



*a San Francisco landmark since 1904*

## film



### Film Preservation

#### National Film Preservation Foundation

"Our film heritage is America's living past," said Dr. James H. Billington, Librarian of Congress. Certainly, nowhere is that film heritage more alive than in Suite 1113 of the Flood Building, offices of the National Film Preservation Foundation. Footage of FDR in the polio treatment pools of Warm Springs, Georgia... a 1914 feature filmed among the Native Americans of Vancouver Island... and the only known motion picture of George Balanchine's Don Quixote from 1955: these are among the priceless cultural documents saved for future generations thanks to NFPF.

Spurred by a Library of Congress study warning that American films were disintegrating faster than archives could save them, the U.S. Congress took action in 1996 and passed the National Film Preservation Foundation Act, creating the NFPF. The Foundation's top priority is saving American films that would be unlikely to survive without public support – not Hollywood sound features belonging to the film studios, but "orphans" that fall outside the scope of commercial preservation programs and exist as one-of-a-kind copies in archives, libraries, museums and historical societies.

"We own no films ourselves," explains Director Annette Melville, noting that NFPF is a grant-giving public charity that depends on private contributions to support their national programs. "We work as facilitators with archives, libraries and museums nationwide so that historically and culturally significant films are not lost."

Over the past eight years, NFPF has developed grant programs to help libraries, museums, and archives preserve films and make them available for study and research. They also organize, obtain funding and manage cooperative projects that enable film archives to work together on national preservation initiatives. Published through these collaborations are the first-ever DVD set of film treasures from the first four decades of motion pictures, the Film Preservation Guide: The Basics for Archives, Libraries and Museums, and the international database for locating silent films. Their Field Guide to Industrial and Institutional Films will be published later this year. Two more DVD sets are in the works. Thanks to the farsighted legislation that created the

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## important notice

Sheila Marko  
Property Manager

The upgrading of the Flood Building's water tank system will take place on the weekend of July 15 & 16, 2006. Water for the entire Building will be shut off from 6am Saturday morning, July 15, until 8am Sunday morning, July 16. Please be advised that all toilets and sinks in the bathrooms will be completely out of service during this time.

We strongly encourage you not to access the building during these hours. The only convenience available will be portable toilets stationed on Ellis Street immediately outside the Flood Building loading dock. These toilets will be locked as they have been ordered for the sole use of Flood Building tenants. The key for the facilities will be at the security desk in the lobby.

We apologize for any inconvenience this may cause and thank you for your patience during this necessary project.

## flood community

### Uesugi & Associates

#### Father/Daughter Architects

Growing up, Erin Uesugi knew that her dad was an architect but didn't really know what it meant. "Like most children, I wasn't that aware of what my parents did," she says. "But somehow you have it in your psyche as a possible profession. When I got a student-of-the-month award in junior high I was asked what I wanted to be when I grew up, and I said an architect or a journalist. So it was in my head. And when I applied to UC Berkeley I applied to journalism school and architecture school, and ended up in architecture. I must have gotten something by osmosis, tagging along to museums, being exposed to art. Now I can't imagine doing anything else."

Erin and her father, Daniel Uesugi, are now in business together as Uesugi & Associates in a six-person office. They design commercial buildings: movie theatres, banks, shopping centers and offices. Their recent work on a Wells Fargo Bank branch in a 100-year-old building earned them an award for historic preservation from the city of Napa.

Erin has worked with her dad for 12 years. "This may be hard to believe, but it's really great," she laughs. "I think that's because we're autonomous. We confer with each other and help each other, but we have our own projects. I have to thank him for being there when I need him and also letting me just run with things."

"Every industry has changed with new technology, and architecture is no exception," she continues. "Even I was trained the old way, drawing everything by hand. People coming out of school now just use the new computer tools. I have to sketch first on paper because that's how I think. My dad draws first too, but he's open to new ideas."

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## ACCENT - Opportunities in International Learning

Ever dream of studying French at the Sorbonne in Paris? Or art history in Florence? The staff of ACCENT in Suite 1026 can help make those dreams come true.

ACCENT is an international education organization that works with over 50 American colleges and universities to provide high quality study abroad programs in five European cities.

"Our students range in age from 18 to 75," says Allison Keith, Director of U.S. Operations. "Many are college students but we also work with retired people and everyone in between. They study everything from language and culture to business and engineering."

