate to protect historic and natural resources, to build stronger and more resilient communities in his district and beyond.



2017 PRESIDENT'S AWARDS



Charles Loveman

President and CEO, Heritage Housing Partners, Pasadena

Charles Loveman has been involved with the rehabilitation and adaptive reuse of historic buildings in Southern California since the late 1990s. He was a principal in charge of finance and planning at Gilmore Associates, the firm that developed the historic buildings that were later branded the "Old Bank District," which kick-started the residential renaissance of Downtown Los Angeles.

In 1997, Charles acquired the funding and entitlements for the rehabilitation of the Old Banking District in downtown Los Angeles which became the model for development financing by others in the early 2000's. This cluster of buildings included four large, historic commercial buildings which sat vacant for a number of years. The Old Bank

District was completed in 2001 and was the subject of a case study prepared by The Urban Land Institute. In 2001, Charles took his experience to the non-profit sector at Heritage Housing Partners (HHP). When he joined HHP the organization was oriented toward single-family housing. Charles oversaw the transition of the organization to develop larger residential developments that typically combined rehabilitation of historic buildings and new construction.

The first large project was Fair Oaks Court, developed in 2008. This project included a large number of existing homes on the property. The majority of the existing historic homes were relocated on the property to facilitate additional development, while a few were moved elsewhere in the neighborhood and rehabilitated. Fair Oaks Court was one of the first projects in the country to use New Market Tax Credits for affordable housing and it became a model for other housing developments.

What makes HHP unique, regarding affordable housing, is that most developers consider how many units to squeeze onto the lot, without consideration of good planning. Charles always considers what "is the right thing to do for the neighborhood." He is unique in the development world in that he sees historic buildings as opportunities not obstacles.

His skill, vision, and leadership facilitated the adaptive reuse program in Los Angeles which was a catalyst for revitalization of the Downtown and a national model for financing adaptive reuse projects on a large scale. The same attributes that advanced historic commercial adaptive reuse are being used to provide affordable housing in Southern California.

Salk Architecture Conservation Program

Salk Institute for Biological Studies, La Jolla

In late June 2017, the Salk Institute announced the establishment of an architectural endowment entitled the Architecture Conservation Program, designed to address the ongoing preservation of the nearly 60-year-old Modernist structure considered to be a masterwork of American architect Louis Kahn. The establishment of the Architecture Conservation Program is a noteworthy advancement for the Salk Institute for Biological. The program creates and builds an endowment that will ensure responsible stewardship going forward in the future. The Salk Institute is taking a leadership role and setting an example for other institutions and owners of historic properties in the ongoing and long term care of important architectural complexes. The Salk Institute is recognized for its leadership to safeguard the iconic Salk Institute, setting an example for other organizations and professionals responsible for the stewardship of the cultural heritage of California and the world.

Recently, the Salk Institute unveiled the successful results of a multi-year effort to conserve the building's signature teak window systems, work which is expected to extend the life of the wood for another 50 to 70 years. The \$9.8 million construction project was carried out in 2015–2017 by Wiss, Janney, Elstner Associates, Inc., in Pasadena, California, together with the Salk Institute, which partnered with the Getty Conservation Institute under its Conserving Modern Architecture Initiative. "Through the careful planning of everyone involved, the restoration effort was able to reuse over two-thirds of the original Southeast Asian teak," says Tim Ball, senior director of

Facility Services at Salk. "The teak will last a minimum of 50 to 70 years more, thanks to the conservation plan."

The Institute is looking ahead to additional conservation efforts to maintain other aspects of the structure, such as repair of the historic concrete facades. Continued philanthropy under the Architecture Conservation Program will help ensure that the iconic building, commissioned by Jonas Salk and brought to life by Louis Kahn, will endure. Elizabeth Blackburn, Salk president, noted, "Despite the wonderful success of the teak restoration, the Salk Institute will continue to need care as the years go on. Generous gifts like these help us to maintain this scientific and architectural landmark." "Our next project will be restoring the concrete of the buildings, which is beginning to wear."

Jonathan Salk (Jonas Salk's son) and his wife Elizabeth Shepherd have made the lead gift for the new program to address future conservation needs, launching the fund for the historic preservation of this landmark complex. "The Salk Institute is not only a vital part of the legacies of Jonas Salk and Louis Kahn, it is a legacy of the highest ideals of humankind," says Salk. "Its timeless spirit and breathtaking form refer to our distant past while looking forward to the future."

Wiss, Janney, Elstner Associates, Inc., together with consultants Peter Inskip + Peter Jenkins Architects (I+J), also recently completed a comprehensive conservation management plan for long-term care of the institute's buildings and site, funded by a grant from the Getty Foundation's "Keeping it Modern" initiative.

SurveyLA—City of Los Angeles' Citywide Historic Resources Survey

SurveyLA, the Los Angeles Historic Resources Survey, is the largest and most comprehensive survey initiative ever complete in an American city. It represents a 10-year public/private partnership between the City of Los Angeles and the Getty (including both the Getty Conservation Institute and Getty Foundation) to identify and record historic resources that reflect the city's rich architectural, social, ethnic, and cultural history. This unprecedented project covered a vast city of 880,000 legal parcels and almost 500 square miles. Surveyed resources cover a wide range of themes relating to residential, commercial, industrial and institutional development of Los Angeles. Property types identified include apartment houses, religious buildings, coffee shops, ranch houses, theaters, schools, bridges, agricultural landscapes, signs, air raid sirens, streetlights, residential districts, and resources associated with the entertainment industry, resources with ethnic/cultural associations, and a wide range of architecturally significant properties from the Victorian era through Late Modernism.

The concept of a citywide survey was initiated by the Getty Conservation Institute (GCI) in 2000 and resulted in their five-year study which looked at best practices nationwide and produced a framework for how the survey could be conducted. This blueprint provided the basis for the 2005 survey project grant agreement between the City and the Getty Foundation. The new Office of Historic Resources was established in the Department of City Planning as a place for the citywide survey to live and be managed.

The sheer magnitude of the survey necessitated development of a project methodology which was specifically designed to streamline data collection, provide baseline information to support planning processes and policies, engage the public, and make findings available in a meaningful format. SurveyLA has contributed substantially to the field of historic preservation through the development of innovative and replicable tools include the citywide historic context statement, public outreach program, and HistoricPlacesLA, Los Angeles' cutting-edge historic resources inventory and management system.



The completion of SurveyLA represents an important milestone—a coming-of-age for historic preservation in Los Angeles. The multiple uses of this rich survey data are coming fully into fruition, both in Los Angeles and as a model for other local governments to achieve the long-held promise of fully linking historic preservation with sound local planning.



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