While some ACCENT programs are designed for students already enrolled in a particular college or university, others are open to students and non-students alike. Both City College of San Francisco and San Francisco State University sponsor such programs. Trips can last from 10 days to one year.

ACCENT programs begin here in the Flood Building where staff members lay the groundwork. Each U.S. college or university works with the staff first to design the academics and logistics of the program, enroll students, and prepare for departure. Then the San Francisco center stays in continuous communication with the sponsoring school and the ACCENT center overseas to ensure the smooth running and success of the program. "We work to tie the subject matter to surroundings," explains Keith. "Students benefit from on-site lectures, academic visits and excursions throughout the host city and surrounding region. Also, ACCENT students earn transferable college credit from the sponsoring institution."

Keith and her San Francisco staff are all enthusiastic veterans of international study. "We've been bitten by the study-abroad bug," she admits. "We wouldn't do this work unless we felt that this is really important. Each one of us was influenced by studying overseas and wants to help others have a similar experience. Here in the U.S. we tend not to learn other languages or even travel much overseas," she points out. "Harvard now wants all its students to have an international experience. And studies show that those who take even a short trip are more likely to return for a longer one."

A Flood Building tenant since 1997, ACCENT has found its niche according to Keith. "We were very excited to find this location. It's a great place for local students to find us. We love the old-time charm - it's like going back in time when we enter the lobby. All of the internationally-based businesses and consulates make us feel linked to our centers overseas. And we can open the windows! It's a perfect fit."

[www.accentintl.com](http://www.accentintl.com)

## new tenant spotlight

Asia Pacific Offset

Pick up a coffee table book at the local bookstore and it might well be produced by Asia Pacific Offset, whose San Francisco office occupies Suite 801 of the Flood Building. Asia Pacific Offset offers the finest quality offset printing at competitive prices, with an emphasis on customer service and rigorous quality control.

"Our model is unique," explains Amy Armstrong, Director of the San Francisco office. "We manage each project with the client and with the production office in Hong Kong. We carry projects through from beginning to end of life cycle. We do a lot of coffee table books, children's books, university press books, museum publishers, calendars, and gift items like notecards and journals."

Since much of the world's highest quality printing is currently being produced in Hong Kong and Southeast China, this region now has the largest concentration of quality printers in the world. Asia Pacific Offset was established in 1997 with headquarters in Washington, D.C. and production offices in Hong Kong providing creative and affordable manufacturing solutions.

Clients include the Art Institute of Chicago, Chronicle Books, the New York MoMA, National Gallery of Art, Oxford University Press, Princeton Architectural Press, Random House, Sunset Publishing and University of California. But they also work with self-publishers, and as a "boutique" broker, can do unusually small minimum runs. Recent projects include a Calvin & Hobbes three book volume set, a complete Far Side anthology, and a commemorative book for the hit HBO show Six Feet Under.

Asia Pacific Offset has a particular expertise in dealing with packaging challenges. For example, Sex and the City: Kiss and Tell, a companion guide to the hit HBO series, required a Pellaq cover specially dyed to resemble pink alligator skin. A deluxe version of the book needed to be delivered in a shoe box with matching pink foil stamping. Asia Pacific was able to provide creative manufacturing solutions at an affordable price.

"Most high-end four-color books published in the United States are printed offshore," Armstrong continues. "We use facilities in Hong Kong and China, and are very careful regarding trade. Everyone who works through our sister company in Hong Kong earns a living wage. The printing facilities we use are very conscientious regarding health and safety standards."

A former client of Asia Pacific, Armstrong became Director of the San Francisco office and a Flood Building tenant six years ago. "Everything about the building works beautifully for us," she says. "We have a lot of clients who come to the office to see samples. The management is so helpful -- we've never had a problem that needed follow up. Our neighbors are great. We currently have one client in the building, and we even found our wonderful IT consultant, David Chen, through Floodlines!"

[www.asiapacificoffset.com](http://www.asiapacificoffset.com)

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## Lore and heritage

The San Jose Mercury News Bureau Chief Mary Anne Ostrom relishes her view of downtown from Suite 628. "It's wonderful to work in a building with so much lore and heritage that survived not one but two earthquakes," she says.

From 2000 to 2001, the "Merc" published a San Francisco edition and had 15 staffers on site, but that disappeared with the dot-com bust. Now Ostrom and a smaller group of reporters cover San Francisco and the northern peninsula.

Native San Franciscan Ostrom reports about politics and business issues, and a range of stories about civic events of Bay Area significance. She has worked for the Mercury News for 18 years, mostly covering business and politics. She was a San Jose city hall reporter, worked out of the Sacramento capital bureau, covered the Internet in San Jose, then moved to San Francisco just in time for Mayor Newsom to announce that the city would authorize same-sex marriages in February of 2004. "I write slice of life stories, 'only in San Francisco' stories, and big San Francisco breaking news stories," she says.

"We appreciate the way the building has lovingly restored the beaux arts architecture of Albert Pissis, especially the grand lobby," adds technology reporter Therese Poletti. "We all would rather be writing dark mysteries that will be turned into blockbuster films noires instead of news stories."

Ostrom also has a personal connection to the Flood Building: Her mother, born in 1927, was delivered by an obstetrician whose office was here in the Flood Building. "They lived on Lake Street," she says "and my mother was born at St. Mary's Hospital. This is where my grandmother came for all of her visits to the doctor."

And, even with different beats, Ostrom and Poletti both agree: their corner office with the "rotunda room" is perfect to check the weather.

[www.mercurynews.com](http://www.mercurynews.com)

## staff stars

### Mike Lopez

Walking through the halls of the Flood Building, if you hear someone humming along to a Latin rock or jazz radio station, you've probably found Mike Lopez at work. Mike is the person who cleans, paints, and makes sure that each office is in immaculate condition before a new tenant moves in. He's also responsible for the hallway woodwork.

A native San Franciscan raised in the Mission District, Mike got started at John O'Connell Trade School. "Half the day was your trade, the other half was academic," he remembers. "When I graduated, a teacher urged me to go sign up to be an apprentice painter. My first jobs were painting the outside of apartment buildings, which is OK for young guys. Now I'd rather be inside

– it's cleaner work and you have to be more careful, especially at a landmark like the Flood Building. But at the beginning I did a bit of everything." After 10 years at 870 Market Street, Mike has developed a decorator's eye and enjoys advising tenants on wall colors that will suit their furnishings.

"When they offered me this job, I thought I'd retire soon and that this would be a good way to finish my career," says Mike. "Now I'm not in such a hurry to retire – it's such a good job. The people I work with are great. I'm basically on my own. I bring my radio (KKSF, 107.7 the Bone, KBLX) and do my thing. I was thinking about retiring after this year, but I think I'll go at least another year or until I'm 55."

The future of healthcare in the United States is taking shape in Suite 656 of the Flood Building through the work of Wanda Jones, President of New Century Healthcare Institute (NCHI).

Wanda Jones, a life professional member of the World Futurist Society, is a healthcare futurist. "There are only a few of us. We could all have lunch with one waiter," she laughs.

Take, for example, the hospital replacement cycle now underway. California legislation requires many hospitals to retrofit or replace buildings in order to meet seismic safety codes. The capital costs, which are enormous, will affect private insurance premiums as well as hospital prices. "Everybody who lives in the Bay Area should understand this," she says. "Some hospitals may not find the capital to comply if bond brokers don't consider them a good risk. Some favorite local hospitals may close. There have already been some mergers, and there will probably be more."

Working on this issue, Jones has researched, written and taught about 21st century hospital design. Instead of replacing hospitals as they are, she advocates more efficient and flexible designs, and has taught these concepts throughout California. She offers second opinion reviews of proposed designs and analyzes plans in light of future-oriented principals such as labor efficiency and simplification of patient care. She also coaches hospital leadership, planning teams and architects on how to fit all of this on the site they have given their budgets and programs.

After serving in the Air Force, Jones began her professional life with a healthcare-oriented architecture firm in the Bay Area. She married an architect employed by Bechtel who was involved in a number of healthcare projects, and she became more aware of structural issues, as well as the relationship between regulators and administrators. Then, working for a firm that did architectural planning, she became a "translator" between the client and architect and found that she could help hospital boards and management understand how things fit together.

Envisioning the hospital of the future, she starts with the future patients -- not with the building. "What is patient care going to look like?" she asks. "Then design a building around that. There are 'fashions' in hospital design that get carried on past their usefulness," she explains. "For example, the tall skinny rectangles that we have now are because of the Otis elevator. There used to be a 'Nightingale Pavilion' with windows on either side. Then Otis elevators came, so they stacked these Nightingale Pavilions and put an elevator up the middle. Once that's done, not much can be changed. Later on, if need for equipment changes or room size is too small, they have to turn two rooms into one. This is in effect re-buying the building. Many hospital administrators have spent 30 years living in these old buildings and don't know any different. The pity of this structure is that patients are admitted on first floor, then put in a room on the third floor, then taken for tests on the fifth floor, then somewhere else for surgery. Some 40% of nurse labor is spent moving patients around! They should be at bedside, not in halls with gurneys and wheelchairs or on the phone arranging for transports. Architecture has a lot to do with patient experience."

And what does she see on the horizon? "Patient care will have to change as populations grow and move," she explains. "Doctors and nurses are under replacement rate now – where will they come from? Will groups that traditionally built and ran hospitals continue to be involved? As immigrants form new communities, how will healthcare services be brought to them?"

These are just some of many complicated and interrelated issues facing our healthcare system, and Wanda Jones continues her search for answers here in our historic halls.

(415) 439-6800

Occupying Suite 645 of the Flood Building since January and a practicing psychotherapist for six years is Kathryn Boyden, licensed Marriage and Family Therapist. "Sometimes I think I just have therapy in my blood," she says, having grown up with two psychologist parents. A graduate of UC Berkeley, Kathryn considered law school and worked in the business world before completing her Master's Degree in Counseling Psychology with Depth Emphasis at Pacifica Graduate Institute, known as a school with a Jungian approach. "Depth Psychology examines the hidden or deeper parts of the human experience," she explains. "I love this work -- it is my favorite thing to do."

Jung, a Swiss psychiatrist and a founder of analytic psychology, is widely known for his work with dream interpretation and mythology. He also pioneered the use of astrology as a blueprint for his clients' inner world. And while Boyden incorporates astrology into her work, she doesn't really claim to be a believer in astrology. "I think of it as an assessment tool that is very effective at bringing up deeper issues," she says.

Before she began her practice as a psychotherapist, Boyden worked as a spiritual counselor and transformational coach. Her professional training includes a hospital internship doing guided imagery and working with cancer support groups, as well as sand tray and play therapy work with elementary school children and their parents. She also has the highest level of certification in using EMDR, eye movement desensitization reprocessing, which she finds very useful for dealing with trauma and negative beliefs.

She describes Marriage and Family Therapists as "relationship specialists" who work with 'normal' people dealing with everyday problems: chronically stressed business professionals, people having trouble finding a good relationship or in difficult transitions due to grief and loss, parents with young children or with grown children leaving home. She has worked with both men and women dealing with infertility.

She describes her clients as a multicultural reflection of San Francisco, a mix of people and issues, individuals, couples and families. People come in with a problem but "I don't work with problems, I work with people," she notes. "I use a whole person approach and enjoy bridging the gap between the very practical and the spiritual." In addition, she looks forward to continuing to help people through what she calls "Psychotherapy for your soul's purpose." She also offers soul's purpose readings and assessments, as a single meeting or as a basis for starting therapy.

"Everyone can benefit from a therapeutic relationship," says Boyden. "Where else in your life do you get to have complete compassion, empathy and emotional support without having to deal with the other person's problems?"

(415) 255-4144

NFPF, film preservation has taken root and flowered. At the close of 2005, the NFPF had supported film preservation in 37 states, the District of Columbia, and Puerto Rico. More than 850 historically and culturally significant films -- from silent one-reelers by Thomas Edison to avant-garde animation -- are now preserved and reaching new audiences through screenings, exhibits, DVDs, broadcasts and the Internet.

"We've been a Flood Building tenant since opening our office," she adds. "San Francisco is a great film town, with lots of film-related resources. Also, we were proud to help with the Flood Building's Centennial Celebration in 2004. We just love being in a building with historic significance that matches the Foundation's purpose."

[www.filmpreservation.org](http://www.filmpreservation.org)

## Uesugi & Associates Father/Daughter Architects

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Erin would especially love to design a museum someday. "Something where you have more sculptural capabilities, not only functional requirements," she says. "Theatre work is extremely technical, with the acoustics, etc., but you also have the entertainment aspects. With projects like hotels, you can also be a little freer. However, we've been very fortunate getting some great clients for banking and office redesigns as well as brand new designs."

She loves the natural light of the Flood Building. "We left the Ferry Building when they began renovating a few years ago," she says. "Natural light is so important for architects, and it's hard to find. Plus there's so much character and history here, with the pride of ownership of a family-owned building."

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The Flood Building in a picture taken in the early '50s

